Chapter: 3

Baroda
Baroda, formerly known as Baroda, is the fourth most populated city in the Indian State of Gujarat. Historical and archaeological findings date this place back to the 9th century when it was a small town called Ankottaka (present Akota) located on the right bank of the river Vishvamitri (whose name is derived from the great saint Rishi Vishwamitra). Ankottaka was a famous centre of Jainism in the 5th and 6th century AD. Some of the Akota bronze images can be seen in the Baroda Museum. The city was once called Chandanavati after its ruler Raja Chandan of Dor tribe of Rajputs, who wrested it from the Jains. The capital had also another name "Virakshetra" or "Virawati" (a land of warriors). Later on it was known as Vadpatraka or Wadodará, which according to tradition is a corrupt form of the Sanskrit word Vatodar means 'in the heart of the banyan tree'. It is now almost impossible to ascertain when the various changes in the name were made; but early English travellers and merchants mention the town as Brodera, and it is from this that the name Baroda is derived. Again in 1974 the name changed to Baroda.

Baroda is the third most populated city in the Indian state of Gujarat after Ahmedabad and Surat. It is one of four cities in the state with a
population of over 1 million, the other being Rajkot. It is also known as the Sayaji Nagari (Sayaji's City after its famous ruler, Maharaja Sayajirao Gaekwad III) or Sanskari Nagari (The City of Culture, a reference to its status as the Cultural Capital of Gujarat). Baroda or Baroda, formerly the capital city of the Gaekwar State, is situated on the banks of the Vishwamitri, a river whose name derived from the great saint Rishi Vishwamitra. It is located southeast of Ahmedabad, 139 km from state capital, Gandhinagar. It is the administrative headquarters of Baroda District. Both the railway line and national highway connecting Delhi and Mumbai, passes through Baroda.[1]

Baroda is home to almost 1.6 million people (as of 2005), the beautiful Lakshmi Vilas Palace and the Maharaja Sayajirao University of Baroda (M.S.U.) which is the largest university in Gujarat. Its famous for the Science, Fine Arts, Performing Arts, Technology, Management, Psychology, Social Work, Law and Medicine streams. It has a high literacy rate by Indian standards of 78% (2001).

3:1:1 History

Bahadur shah’s (American Bowler) right hand Rumi Khan was sent to Baroda. During those days Rumin Khan was asked to design Baroda city. He planned it like a Roman city. He designed the city in such a way that Mandvi was in at the centre and four huge gates on four sides. This was similar to the game of Ludo game. The four gates were named as, to the north – Champaner (Darwaja), to the south – Gendi Gate (Bramhanpura), to the west Laheripura, and to the east of it is called Panigate. Panigate Darwaja was called the nose of Baroda. Till today we can notice clearly a carving of a nose made on a stone. Long ago there were two more gates beyond Gendi Gate Darwaja, one was named as Goya Gate and the other was known as Hatti Khad Darwaja. These two Darwajas do not exist anymore. But that same area had Goya Gate police station, Goya Gate Railway Station. The people use this name till date. Similarly towards the southeast, there was a gate called Bawaman’s Gate, today we call this area as Bawamanpura. Today we don’t even get to see its rains.

The mention of Mandvi Darwaja is tough made in Bahadurshah’s era (estd. 1511) but did that building existed there at that time? This question remains as it is. The idea did come to Bahadurshah’s mind but he did not built anything at that place. For many years mention of Mandvi is not found anywhere (after 1511) between that period. According to the History during Gaekwadi administration under Damajirao II (1733) there is a mention of Mandvi is built. It is said that on one pillar the details about it was carved. (Which is not be seen anywhere today) This monument (Mandvi) was built at the centre of the city – 25 ft tall, just like Char Minar of Hyderabad. Then after a period of near 123 years taler, in 1856, Ganpatrao Gaekwad built two...
more storey's are on top of it and attractive clock with a clock room was built on it. Today also we see 'Mandvi building standing tall, carving 4000 sq ft area, with its beauty. During Muslim region rule only few settlements were there. They were called as 'Pura'. To name a few, Bawamanpura, Jahangirpura, Sultanpura, Yakutpura, Barhanpura, Kalupura etc.. After few years in the Maratha rule there came other settlements, such as Raopura, Babajipura, Fatehpura, Shiyapura, Anandpura, Ganpatpura etc. There were total twelve such 'puras'.

In the history of 'Baroda' there is a mention of a lake called Mahasenak Lake. Today we know that lake as 'Bhesana Lake'. Near that lake there was a settlement called 'Vilaspura', and then it was also known as 'Kmgalpura'. Lots of poor Muslims resided over there, then. During the rule of 'Khanderao Maharaj' 'Khichadi' used to be fed to those poor Muslims.

Over the years Baroda has changed and developed a lot.[1]

3:1:2 Founding Fables

Baroda was not destined to be just another city on the Indian map, but a bold vision of a modern, secular, egalitarian society with cosmopolitan ethos. Today, that vision is embedded in countless fables that preserve the city's mythic inner life.

These fables guide one through Baroda's history, its turning points, kaleidoscopic culture and fabulous wealth. One such turning point, to Sage Vishwamitra, who was blessed by inspiration in Baroda to script the Gayatri Mantra. Sufi saints like the Ghadiyali Baba, Refai Baba and Ghoda Ka Pir are celebrated in legends that pay tribute to the city's secular traditions.

The account of the haunted grave of Emperor Akbar's foster mother is a source of endless fascination. Stirring narratives are spurred by the mythical temples that are said to be the city's protectors. And the origins of the indomitable 'Baroda Nu Naak' offer a remarkable insight into the cultural history of the city.[1]

The Sage and The City

Named after the banyan tree, the modern Baroda (‘Vat Patrak’ in Sanskrit means leaf of banyan tree) took root 2,200 years ago in a settlement on the banks of Vishwamitri. The river was blessed by venerated sage Vishwamitra, the author of Gayatri Mantra.

The origins of this city can be traced to the Skanda Purana. The scripture says that a pious Brahmin who used to live in Champavati (now Champaner) in the Shankar Forest (now Pavagadh) resolved one day to offer his head to Lord Shiva. But Shiva did not want the Brahmin’s blood to fall on him. So he sank deep into the earth, creating a huge chasm.

Brahmarishi Vishwamitra had his ashram in the Shankar Forest. One day, his sacred cow Kamdhenu fell into this gulf. Lord Shiva advised the cow to let milk flow from her udders till she floated to the surface. When Vishwamitra learnt about this, he asked Himadri (now Himalaya) mountain to fill in this gorge to avoid such mishaps. Some puranas suggest that Himadri ordered one of his sons, Pavak Chakra, to stand on the gulf. Lord Shiva then mounted this summit and decided to settle in the forest. Vishwamitra, on the request of the people, destroyed Pavak and blessed the whole region with a river which was named after him. The river which meanders through the city today turned out to be an inspiration for Vishwamitra to write the Gayatri Mantra. This Mantra was initially called the ‘Sa Vi Tur’ meaning “that from which everything originates”.[1]

The first noted history of the city was of the early trader settlers who settled in the region in 812 AD. The province was mainly Hindu dominated with Hindu kings ruling till the year 1297. The Gupta Empire was the first power in the region in the early years of the Christian era. After fierce battles, the region was taken over by the Chalukya Dynasty. Finally, the kingdom was annexed by the Solanki Rajputs. By this time the Muslim rule had spread across India, and the reins of power were then snatched by the Delhi Sultans. The city was ruled for a long time by these Sultans, until they were easily overthrown by the Mughal emperors. The Mughals biggest problem were the mighty Marathas who slowly but eventually took over the region. It became the capital of the Maratha Gaekwads. Sayaji Rao III (1875–1939), a most able ruler, made many public and bureaucratic improvements in the region. Although the British had a major influence on the region, Baroda remained a princely state until Independence. Like many other princely states, Baroda also joined the Dominion of India in 1947.

The eighteenth largest and one of the cosmopolitan cities of India, Baroda alias Baroda is located on the banks of Vishwamitri River. This garden city is the industrial capital and the third most populated town of Gujarat and also the administrative headquarters of Baroda District. Due to its rich cultural traditions, the district is referred to as Sanskari Nagari. With many museums and art galleries, this upcoming hub of industries and IT is a favorite spot of tourists. Baroda was once called Chandravati, after its ruler Raja Chandan, then Virakshetra or Viravati, the abode of the brave and then Vadpatra because of the abundance of banyan trees on the banks of the narmada. From Vadpatra it derived its present name.
3:1:4 Origin of Name

Two thousand years ago, there was a small town known as "Ankottaka" (present day Akota) on the western bank of the river narmada. The earliest mention of Baroda is in a Granth or charter of 812 that identifies it as "Vadapadraka", a village attached to the nearby town of "Ankottaka". In 600 AD severe floods in the narmada forced the inhabitants to move to the eastern side of the river to a village known as "Vatpatrak" (Leaf of Banyan tree) which developed into Baroda. In the 10th century, Vadapadraka replaced Ankottaka as the main town.

