CHAPTER I

1.1 What is Golden Triangle?

Golden Triangle tour is one of the most popular tourist circuits of India. This tour presents the true colour of India with Delhi, a rich tapestry of contrasts that is characteristic of this complex land, Agra, the zenith of art & an enshrined romance and Jaipur - exuberant with colour for enjoying North India's fascinating cultural heritage.

The combination of all the three cities presents the potpourri of India. The harmonious amalgamation of the capital of the country with its entire historic splendour, the soft romanticism that can felt at amazing Agra and the fierce magnificence of the Rajasthan desert presents India at its best. Since centuries the golden triangle has beckoned travellers from different parts of the world to India. The sights, sounds, smell and savour besides the souvenirs from each holiday destination of the Golden Triangle is enchanting. As it is the metro of Delhi with its rich past, the royal retreat at Jaipur and the romantic Agra with the unique monument of love - Taj Mahal

The three destinations of the Golden Triangle are well connected amongst themselves. The triangle is not huge with less than 250 km. from point to point. The traffic of the tourists in the golden triangle tourist circuit is regular. The journey to the various destination of the golden triangle is safe to travel. The surface transport is the most popular and secure.¹

The famous Golden Triangle of India actually covers three most beautiful and captivating cities of the country - Delhi (the capital of India), Agra (the city of Taj) and Jaipur (the land of Rajput kings). It is actually a kaleidoscope that presents the Indian pageantry in its most colourful forms and offers you a dazzling vista of stately and grandiose architectural buildings, forts and palaces with a legendary heritage and a fertile and affluent tradition

¹ www. Northern Golden Triangle. com
of art and culture. These cities are undoubtedly, the epitomes of Indian cultural, historical and architectural heritage and have all been the capitals of the princely states at least in the past. The blessed experience of viewing the world-famous monument of Shahjahan's love - Taj Mahal, the imperial, elegant and imposing buildings of Lutyens’ New Delhi and the regal splendour of the desert city of Jaipur, will certainly leave an indelible expression in the deepest recesses of your heart.

Each city has its own unique identity made up of a combination of different sights, sounds and experiences. Delhi is as modern as any big cosmopolitan city with a degree of sophistication that comes from being the ruling capital of a nation and modernity that comes from being frequented people of all nationalities and cultures. Agra showcases the opulence of the Mughal Empire while a royal elephant ride and warm welcome in the city Jaipur are not the only reminiscent of to the city’s medieval Rajput culture.

**Delhi** - the capital of India is also its seat of power. One of India's fastest growing cities, Delhi has spread far beyond the "seven cities”, created between the 13th and the 17th centuries. It has sprawled over the west bank of the river Yamuna, straddling the river. Remnants of the glorious past survive cheek - by - jowl with soaring skyscrapers, posh residential colonies and bustling commercial complexes. Delhi has some of the finest museums in the country. Its boutiques and shopping arcades offer access to a wealth of traditional and contemporary crafts, from all over the country.

**Agra** - No tour in India can complete without paying a visit to this erstwhile Mughal city of Agra, the home of Taj Mahal, world's most beloved monument, situated on the banks of Yamuna, this town was chosen by the emperor Babar as a base for the Mughals. With its laid -back lifestyle and its immense wealth of architecture, handicrafts and jewellery, Agra is amongst the most remarkable city of the world. In terms of ambiance it is still associated with its Mughal period led by Babur, who arrived in 1526. Agra grew in prominence as almost all of India came under the rule of Mughal
Empire but Agra reached its zenith under the rule of Akbar, Shah Jehan and Jehangir. It was under the rule of Akbar that Agra become a leading centre of art, science, commerce and culture.

**Jaipur** – The capital of Rajasthan, Jaipur is not only the gateway to the state, it is also the most natural place to begin a discovery of Rajasthan multifaceted attraction. For visitors unfamiliar with its history, a little explanation may be necessary, since it will aid their understanding of one of the most fascinating cities of India. As a city, Jaipur is fairly young, less than three centuries old. It was laid out by Maharaja Sawai Jai Singh II of the Kachhwaha dynasty from Amber which, less than 10 km away, was the former capital of the state. Markets and residents areas have bridged this gap so that, for all practical purposes, Jaipur includes Amber within its away. Jaipur was colour washed pink to create an impression of red sandstone buildings of mughal cities. The current colour which is more red than pink was painted in 1876, during the visit of Prince of Wales. The city is best explored on foot and only the adventurous visitor willing to go into the Rastaas and Galis (inner lanes) can feel the spirit of the city. There’s an amazing appeal to Jaipur colourful bazaars, beautifully laid out gardens, parks and the monuments.
1.2 **The Importance of Golden Triangle in the eye of Indian and western tourists:**

In a eye of India and Foreigner tourist Golden Triangle is the key of Indian tourism, Because after visiting these three places they usually find its not only history rather its far beyond of that….its rich Mughal past, the forts that have played a definitive role in history, most beautiful gardens, the tombs of the revered martyrs, whose very names make Indian swell with pride and patriotism and the tall, imposing government offices and the palatial complex of President's House that adorn the city.