The city was once called "Chandanavati" after its ruler "Raja Chandan" of the "Dor tribe of Rajputs, who wrested it from the Jains. The capital had also another name Virakshetra or Viravati (Land of Warriors). Later on it was known as Vadpatraka or Vadodarā, which according to tradition is a corrupt form of the Sanskrit word Vatodar meaning in the heart of the Banyan tree. It is now almost impossible to ascertain when the various changes in the name were made; but early English travelers and merchants mention the town as Brodera, and it is from this that the name Baroda is derived. In 1974, the official name of the city was changed to Baroda.

In 1907, a small village and township in Michigan, United States, was named after Baroda.

It is also rumored that the name Baroda originated from two words Vat which means the Banyan tree and Aodh, which means a tent/canopy. According to a popular legend, the region in and around present day Baroda was full of Banyan trees that formed a dense cover that looked like a huge tent canopy from a distance. Thus the name Baroda stuck.[1]

3:1:5 The Old City of Baroda

The old city of Baroda is overcrowded, cluttered and extremely busy. That is how it has been for centuries. Drive into Mandvi – the city’s vortex – and you will feel transported into medieval bazaars, shrines, glorious buildings, pols, wadas and padas. This is the old, throbbing heart of modern Baroda, once walled within four gates – Laheripura Darwaza, Panigate, Gendi Gate and Champaner Darwaza. The city once had a square fort was called Kila:e:Daulatabad. Later, the four gates were added, all equidistant from Mandvi. Mandvi derives from the Sanskrit word ‘mandapa’ meaning a pillared hall. Mandvi is at the centre of the walled city where the roads leading to the four gates intersect. Life within the once walled area is vibrant and a quaint cultural mix. The wedding procession of Lord Narsinhji is one of the rituals which keep traditions alive.

Till the 18th century, the city was the seat of the Sripujyas – the high priests of Jainism. Such was the cosmopolitan mix even at that time that one garba song penned way back in 1849 talks about the city’s multicultural outlook. Baroda was prosperous, neat and well maintained, with broad tree lined avenues, expansive parks and numerous buildings of considerable distinction, including various exceptional museums and art galleries. The tenements were made of bricks bonded by lime mortar, jiggery, and powdered pulses. These structures were supported by carved Burma teak pillars. Some of these havelis survives in the Bajwada area. The tenements rose three to four storey’s and in their balconies sat women – idling, singing, chatting and serving cool sherbets.[1]

The early man lived on the banks of the Mahi River. This river must have formed the flood plain during that age. The movements of these hunter-gatherers, living on the banks of the river, grumbling the roots and killing animals with crude stone tools made out of the cobbles and pebbles available on the river bank, were necessarily controlled by the availability of convenient raw materials for their tools. There are evidences of the existence of early man in the Mahi river valley at a number of sites within 10 to 20 km to the northeast of Baroda. No evidences however of the existence of this man are found in and around present Baroda. This may be because of the absence of gravels and cobbles on the banks of the Vishwamitri rivulet.

The next phase of the prehistoric Baroda witnessed the first human settlement on the right bank of the river Vishwamitri on a group of dunes resting on the alluvium of the river. It also means that men knew about where to set up settlements, as they had selected an elevated land. The Vishwamitri must have been prone to seasonal floods even then. These people still belonged to the Stone Age, crafting their tools with finely grained stones. From their material culture and physical environment, they seem to have belonged to the same culture as those whose implements were found in the Mahi river valley. This human settlement has been dated to 1000 B.C.

Around the beginning of the Christian era, a small township developed at the same spot as the above mentioned settlement on the right bank of the river. It came to be known as Ankotakka (present day Akota), the mound on which this settlement was established came to be known as Dhantekri. The entire settlement was developed by clearing grazing land and forests of Ankhol and covered an area of ½ to ¾ km². This is indicative of the presence of thick forests during those times. Due to its location on the ancient trade route between Gujarat and Malwa, this
small township flourished in to a commercial centre. There was a supposed commercial relation between this township and Rome.

The township of Ankotakka developed during the rule of the Guptas and the Vallabhis. It was subjected to periodical heavy floods. But a severe flood which inundated the renovated public hall, forced the inhabitants to abandon this township and move away from the banks of the Vishwamitri.

The event occurred in 600 A.D. The inhabitants moved to the east of Ankotakka to another elevated portion located on the present Kothi area. This formed the nucleus of a new township.

The City of Baroda aptly described by a medieval Jain writer as a Tilak on the Brove of Lata was a nodal center of the coastal plain of Gujarat. It was strategically situated at a junction of the main highways linking Gujarat with Rajputana and the Punjab in the north, Malwa and the Ganges valley in the northeast, Konkan in the south and Khandesh in the southeast. Significantly Baroda today is a junction on the western railway of the lines leading to Ahmedabad, Delhi & Mumbai. This confirms the historic role of Baroda in the communication pattern for movements of people and culture. The history of Baroda city amply bears out its cultural and commercial activities during the last two thousand years. Apart from the traditional stories, knowledge of the history of Baroda is based mainly on Jain literature and a few old inscriptions pertaining to Baroda.

Baroda State was a former Indian State in Western India. Baroda's more recent history began when the Maratha general Pilaji Gaekwad conquered Songadh from the Muslim in 1726. Before the Gaekwads captured Baroda, it was ruled by the Babi Nawabs, who were the officers of the Mughal rulers. Mughal rule came to an end in 1732, when Pilaji Rao Gaekwad brought the Maratha campaigns in Southern Gujarat to a head and captured it. Except for a short period, Baroda
continued to be in the reign of the Gaekwads from 1734 to 1948. Initially detailed to collect revenue on behalf of the Peshwa in Gujarat, Pilaji Gaekwad remained there to carve out a kingdom for himself. Damajirao, son and successor of Pilaji Gaekwad, defeated the Mughal armies and conquered Baroda in 1734. His successors consolidated their power over large tracts of Gujarat, becoming easily the most powerful rulers in the region. After the Maratha defeat by the Afghans at the Third Battle of Panipat in 1761, control of the empire by the Peshwas weakened as it became a loose confederacy, and the Gaekwad Maharajas ruled the kingdom until it acceded to recently independent India in 1949. In 1802, the British intervened to defend a Maharaja that had recently inherited the throne from rival claimants, and Baroda concluded a subsidiary alliance with the British that recognized the Kingdom as a Princely state and allowed the Maharajas of Baroda internal political sovereignty in return for recognizing British 'Paramountcy', a form of suzerainty in which the control of the state's foreign affairs was completely surrendered.¹

¹ http://en.wikipedia.org/wiki/vadodara
The golden period in the Maratha rule of Baroda started with the accession of **Maharaja Sayajirao III** in 1875. It was an era of great progress and constructive achievements in all fields. **Maharaja Sayajirao III**, who ruled from 1875 to 1939, did much to modernize Baroda, establishing compulsory primary education, a library system, a university, and model textile and tile factories, which helped to create Baroda's image as a modern industrial hub. Modern Baroda is a great and fitting memorial to Maharaja Sayajirao. It was the dream of this able administrator to make Baroda an educational, industrial and
commercial centre and he ensured that his dream would come true. For this reason, the city is also referred to as Sayaji Nagari (Sayaji's City).

India's independence came in 1947, and in 1949 the last ruling Maharaja of Baroda State acceded to India. Baroda State was merged into to Bombay State shortly afterwards, and in 1960 this was divided into the states of Gujarat and Maharashtra, with Baroda becoming a part of Gujarat.

In recent times, Baroda was affected by the devastating January 26, 2001 earthquake that struck Gujarat. The city was spared the devastation suffered by some of the other major cities in Gujarat. However there were some casualties as poorly constructed buildings collapsed in the wake of the earthquake and the aftershocks.

3:1:7 Education

MS University

The patronage of education started with Maharaja Sayajirao and the city has built further on the academic infrastructure established by him.

The present educational foundation rests on over 120 public schools and over 100 private schools. Towering over all is the MS University, the jewel in the Baroda crown, so to speak. It has 13 faculties and 17 residential hostels, 4 of them for women students. The university caters to over 100,000 students. There are various courses on offer, ranging
from Medicine to Commerce. The university has been divided into several departments and there are number of courses offered in each of the department. The Fine Arts faculty is famous worldwide for its contribution in arts. The faculty of Performing Arts is also a very reputed institution teaching music, drama, dancing etc.

Apart from many good schools, there are landmark schools which are still epitome of high value Education. There are many students who are alumni of the school and settled in many developed countries. Baroda grabs good opportunities in city itself which has lot to offer.

3:1:8 Kala Bhuvan

His Highness Sir Sayajirao Gaekwad visited (Western Countries) abroad quite often. His intentions of doing so were very clear. He away kept in mind how his visits will be fruitful for the development of motherland. He met lots of people and discussed about many subjects. H.H. Sir Sayajirao got inspiration from various architectural monuments during such visits.

He made the replica of one such monument here. While doing so he took tremendous precautions for its longitivity and the effects of changes in the geographical conditions on the monument. So whatever monuments we have in Baroda today are still found in (good) best condition. The best example of one such monument is our own Kala Bhuvan Building.

Then this monument was built for providing education on study of sculpture, art, architecture and photography. While doing so he took care of which technological advancement may come in future.
His foresight gave tremendous inspiration for the students of art, architecture and engineering. At that time, he also prompted and sponsored many talented students abroad for further advanced studies. These students returned home and used their talent for development of Kala Bhuvan.

After Kala Bhuvan built H.H. Sir Sayajirao became famous worldwide for his achievements. Late Dada Saheb Falke the pioneer of Indian Film Industry, was a student of Kala Bhuvan, for years on, till date the highest award in Bollywood is in the Dada Saheb Falke Award is given in his name.

To make their future bright in the field of Art and Architecture, students from all over the world come to Baroda.

In modern time Kala Bhuvan is part of M.S.University. It is engineering College now.\[1\]

3:1:9 Sports

Cricket is by far the most popular sport in the city, as it is in the rest of the country (except Goa). However, the interest in basketball, football, field hockey, volleyball, table tennis and tennis is much greater than the average Indian city.

Not only Baroda has its own first-class cricket team that competes at the national level, but it also boasts of the oldest cricket ground in Asia, called Moti Baug (The same ground on which Mohammad Azharuddin had scored a record fastest century of 62 balls, now broken). Apart, from that there is also a private cricket ground owned by Reliance, which also hosts ODIs. Prominent cricketers from Baroda include Atul

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Bedade, Vijay Hazare, Chandu Borde, Kiran More, Nayan Mongia, Anshuman Gaekwad (former coach of the Indian cricket team), Jitendra Patel and more recently, Irfan Pathan, Yusuf Pathan, Pinal Shah, Jacob Martin, Ajitesh Argal, and Connor Williams. The Cricketers like Zaheer Khan and Munaf Patel who are part of the Indian cricket team, were started to play on domestic level from Baroda Cricket Association. The Baroda cricket team has been a consistently good performer at the national domestic Ranji Trophy championship and has won it 6 times.

At schools a huge range of sports tend to be played. Baroda has a rich tradition in which various schools compete against each other in various interschool sporting competitions.

Baroda also has a couple of large sized swimming pools at Lal Baug and Sardar Baug which have become learning centers of swimming for lots of students from different schools in and around the city.

Baroda also holds International Marathon every year. It became the first nonmetro city of India to have held a Marathon of such a large scale and success. In 2012, Baroda Marathon was granted a National Half marathon status with over 41,500 Participants.

3:1:10 Media

Baroda has a number of newspaper publications. English language dailies sold in the city are the Times of India, Indian Express and The Economic Times, though none of them are published locally. There are three local Gujarati dailies in the city — Sandesh, Gujarat Samachar and Divya Bhaskar. A large number of national and regional magazines, periodicals and journals are regularly published and circulated across the city. The Gujarati film and television industry has a small but significant presence in the city. The city has five local FM stations: Radio Mirchi (98.3 MHz), now Red FM (93.5 MHz), Big FM (92.7 MHz), Radio City (91.1 MHz) and All India Radio, Vividh Bharti (93.9 MHz). All India Radio is broadcast on the AM band. Satellite radio was launched in

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nearby city of Ahmedabad by World Space in 2005. Baroda News Magazine (VNM) is a local news TV channel that covers events in the city. Households

3:1:11 Places of Interest

Laxmi Vilas Palace

- Palaces: Laxmi Vilas Palace, Nazarbaug Palace, Makarpura Palace, Pratap Vilas Palace which is converted to Railway Staff College

Nyay mandir
The "Nyaya Mandir", means Temple of Justice, is a piece of Byzantine architecture in India. Today it is home to the District Court of Baroda city in the state of Gujarat. The central hall is decorated with mosaic tiles and a statue of Chimnabai, wife of Maharaja Sayajirao Gaekwad III.

Words by His Highness as he laid the foundation stone for ‘The Maharani Chimnabai Market’ in memory of his queen, “I wish to commemorate the virtues of Her Late Highness and the admiration I entertained for her the mild, charitable, amiable woman, the devoted mother and loving wife.’

- **Buildings & Monuments**: Maharaja Sayajirao University of Baroda, Kirti Mandir, Kirti Stambh, Nyay Mandir, Mandvi & Walled City, Khanderao Market, Aurobindo Ashram, EME Temple (Dakshinamurty Temple), Hazira Maqbara, Tambekarwada, Kala Ghoda, Anglo Vernacular School now Music College, Juni Kothi, Central Jail, Kala Bhavan, Motibaug Palace, Sursagar Lake

- **Museums & Gardens**: Maharaja Fateh Singh Museum, Baroda Museum & Picture Gallery, Sayaji Baug, Jubilee Baug, Lal Baug, Sardar Baug

3:1:12 Culture

Baroda is also known as ‘Sanskari Nagari’, i.e. *Cultured City*. It is the most sought after location for Garba in the entire Gujarat. Baroda is one of India’s most cosmopolitan cities. Thanks to the vision and broadmindedness of the Gaekwads, the subsequent industrialization, the proliferation of academic activities and a strategically important geographical location, Baroda has welcomed a wide variety of people from all over India and also from all over the world. In all of this, the sprawling and cosmopolitan MS University campus and the large
number of local, national and foreign industries act as a catalyzing and unifying force.

The great museums on the palace grounds such as the Maharaja Fateh Singh Museum and art gallery are unique and carry artifacts from around the nation and the world. There are Gujarati film studios in the city as well as a large number of large old style movie theatres in addition to the newer multiplexes that have sprung up in the past few years.

Diwali, Uttaravan, Holi, Eid, Gudi Padwa and Ganesh Chaturthi are celebrated with great fervor. Classical music and dance have their patrons, and so does the modern stage and pop culture. The culture and the traditions are both alive and being forever experimented with.

Navarātrī or Garba is the city's largest festival, with song, dance and lights during every October. Many of the residents spend their evenings at their local Garba grounds where local musicians play traditional music while people dance the Raas and Garba dances which often goes on past midnight. This is also a time when the youth are more visible outdoors and until later than other times of the year. The people of Baroda have preserved the original and the traditional part of the Navarātrī. Garba in Baroda attracts a fairly large number of international tourists. [1]

Baroda has great tradition in Indian classical music.

In Baroda State, contribution for music is done with great efforts and sincerity. The credit goes to Maharaja Sir Sayajirao. The music activity in Baroda started, when Maharaja Khanderao was ruling. First of all, he invited the state singer of Maisoor, Ustad Maula Baksh to come to Baroda and settle down. In 1886, Sir Sayajirao started Sangeet Shala in Baroda. Ustad Maula Baksh was appointed the first principal of the school. He was a veena player and also a Dhrupad Dhamar singer. The school started with only 70 students and now it has flourished with music, dance and drama institute. Other than Maula Baksh Baroda sheltered Khansaheb Abdul Karim Khan, Faiyaz Khan, Nasir Khan, Fidahussain, Faiz Mohammad, Ganpatram, Aatahussain, Amir Khan, Inayat Hussain, Gangaram Pakhwaji, Hirabai Barodekar, Laxmibai Jadhav and Mirabai Badkar. Till today traditional art in music is existing in Baroda.

Every week Maharaja Sayajirao used to arrange open programmes of music of palace singers and instrumentalist for the common people just to create their interest in music. Baroda’s music school has produced many musicians and music teachers. Bhaskarbuwa Bakhle was also born in Baroda. First Music conference in 1916.

Baroda is known as a cultural city, and in the history of classical music, it deserves a very high position. So much of work has been done by the musicians, in classical music in the 20th century.

In the beginning of 20th century, Sir Sayajirao III was ruling over the Baroda State. He has put in lot of efforts to make the classical music
progressive and famous among the public. During this century, many great musicians stayed at Baroda, worked here and dedicated their lives just for the sake of classical music. In this thesis, we have worked, and focused on the lives of such musicians.

During the ruling of Gaekwad, Marathi society developed in Baroda State, as the people were cultured. In this century, Baroda developed in many cultural activities, because of the Maharashtrian people. This is based on that. It is necessary to mention, about the great personalities given by the society.

The person working on this research, has made a humble effort, for compiling, analyzing, editing and valuating; the truths, formulas, and principles; by collecting the information regarding, knowledge of the classical music field, the artists, their teachers, the institutions teaching music, the listeners of music, students learning music, music critics and the recordings available.

The reign of Sir Sayajirao Gaekwad III, during the early 20th century, is known to hold an important role in the building of the social life and Art of Classical Music in Baroda. During this time, there were tremendous changes for the development of running state policies, science field, Art, Music and the social aspects in the life for people in Baroda. There was a radical change in this field. It is also important to learn how Baroda played a big role in bringing changes in India.

During this period, Baroda was under the rule of Maharaja Sayajirao Gaekwad III. At that time India was ruled by the British. It was divided into small kingdoms Maharaja Sayajirao was famous for his visionary revolutions for betterment in his kingdom and was quite successful in doing it in all aspects.

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During the period of Gaekwad ruling, Baroda has developed in many fields. Kings from Gaekwads royal family developed Baroda by perfect ruling, in the field of Music, Literature, Art and culture, and left the unique identity. The ruling period of Sir Sayajirao III was said to be the golden period. He put Baroda state in front line, in the field of Art, Music, Literature, Sculpture education etc. in the country.

Afterwards; his grandson Shrimant Pratapsinhrao Gaekwad, Shrimant Ranjitsinh Gaekwad, also contributed a lot in the 20th and 21st centuries, for music, art, sports etc.

During Gaekwad ruling, many musicians from all over the country came to Baroda, dwelled, which Baroda is thankful to them because Baroda got good advantage to receive a valuable classical music from the Great Musicians. During Gaekwad ruling “Gayan Shala” was established which progressed a lot, and today it is known as “Faculty of Performing Arts” under the M.S. University of Baroda.

At his time, Sir Sayajirao had started a music school named was ‘Gayan Shala’, which slowly developed into a Music College and then Faculty of Performing Arts, M.S.University Of Baroda. This Organization has promoted classical music tremendously and this fact should be looked into thoroughly.

Baroda is leading cultural city in our country and has a great history for Music, Art & Literature. In the time of Sir Sayajirao Gaekwad III, the city has progressed a lot, whether it may be a field of Music, Art, or Education, women’s education, or social, and hence the 20th century,
was very important for Baroda. Hence it is necessary to study the happenings, took place in Baroda during 20th century.

In the beginning of 20th century “Gayan Shala” (Music School) was started. Great musicians were invited from all over the country, and they were given position in court of Baroda state. During this period Pt. Bhaskarbua Bakhale stayed in Baroda. Afterwards, the musicians like Ut. Faiyaz Khan, Ut. Abdul Karim Khan, Ut. Sharafat Hussain Khan, Ut. Latafat Hussain Khan, Bal Gandharva, Pt. Madhusudan Joshi, Prof. S.K. Saxena, Pt. Shivkumar Shukla, had deep relation with the musical field of Baroda.

So many activities, in the field of music, were there in Baroda. Many learned persons were conducting the classes, for the propaganda of music. Lot many conferences of music had been arranged in Baroda those days. First Radio Station of Gujarat was established in Baroda.

After freedom, in 1949, Baroda was the main center of classical music. Great musicians like Hirjibhai Patrawala, Pt. Madhusudan Joshi, Pt. Sudhir Kumar Saxena, Pt. Shivkumar Shukla, were settled in Baroda.

Great teacher like Shri Baburao Karnik was conducting the music classes. Great music director and composer Shri Shrinivas Khale, was residing in Baroda, in his childhood, those day and he learnt his initial lessons of music in Baroda.

Since last 200 years, Baroda was under the ruling of Gaekwad, but why classical music was developed so much in the 20th century only? To find out the answer for this question, it is necessary to make the study in real sense. Baroda is cultural city. The rulers love the people and inspired the art & music. So many great musicians came to Baroda,
settled here, and taught music, and created a love for music among the citizens. But at present, the situation is changing. Now Baroda is not able to give the musicians of national level. Why? In present thesis, it is an effort to study and find out the conclusion to these questions.

Baroda is having such a great heritage of classical music, but nowadays light music, filmy music, Garba, etc. is getting more and more popular. What will be the future of classical music? There is effort to study and give conclusion in this research.

The study is inevitable since in the 20th Century in Baroda. The increased interest in classical music has developed tremendously for in the last 100 years due to:

1. Sir Sayajirao Gaekwad came to throne. He had as visions to improve and he had interest in music and encouraged classical music.

2. Baroda had king’s rule as well as democracy in this century, and it is important to know what we’re it’s effect, on music world.

3. In 20th century, the effects of illiteracy to literacy on music world of Baroda.

4. Study of Gurukul system of Baroda where students live and learn at teacher’s abode and learning at the university, made history in music world.
5. This century is of modern inventions. Due to this, there are changes in day to day lifestyle. They showed effect on music world too.

After studying all the above mentioned facts, it can be thoroughly examined how classical music in Baroda developed. The main purpose is that in future this study will help the public and music lovers in learning the history of music of Baroda.

3:1:14 Sugam Sangeet

Sugam Sangeet includes Geet, Ghazal, Bhajan in any language. In Baroda Sugam Sangeet is very popular. All India Radio and Doordarshan play a very important role to propagate this kind of music. People of Baroda love to sing, teach and listen this variety of music.

One more thing about Sugam Sangeet in Baroda, that these artists also know classical music. In some way or other they are attached with classical music. They learn classical music in Performing Arts Faculty. Any type of music requires basic knowledge of classical.

Even Garbas of Gujarat and also folk music are based on classical ragas. Old tradition is maintained in Sugam Sangeet. Baroda has given Sugam Sangeet artists. Here are some names Smt. Neeldhara Desai, Pratima Trivedi, Pragna Chhaya, Balkrishna Ghoda, Mukund Vyas, Madhusudan Shastri, Ashit Desai, Bansari Mehta, Sangeeta Desai,
The tradition of 'Naradiya akirtan' is going on since mythological period. Here a 'Kirtankaar' (a person who does Kirtan) stands in front of the statue god (in the temple/ in the front of the temple/ in the country/ and of the temple) and narrates and praised 'The Lord'. It is done in two parts. 'Purva Rang and Uttar Rang'

In ‘Purva Rang’ a ‘kirtan Kaar’(the narrator) gives examples which are thought provoking. He tells the (audience) people how people should live their lives.

In ‘Uttar Rang’, he sings one ‘Abhang’ a song sung to praise The Lord. The different stanzas of the ‘Abhang’ is explained in detail one by one. Lots of mythological stories are told in detail. There is another style of ‘Kirtan’ called ‘Varkari Kirtan’ which is in tradition since the time of ‘Sant Dnyaneshwar’ (Saint Dnyaneshwar). This style was then popularize by sant (Saint) Namdev and sant(Saint) Tukaram.

There is a tradition of ‘Naradiya Kirtan’ in Baroda too. Famous ‘Kirtankaar’ like Nana Maharaj Supekar (Barodekar), Datta Das Bua Ghag, Nana Bua Pattankar, Bapu Maharaj Gadre etc, Kept this tradition alive. We are thankful to them for their contribution.
For this the ‘Kirtankar’s’ had a thorough knowledge about three main things i.e. Classical music, Acting(to dramatize a story to be narrated) and ‘Adhyatma’ (spirituality).

3:1:16 Religion in the city

The most followed religion in the city is Hinduism, practised by 90% of the population. The second most followed religion is Islam, followed by 6% of the population. All other religious groups make up the remaining 4% of the city's population.

3:1:17 Music Concerts Hall In Baroda

In Baroda city various classical music concerts are organized. During His Highness Sayajirao’s rule lots of musical concerts were held at Darbar Hall. At the same time he used to organized private concerts at Laxmi Vilas Palace. There was a Private Hall on top of Laxmi Vilas Palace. Other than that the concerts used to take place at Ramji Mandir at Laheripura. Ustad Faiyaz Khan had also given lots of performances at Ramji Mandir. As Ustad Faiyaz Khan was a Muslim, so he gave all the performance on the step of Ramji Mandir. Being a Muslim he never entered the temple premises.

What we call as ‘Nyay Mandir’ today (court), when it was not a Nyay Mandir, (a court). Here many classical music concerts used to take place in the hall at the basement. Music college have organized many such memorable concerts for many years. At the ‘Open Air Theatre’ of the Faculty of Performing Arts has organized many concerts for years. Baroda had witnessed many such classical music programmes.

There are some music lovers like Shri S.Y Koranne, Dr. Sudhalkar, hri V.N Jikar, Pandit Gajananrao Ambade, Shri Baburao Sant were
enthusiastically arranged classical music concerts regularly at their residence.

There are few more known places like Shri C.C Mehta Auditorium, Common Hall of Faculty of Home Science, Mahatma Gandhi Nagar gruha, Deepak openair theyetor, have witnessed classical music concerts. One more place to note here is Shri Jummadada Vyayam Mandir, at Dandia Bazar (Shri Narayan Guru’s Talim) have arranged such programmes.

Recently, Navrachana School’s Common Hall and Newly built Sir Sayaji Nagar Auditorium also arranges many such programmes.

3:1:18 Music College (Gayan Shala)

Historians have noted about Baroda’s long relation with music is over 200 year old. Khayal, Dhropad, Dhamar, Thumri etc. are the style of classical Music. Their roots are established in Baroda by H.h. Sir Sayajirao II (1819 to 1874). His interest and enthusiasm for classical music was so much that he had invited many renowned performers to his ‘Darbar’.

Renowned classical singer from Mathura Pandit Devidas Bairagi, who was an accomplished singer in music was invited in 1835 and appointed in Darbar as an official singer. Today’s Radha Vallabh Temple, in Mandvi near sarkar wada was then gifted to Devidas Bairagi by H.H. Sir Sayajirao. He was given all rights to perform ‘Pooja’ rituals as well as he was a caretaker of the temple.
In the year 1846 after the sad demise of Pandit Devidas, his disciples Priyadas and Rakhidas were given all the right as a caretaker and were told to carry out the traditions. It goes without saying that both the disciples of Pandit Devidas were good classical singers.

After the sad demise of H.H. Sayajirao II, Srimant Ganpatrao took over the administrator (1847:1856). He kept the legacy of Indian classical music on during his tenure but the musicians were paid less than before.\[1\][2]

3:1:19 Baroda’s Brains

The exposure of Sayajirao Gaekwad III to America and Europe left in him a deep impression and conviction that education was the sole basis for all reforms and the only means to improve the condition of his people and territories. He committed state support to indigenous industries and promoted engineering and arts. By the early 1900s, Baroda was considered one of the most advanced Indian states. Sayajirao was more alive to cosmopolitan influences than his contemporaries such as the Nizam of Hyderabad and Maharaja of Mysore. The modernization of Baroda was put on firm ground with the founding of Baroda College and Kalabhavan, which heavily emphasized engineering and architecture, while teaching art. Nationalist and religious leaders Sri Aurobindo and Swami Vivekanand stayed here in that period. American writer Mark Twain visited the city while architect R F Chisholm and city planner Patrick Geddes contributed to the development of Baroda. Sayaji even sponsored the overseas academic pursuits of the father of Indian Constitution Dr B R Ambedkar, while the
father of Indian cinema, Dada Saheb Phalke, learned the art of filmmaking in Baroda. It was here that queens and princesses went for lectures in Colleges for the first time in the country. After Independence, Hansa Mehta became the first vice chancellor of MS University and meticulously worked towards making the university a hub for scholars. Her dream came true when Venkatraman “Venki” Ramakrishnan went on to win the 2009 Nobel Prize in Chemistry.¹

3:1:20 Remembrance of Ancient Baroda

• Culture Curry

The 1857 war of independence against the British rule caused unrest across the country. Scores of Urdu poets from the northern parts of India had to flee and settle in the Baroda state, which was then ruled by Maharaja Khanderao Gaekwad. Many made the state their permanent residence by 1860 as Gaekwad has struck a compromise with the British government. Some of the prominent poets who settled in the Baroda were Khwaja Sayeed Shaida, Asar Saleri, Ghalib Nizaami Bhavnagri, Maulana Fida Naqvi, Saiyad Ahmed Mir, Saiyad Ahmed Hussain, Mir Ibrahim Alikhan, Mir Alam Alikhan and Munshi Shauhar Lucknavi.

The king offered them jobs and land. The poets enriched the city’s cultural scene by organizing mushairas. The ‘shayars’ wrote several books and put Baroda on the national map of Urdu literature.

Khanderao’s successor, Sayajirao Gaekwad III, supported the poets and in the following years made Baroda the hub of progressive arts, learning, thought, medicine and architecture. The city became a centre

¹ Book: Baroda: Know your roots/publish by: times of India/ 1st edition/ 2012/Page: 53
for secular discourse and a paradise for the intelligentsia. Sayajirao invited famous painters like Raja Ravi Varma who gave Indian gods and goddesses a face.

Another prodigy that Sayajirao nurtured was Bal Gandharva, one of the finest artistes of his era who made Natya Sangeet (musical plays) popular by redefining the way mythological acts were performed on stage. The artiste, whom freedom fighter Lokmanya Tilak termed as ‘Gandharva’ (singer for gods), owed his success in the later part of his life to Sayajirao. He ensured that the Barodians were the first to see these performances.[1]

When Talk with many Old people of Baroda, they give interview .the information is like below....

Shri Arvind Dighe says, I know Baroda, since I was just six years old and was enrolled at the first standard in Marathi Medium School, in the year 1930:31. The School was located in the old building of Shri Kathewad Diwanji and was run by Municipality of Baroda. Sir Sayajirao was ruling Baroda in those years. All the students of the school used to sing the Baroda State Anthem, gathering in the school ground. The anthem is as follows:

“İsha Thevo Srimant Shri Sayaji Maharaj Nrupati sukhi,
Bhagyashali ya nrupati che rajya amhasi sukhkar ho,
Nrupati sada sukhi aaso’

Like today’s National song: ‘Jana Gana Mana or Vande Mataram’ the above mentioned state Antham was used to sung on all occasions of

Baroda State. People of Baroda State had very high regards, love and respect towards the king Sir Sayajirao.

People were impressed by this discipline and administration power in all officers of State, and all the problems of people were solved in compromising manner and there was no violence in his rule.

For most of the period in year Maharaja used to stay in foreign countries. Whenever he was arriving in Baroda he was given warm welcome. After the arrival at Baroda Railway Station he would used to sit in the golden Baggi run by four horses and routed through Kothi, Raopura, Nyaymandir, and stayed at Laxmi Vilas Palace, receiving salutes of his beloved citizen.

In the January month, Birthday celebration of Maharaja would be celebrated. On that occasion many artists from outside Baroda use to remain present in the court (Darbar) and present their different art in front of Maharaja on that occasion sweet packets were distributed among all the school students. Ganpati visarjan (send off to Lord Ganesha) and Dashehara procession were most beautiful functions of Baroda. On these moment prince Pratapsinh used to sit on elephant on the golden seat wearing moon brown white dress and saluting all the people gathered around the procession. Special elephant decorated with all sort art, pictures and designs and controlled by Mahavat (man controlling elephants) and well dressed bodyguards.

In the year 1936, Diamond Jubilee of Sir Sayajirao was celebrated in full swing and was awarded honor certificate. Maharaja arrived in golden Baggi to attend the occasion. Maharaja felt ill somewhere in 1938, when he was residing at Bombay. Slowly and slowly his illness increased and all his people of Baroda prayed god, for his recovery, but
unfortunately he passed away on 6:2:1939 at Bombay. Holy body of Maharaja was brought to Baroda and funeral procession started from Laxmi Vilas Palace and at last his body was put into fire in the premises of Kirti Mandir. He was paid homage by thousands of his beloved people.

On the top sphere of Kirti Mandir, a globe of earth with sun and moon been designed and sculptured, meaning that Maharaja would be remembered by the people till sun & moon exist on earth.

Shrimant Pratapsinhrao was crowned in the month of April 1939. The sworn in function was just fantastic and incomparable. Kings from all part of Hindustani Kingdom with all their families and officials have arrived to celebrate and enjoyed the moment. So many artists have arrived of their own and some were specially invited on this occasion. Balgandharva was present specially. Other drama companies were also arrived. In those days there were two drama theatres named Morbi and Vankaner theatre. Public was allowed to enjoy all drama shows at free of cost. In one act of Balgandharva named 'Mruchhakatikam' money were showered on the stage like natural rain, and people were so pleased when they saw Balgandharva in Vasantena’s character. Birthday celebrated of Shrimant Pratapsinh in every January of each year. On this occasion special persons from all fields were honored with the status such as ‘Rajratna’, ‘Rajpriya’, ‘Rajvallabh’ etc.

There was a special Prince school in the premises of Motibaug Palace for children from royal family with topmost teachers, selected and employed from Baroda state .A few students were enrolled in the school, say 15 to 17, with special attention on their study. Existing Chancellor of M.S. University, Dr. Mrunalini Devi studied in same class,
always holding first rank. It is a matter of pride to say that the post of chancellor, she is holding today is really honorable and right, undoubtedly.

In Baroda, on the occasion of Shri Ganesh festival, Dushahara and Rang Panchami, Maharaja Sayajirao used to invite all the top level royal courtly persons, with well dressed, as per the specified dressing and the same was continued at the time of Maharaja Pratapsinh too, and all the personals were asked to remain in the royal court, without fail. Sri Ganesh Visarjan and Taboot Visarjan would be done by royal court with all respect. Shri Pratapsinh was very much fond of playing Polo and used to visit Jaipur & Delhi in participating in Polo game. Mr. Cornl. Diwanji was excellent player of Polo at the time of Shri Pratapsinh. Shrimant Pratapsinh also was very much fond of playing Cricket and Tennis, and invited the top Cricket and Tennis players like Shri C.K Naidu, Shri Vijay Hazare, Amir Ilai, G.kishanchand, Gul Mohemmad, Capt. Bavji, Capt. Gupte, Ghos Mohammad, and they all were appointed in their respective fields. Maharaja was found of running too, and would go for hunting at the village Dabka, near Baroda.

At the Band Stand, located in Sayaji Garden (KamathiBaug), musicians used to play band every Sunday. Those days vehicles were not available easily so a very few people used to enjoy the music played on band stand. A very handsome British Band Master would conduct the whole programme and people enjoyed the same. At the end state Anthem would be played on band. Ustad Faiyaz Khan was court singer, and used to perform vocal recital every Thursday in Kirti Mandir hall. His personality was very attractive. His physic was very strong and scout and with big and curly mustaches. He always travelled in paddle driven, manual rickshaw. Baroda state merged into Indian Union on 1:5:1947,
on that occasion one newspaper published the following poetry in Baroda edition.

"Wadi Barodani lili hati te kya chhe?
Ronak Barodani jag mag thati te kya chhe?
Kya chhe Rajratno, Kya chhe Rajmitro?
Roje nava nava chhe aa chitro, juna hat ate kya chhe?"[1]

3:2 Radio Station in Baroda

3:2:1 Radio Station in Baroda

In those pre-independence days when the Union Jack was fluttering all over the country, who had the courage and the daring to recite publically in an official Government function our National Song “Vande Mataram”

The answer is in the affirmative. A great personality like the late Maharaja Saheb Pratapsinh, who had a very high sense of patriotism. Broad mindedness and foresight, did exhibit that courage by allowing “Vande Mataram” to go on air at the very inauguration of his State Broad Casting Station (Diamond Jubilee Broad Casting Station) on 10th

January 1947. The transmitter in Gujarati by the Late Pratapsinh Maharaja Saheb followed.

The Gaekwads of Baroda have been a step ahead of others in every field and I shall restrict myself to say a bit about broadcasting in the then state. It will be interesting to know about the great contribution made by the Late Maharaja Saheb in this respect for the people of Gujarat.

As a matter of fact, the foundation stone for the transmitter was laid as early as in 1938 at Samlaya near Baroda and a 5KW Marconi transmitter awaited. But unfortunately, with the outbreak of Second World War, the technical equipment intended for Baroda was diverted somewhere else.

The Late Pratapsinh Maharaj Saheb had foremost in his mind providing broadcasting in Gujarat and therefore the work was taken up speedily after the end of the war. The transmitter was installed, construction work of the studios was completed and by August 1946 planning for the radio programmes taken up.

The Late Pratapsinh Maharaj was so keen about the nature and the texture of the programmes to be broadcast in Gujarati, that he ordered a meeting to be convened for this purpose and to the greatest surprise of all; he had made his gracious presence then. He insisted that programmes reflecting and depicting the great culture of Gujarat be arranged and wished that the same should reach the masses in their own mother tongue all over Gujarat.

It was very gratifying and pride arousing to hear the Late Maharaj Pratapsinh saying “This is my Radio Station for my people of the state
and therefore, it will start functioning with my country’s National song *Vande Mataram*” and he insisted in getting an All India fame artist who could give a tuneful rendering to the national song. His wishes and orders were accordingly carried out and a famous artist Master Krishnarao fulaabrikar was invited from Poona for this purpose. The late Pratapsinh Maharaj was instrumental in giving radio station to the people of Gujarat through Gujarati Medium and the quality and variety of programmes, in no way, lagged, behind those of any established broadcasting service. To name a few rural Broadcasting, educational, children’s Dramas, Plays, Musical programmes reflecting the cultural heritage of Gujarat. The Late Maharaj Saheb was gracious enough to give a free hand to the programme planners to invite any great personality or an outstanding artist of our country for his/her performance for the benefit of listeners of Gujarat.

It was at the instance of the Late Maharaja Saheb that a great Music Festival consisting of Hindustani Classical, Karnatak and Western Music Programmes was arranged and broadcast. Almost all outstanding Musicians of our country were invited and for the Western Music, Compositions of the world famous Sir Adrian Boult were also included. It was indeed, a tremendously great Music Festival Programme the like of which is, perhaps, yet to go on the air.

And to crown above all this, when special programmes to mourn the death of the father of the nation our Gandhiji, were being broadcast, the Maharaja Saheb had his say in arranging special choruses of ‘Raghupati Raghav Rajaram’ which were led by the great musicians like

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Ustad Faiyazkhan; Pandit Omkarnathji; Pandit D.V. Paluskar and others. This was superby appropriate and befitting. [1]

The Late Pratapsinh Maharaja Saheb was the pioneer in establishing Broadcasting service in Gujarat and thus he made great contribution in this field for the people of Gujarat. [2]

Gaekwad’s was famous for his feelings towards his people (praja), dreaming for progressive development and bringing the dream in real sense, not only in his state but all over India. He inspired and awarded in his state for Art, sports, Hygiene, Education, Agriculture, Music, Drama etc. Shrimant Pratapsinhrao Gaekwad received a great heritage of a progressive state. He created a honorable placed in the heart of state people, by continuing the same principles and methods as earlier whatever Sayajirao dreamed of the state, he carry forward the activities and made progress. Establishment of Aakashwani and its progress was one of the main dreams, is the main subject of this writing.

3:2:2 Preparations for Planning:

He decided to establish a centre of All India Radio in his state for bright future of his state people. Those days there were only six centers in our nation. This was the first centre in Gujarat. With the high intention, that the people receive knowledge and entertainment at home, to get inspiration to Literature, Music, Art, etc., to maintain contact between king & his people, he prepared the planning. He discussed with government of India and to receive technical knowledge

he sent his representative to Peshawar, suggested to collect the information especially for the broadcasting in rural areas, in order to make progress of those languages Broadcasting Centers. In 1935, the planning work started and then in 1938, land was acquired in Samlaya village 15 km distance from Baroda for establishing the broadcasting the station and holy religious function of “Bhumi Pujan” was carried out. At the same time Second World War started and to procure machinery for it became almost impossible, hence the work was held. After some period world war ended and Maharaja restarted the construction work speedily on war bases. He had strength of confidence and ace for the welfare of his people. Maharaja paid his personal attention, and with the assistance of faithful and attentive person and got the project completed in April 1946. In the same time the work of studio also got completed.

3:2:3 Guidance from Maharaja:

Now the facilities were available, and Maharaja formed a committee for taking decision for conducting and handling of programmes, proper officer for technical problems. Famous and renowned artists, singers, Instrumentalist and Knowledgeable persons for society were included in the committee. Maharaja held the meeting and the topic was discussed in details. Maharaja himself guided the meeting and advised the members for proper working of the Radio Station. Maharaja gave some important instructions for preserving the great historic and cultural heritage of Gujarat.

Maharaja suggested starting the function with intention to know the cultural, social life, customs, Literature, Art etc from different parts of Gujarat state, to the people of Gujarat, to form a sensitive unity and
heartily love for each other. He also appealed to broadcast all the programmes in mother tongue Guajarati so all the people can’t get advantage. Shrimant Pratapsinhao Maharaj explained in his instructing and guiding speech that this is my broadcasting station, for all the people my state; hence the beginning ceremony shall be done with National Anthem of my country “Vande Mataram”. All the persons from meeting were full of joy, on hearing the words of Maharaja, filled with Affection and National Spirit. Initially the building in Salatwada area of Baroda city and the broadcasting station was functionary at Samlaya.

3:2:4 Opening Ceremonies:

On 10th January 1947, Baroda Naresh Shrimant Pratapsinh Gaekwad, lit the lamp for opening ceremony of Baroda Aakashwani centre. In the history of Aakashwani the day of opening ceremony of Aakashwani Baroda could be written in golden letters. Baroda received the honor of getting first Aakashwani center in Gujarat state. Those days there were only six Aakashwani centers and Baroda center will be granted the senior most centres.

Legendary artist of all India fame, Shri Krushna Master (Krushnaraao Fulambrikar) was invited with great honor, to present the national Anthem “vande Mataram” on this occasion. Before freedom time, a union Jack of Britishers was waving and there was a ban for singing Vande Mataram in public meeting. With the moral strength and strong national spirit, Maharaja could make it possible.

Musical Festival was organized and Hindustani classical, Karnataki and Western music were included. Musical festival was broadcasted on Akashwani, and the broadcasting included, the item of all the leading artists of India and a western artist Edian Bolt. Maharaja gave opening
to so many things like knowledge, entertainment, Art, Agriculture, Industries for the people of Gujarat.

Famous singer ustad Faiyaz Khan, Mirabai Badkar, Maula Baksh Khan, Omkarnath Thakur used to perform their art on Aakashwani, Great personalities like Drama producer C.C.Mehta, Manbhatta, Dharmiklal Pandya, Shri Markand Bhatt also gave their prime contribution senior officer Shri R.D Ambegaonkar looked after the management of Aakashwani. A fortnightly magazine used to published, and shri Muljibhai Shah was main publisher. Title song of Aakashwani composed by Shri. R.D. Ambegaonkar is still used in the programme for villagers.

Within short time working of this institute went on progressing, due to faithful, honest and the hard working officer and top level artists and the recording studio shifted to Yash Kamal building opp. Baroda College. Function of the recording studio went on increasing, the new place also become inconvenient. For some time it was at opp machipit, now it is western india company, In the year 1973 the institute was shifted to Aakashwani premises on Makarpura Road, at its own premises with all modern machinery and instruments, equipments. The building is quite specious, peaceful, and attractive with natural surroundings.

3:2:5 Merging of Aakashwani:

Baroda Aakashwani was progressing by broadcasting top most programmes. Entertainment and education for people were going on gracefully. On 16th December 1948 Aakashwani was merged into All India Radio.
The city is known for its Art & culture and in this city there are faculties of Drama, Dance, Instruments, Sculpture, Painting, etc. under M.S. University. Top level artists would take part in working of centre, very keenly. The above instruments have shared valuable contribution in the successful functioning of Aakashwani. Vividh Bharati, Prasar Bharti also started broadcasting the programme, and some of them are still continued. Initially the broadcasting was limited up to range within 15 km, slowly it was progressed, and the broadcasting spread, all over Gujarat and was beard in and every house. Future step of progress, lead to establishing member of new centers in Gujarat State at Ahmedabad, Rajkot, Bhuj, Aahwa, Himmatnagar, Surat Godhara etc.

“Ahmedabad Baroda center of Aakashwani is presenting Marathi Programme” in the month of May 1980, on Sunday the above announcement was heard, and all the Marathi speaking people in Baroda were full of joy which cannot be expressed in words, because Baroda was known as “Maharashtra outside of Maharashtra”. This was a great honor for Marathi community settled in Baroda. Now all artists, writers, poets, pandits will get opportunity to present their skills and all people and interested person will get joy of knowledge and entertainment.\[1\]

In the beginning prof. G.L. Vaidya, remained in the constant touch with Marathi Programs administrator shri. Dalvi, and helped him a lot in the process.

Kumari Pratibha Hajranis: the then Mrs. Patankar started taking action since July, 1980. Programmes were continued in the mean time.

\[1\] Excerpts taken from interview of Maharaj Ranjitsinh Gaekwad/25-4-2009
Then sisters Shaila Tavkar and Jayashri Joshi, also joined in the work of Patankar, from time to time.

On July, 6th 1980, Shri B.S. Pattankar perform the programs of singing and explaining the contents of poem written by court poet (Raj Kavi) Chandrashekhar gorhe. The programme was the first popular programme of Aakashwani and still remembered by some of the people of Baroda. The title song of Marathi programme was composed by the artist shri. Balasaheb puntambekar and is being heard since beginning till today.

3:2:6 Beginning of Marathi Programme:

In those days Janata Party was ruling in the central government, and Congress part was on opposite bench. Dr. D.V. Nene was known to all and he had an influence with all great politicians. Mr. Sathe was requested by Shri. Nene to start Marathi programmes on Baroda Aakashwani and when Hon. Indira Gandhi took over the ruling in the central government, Mr. Sathe was included in the ministry and selected as minister for Broadcasting and information. Mr. Sathe kept the word and government of India permitted to broadcast Marathi programme on Baroda Aakashwani.

Mr. Sathe sent the approved letter to Dr. Nene and the same was produced in the meeting held under the chairmanship of Mr.R.M. Vaghmare.

On the day of 27th June 1980, the meeting was held jointly by official of Aakashwani Shri. Dalvi and Maharashtra Mandal, headed by shri. R.M. Vaghmare the professor of English, as a chairman. The committee passed the bill to form one committee to take after how the
programmes can be arranged and co operated. Mr. Nene should be given full credit for starting the Marathi programmes on Aakashwani.

It was a Baroda that the great musician Ut. Faiyaz Khan started his broadcasting career. The foundation of the Baroda Radio Station had originally been laid by the Maharaja of Baroda in 1939. In 1947 it was

integrated with A.I.R. and Faiyaz Khan Saheb started broadcasting for Rs. 150/- per month as a staff artist. There were two tabla players who were known to have accompanied him during the concerts in Baroda— one was Imamuddin Khan, the other shri. Gurav. Later, there was Jagannath Jagtab could accompany the Ustad on the Pakhawaj while he sang Dhrupad Dhamar.

It was in the broadcasting studios of Baroda that about 250 recordings of Khan Saheb were made to feed the various stations of the All India Radio. Unhappily these recordings have failed to capture the quality of Khan Saheb's voice because the recording instruments of those days were of poor quality and had not reached the high quality or sensitivity of these days. [1]

3:3 Music Concerts Hall in Baroda

In Baroda city various classical music concerts are organized. During His Highness Sayajirao's rule lots of musical concerts were held at Darbar Hall. At the same time he used to organized private concerts at Laxmi Vilas Palace. There was a Private Hall on top of Laxmi Vilas Palace. Other than that the concerts used to take place at Ramji Mandir at Laheripura. Ustad Faiyaz Khan had also given lots of performances at Ramji Mandir. As Ustad Faiyaz Khan was a Muslim, so he gave all the performance on the step of Ramji Mandir. Being a Muslim he never entered the temple premises.

[1] ipsit/ Progressive Movement of Aakashwani /by Late Dattatraya Parakh/nishigandha despande/1st edition/2011/page no.49
What we call as ‘Nyay Mandir’ today (court), when it was not a Nyay Mandir, (a court). Here many classical music concerts used to take place in the hall at the basement. Music College had given their theatres for organized many such memorable concerts for many years. At the ‘Open Air Theatre’ of the Faculty of Performing Arts has organized many concerts for years. Baroda had witnessed many such classical music programmes there. But here ‘dramas’ as well as light music programs have organized. The Faculty of Performing Arts also has the indoor Small Music Concert Hall, ONGC Hall; Baroda had witnessed many such classical music programmes there also.

Maharaja Ranjitsinh also gave Kirti Mandir for classical music concerts. Kirti Mandir has small beautiful Concert Hall. Many memorable concerts organized there by various music institutes.

There are some music lovers like Shri S.Y Koranne, Dr. Sudhalkar, shri V.N Jikar, Pandit Gajananrao Ambade, Shri Baburao Sant were enthusiastically arranged classical music concerts regularly at their residence.

There are few more known places like C.C Mehta Auditorium, Common Hall of Faculty of Home Science, Mahatma Gandhi Nagar Gruh, Deepak Openair Theatre Dhundiraj Mairal Ganpati Mandir, Slddanath Ganpati Mandir, Sayaji Vihar Openair Ground, Emphy Theatre At Sayaji Garden have witnessed classical music concerts. One more place to note here is Shri Jummadada Vyayam Mandir, at Dandia Bazar (Shri Narayan Guru’s Talim) have arranged such programmes.
Recently, Navrachana School’s Common Hall and Newly built Sir Sayaji Nagar Auditorium also arranges many such programmes.

Music College open-air theater
Ut. Akram Khan at Concert Hall, Music College

Pt. Ajay Chakrawarti at Ongc Hall, Baroda
Darbar Hall, at Laxmivilas Palace, Baroda

Nay Mandir hall, Baroda
Darbar Hall, at Laxmivilas Palace, Baroda

Full view of Darbar Hall, at Laxmivilas Palace, Baroda
3:4 Photographic Evidence of Baroda

Prof. S.K. Saxsena and Pt. Shivkumar Shukla at Music concert

Prof. S.K. Saxsena teach their pupils
Music concert with Aalp and AT&T

Music cercal of Baroda with Daji Bhatavdekar
Ranjitsing with Sham Bhagwat and Mr. Sharangpani

Programme in memory of Ut. Maula bax
AIR Sangeet Samelan

A Rare Photo Of Pt.Bhimsen Joshi With his four desipals on 9-5-66

Giving Homage to Ut. Faiyazkhan

Programme at Pt. Gajanan Ambade’s resident
Prime minister Lal Bahadur Shastri at Baroda

Pruthviraj Kapoor at Kothi building
Prof. S.K. Saxsena with young music artist of Baroda

People at Nyay Mandir
Narsinhji ni pol in Baroda state

Music College in 1962
3:5 Newspaper Cuttings on Classical Music of Baroda

Baroda has rich tradition of newspapers, in these newspapers very much information on music is always coming. Shri. Suresh Vaidhya has a big collection of these types of newspaper cuttings; these cuttings are from 1968 to till date. All old Cutting is in very bad shape and in huge numbers more then 5000. It is just impossible to photo copy them. All are available in original to see, but not to touch.

Divya Bhaskar 6-12-2004
Many of the reigning maestros of Hindustani music are Kannadigas.

by Mohan Nadkarni

India is perhaps the only country in the world to have two systems of classical music—Hindustani and Carnatic. Both have evolved and flourished independently in a spirit of peaceful, fruitful competition over the centuries. Each tradition has produced many stalwarts of national stature.

Karnataka is the only State in India to have contributed significantly to the preservation and enrichment of both these systems. If, as the late Prof P. Sambamoorthy rightly points out, the emergence of Hindustani music in North India is a historical accident, then Karnataka’s distinction can be fairly summed up in the coincidence of a socio-cultural and political character—political in the present context.

Migration of Musicians

All this began over a hundred years ago, with the homoecoming of Balkrishna Basu (who learned music as a child in Calcutta) with the pioneering masters of the Kalyan gharana of Gwalior. Soon after began the gradual migration of many noted Bhyan masters from Central and North India to the south-west and southern regions of the former Bombay Presidency. While these maestros were welcomed by music lovers, they also received patronage from the ruling princes of several States in the south—viz., the Nizam of Hyderabad, the Mughals of Lucknow, the Maiyakars of Mysore, the Mysore Maharajas, the Nizam of Hyderabad, and the Nizam of Deccan.

Karnataka also contributed immensely to the Carnatic form of music. The Karnataka State is known as the abode of the Carnatic music and the famous composers like Tyagayya, Tyagayya, and Tyagayya are all from Karnataka. The Carnatic music is known for its complex and intricate melodies, and it is considered the most refined and sophisticated form of classical music in India.

In conclusion, Karnataka has played a significant role in the development and enrichment of both Hindustani and Carnatic music, and its contribution to these art forms cannot be overstated.
BEATLES, HIPPIES AND THE SITAR

"The Times Of India"

dt. 5th Oct. 1969

Yet Shankar with Beatles George Harrison. The Indian star under the microscope.

Many people today think that Indian music is thoroughly innocent of any outside influence. But this is not quite true, and the Beatles' attempt to popularise Indian music is an interesting one. Shankar's sitar, for instance, is a traditional instrument which combines elements of both Western and Eastern music. The Beatles' interest in Indian music is not just a fleeting fad, but a sincere desire to explore a new sound. Shankar has been particularly inspired by the Beatles' interest in his music, and their willingness to learn from him. Shankar's sitar, with its delicate, intricate playing style, is a perfect complement to the Beatles' rock and roll sound. Shankar's music has always been a blend of Eastern and Western influences, and the Beatles' interest in his music is an indication of the growing appreciation for cross-cultural musical collaboration.

In conclusion, the Beatles' interest in Indian music is a significant step towards the appreciation of different cultural traditions. Shankar's sitar, with its rich history and unique sound, is a perfect example of the beauty and intricacy of Indian music, and the Beatles' interest in it is a testament to the power of music to bring people together. Shankar's music has always been a blend of Eastern and Western influences, and the Beatles' interest in his music is an indication of the growing appreciation for cross-cultural musical collaboration. Shankar's music is a reminder that music is a universal language, and that we can all learn from one another through the power of music.
Maharastra Times, 14 Sep 1969
एक बुद्धिमान-तेजस्वी संविकारी, घोर सगमकुशपाल, एक जानकार
बुद्धाध्यक्ष, पट्टी-बक्के बनते, एक अभियोगिता-वंचक- महुँकु ब्रोक्कली जाणे यथाकथा सत्यार्थी विवेकाचार रहे
एक और संगीतकार होते; हे ओपेट मान सहिष्णू ठोस लोकसंग माहीती प्राप्त.

उपात्मीजीच्या अज्ञाताकर्षणीच्या दिनांकी जयांकल्पातील तथा तंत्रीय
परम स्मृतीने 'अभियोगिता' संबंध होते. सुमाज "एक संगीतकार मुहुँकु अध्यात्मिक संगीत-
कार्मिकाचे ज्ञातीय ज्ञान सोऱे व त्या क्षेत्र संगीतलाई अभिमान घेते."

रोमी रोदी 'स्मारक-रोमने' सत्यार्थीबद्ध
मुहुँकु, "अभियोगितीचे ज्ञान मुहुँकु ज्ञातीय अभिज्ञान आहे. व्यक्तिवांतीस, अनेक पुलिसकर
ला दुर्बलता तर काही सक्षम, अनेक पुलिस-मुळे पुकारण्याचे काहीजातील आहेत. त्या ज्ञातीय, नैतिक, रंगीले त्या
मुहुँकु एक अभियोगिता अनुप्रयोग अभियोगिता जोने त्यासारखे हे कॉन्फ्यूजेशा अभिज्ञानात
घडले, तर आत ज्ञातीय हे वाच नाहीत त्या तो अभियोगिते लोडून ते आवश्यक - ते ज्ञातीय ही
नैतिकांनंद कोणते प्रतिकाळात प्रशिक्षण मुहुँकु वाचवून आणण्यात अभिज्ञान घेत.

उपात्मीजी हे केवळ बाल्यातील सत्यार्थी (नामक) नुकसान तर ते प्रत्येके (संगीतलाईहि)
करण्यात होते."
Seminar and Presentation on Harmonium to Mark Century Celebration

Vadodara, Nov 27

Under the banner of Maharnaja Sayaji Rao Museum Smrkak Trust, a two-day seminar and presentation was held on November 26 and 27 to mark the celebration of the 100-year anniversary of the introduction of Harmonium to Gujarat. Maharaja Sayaji Rao II, the leading Harmonium player, was delighted to participate in the event. The seminar and presentation were organized by Musicologist H.M. Sanghvi and his team.

The event included a two-day seminar and presentation by Musicologist H.M. Sanghvi and his team. The seminar focused on various aspects of the Harmonium and its history. The seminar was attended by prominent artists and musicians, including P. Venkatesh Mestri, a well-known Harmonium player. The seminar was also open to the public, and many people attended to learn more about the Harmonium.

In addition to the seminar, a presentation was held on November 27. The presentation was held at the Kirti Mandir and featured a performance by a group of Harmonium players. The performance was well-received by the audience, who enjoyed the musicality and precision of the performers.

The seminar and presentation were a great success, and many people attended to learn more about the Harmonium and its history. The event was a great opportunity for Harmonium players and enthusiasts to come together and share their passion for this beautiful instrument.
ભાષાનિવંભને ભારતમાં આવે મેક સો વર્ષ
શિક્ષણ : વિશેષ સંજીવિતમાં સમારોહનું આયોજન

(પ્રોફીલલ) વડોદરા, ગુજરાત

શ્રીમતી જી આર.એસ.એમા ભાજનામા

પ્રજા પરિસ્વર્તતાના પાત્ર દરેક સો વર્ષ માટે પ્રવાસી વિદ્યાર્થીઓને સમારોહ આયોજન. તેમાં વિદ્યાર્થીઓ પેલી, માટાલા પેલી, કેટલાક માટલા પેલી, ભારતની સંવસ્ત્ર તથા સમારોહકારની વિનંતીમાં આપી આવી હતી. તેણે સંશોધકો પરમ્પરા સંપર્ક્યા કરી. તેણે તે કૈન્દ્રિકાઓ એવા વિદ્યાર્થીઓ પર મહેન્દ્ર તથા વિવિધ સમારોહકાર વિચારી કરી હતી. તેણે સંશોધકોમાં પાસે સંચાલન અને સંશોધન કરી. તેણે પ્રજા પરિસ્વર્તતાના પાત્ર દરેક સો વર્ષ માટે પ્રવાસી વિદ્યાર્થીઓને સમારોહ આયોજન.


gujarati
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Divya Bhaskar 21-1-07