The golden triangle tour caters to the various sections of the tourists. The golden glowing sands of Rajasthan offer an out of the world experience. Similarly the beauty of the Taj Mahal at Agra is unparallel. The India Gate till date stands high on the itinerary of the tourists to Delhi. Each city is at its best. The culture, cuisines, customs, costumes are all captivating in their own way. The tour is not just trotting from one Indian city to another. The aim is to bring out the best of all that India that to offer. Though it is quiet impossible to view all the hues of India and its rich heritage. The three destinations in their own way present just three different shades of the wide spectrum that India displays.

The day’s tour will bring to you the variety, vivacity and vibrancy of Delhi. You may visit the mesmerizing monuments, pray piously, party and shop till you drop. The dignified buildings of the Parliament House along with the grand Rashtrapati Bhavan emphasize the role of Delhi at the capital city of the India. The venue of the question hour and the decision-making scenes with its elegance will lure you. Close by you may pay homage to the martyrs at their memorial India Gate. Then you will salute the father of the nation at the Gandhi Memorial and the Rajghat.

The limelight of all Indians is at the Red Fort of Shahjahan on the occasion of the Independence Day celebrations. Right opposite the red fort the
Jama Masjid will not fail to catch your eye, the largest mosque in India. The scintillating sunset with the pulsating pigeons at the Jama Masjid offer a photogenic sight. The sound and light show at the Red Fort is also worth attending.

The metropolitan city of Delhi is dotted with remnants of its rich and varied past. The Qutab Minar, Humayun’s tomb and the Purana Quila still stand in testimony to the same. Then there is the dysfunctional observatory of Jantar Mantar. One of the five observatories of the king of Jaipur, Sawai Jai Singh, Jantar Mantar is located in the centre of Delhi city and is of lot of interest to the Delhi tourists. The integral part of the Golden Triangle tour Delhi is for sure the destination for the most dashing holidays in India. The delightful city that has all your heart desires.

The next stop on the Golden Triangle tour will be the amazing city of Agra. En route the tour to Agra from Delhi is the tomb of Akbar at Sikandra. The gateway has been done beautifully with huge mosaic patterns inspired by the gateway constructed in Fatehpur Sikri after the successful invasion of Gujarat by Akbar. Sikandra has made a mark of its own amongst the many examples of the excellence of the Mughal architecture.

Agra the city is home to the wonder in white marble Taj Mahal. The visit to the city with the forts, mosques and tombs amidst the greens will be a great way to enjoy the holiday. This tour to one of the Indian wonders of the worlds is not to be missed. More than being the mausoleum of the Mughal Empress Mumtaz Mahal and the labour of love by the Mughal emperor Shahjahan the Taj Mahal is the pride of India. The beauty of the “poem of internal love” has attracted people from the world over since long. The tourists from the various parts of the globe visit this most visited and photographed monuments of the World. It is the respect for love that brings together people overcoming all other differences. The breathtakingly beautiful landscape will seem to add to the magic of the Mughal architecture. The Taj is the perfect holiday spot to be at on a full moon night.
Close to the Taj stands the Red Fort the treasure house of the Mughal architecture. The palaces, the reception rooms and the marvelous mosques are the most remarkable structures at the Red Fort. Then the golden triangle tour moves on to the tomb of Itmad-ud-Daula. A little further the fabulous city of Fatehpur Sikri will welcome you with its landmarks namely, the Jama Masjid, Buland Darwaza, Diwan-I-Khas, the Diwan-I-Aam and the tomb of Sheikh Salim Chisti. Each landmark seems to tell a tale of the life and times of Akbar.

The final stop of the golden triangle tour at the Jaipur, capital city of Rajasthan is an absolute must on the itinerary of any tourist to India. Experience the royal holiday at India with the best of forts and palaces around. The city in pink is symbolic of the hospitality that reigned in the Rajput culture. A heart-warming reception by the garlanding in a traditional manner by the caparisoned elephants will entice you at the onset of the trip to the city itself.

While approaching the land of the sand, forts and palaces-Jaipur from Agra the Palace of Jodha Bai/Birbal Bhawan & Panch Mahal makes excellent stoppages. The trip through the wonderful city will take you to the most marvelous of forts and palaces. At the Hawa Mahal or the Palace of Winds located at the main street of the old city the five-story building is a pink splendor with carved trelliswork. The structure meant to be a window for the royal ladies to view the activities on the street including the daily life and the processions. You will relish each moment of the royal retreat. At Jaipur you will visit one of the major attractions the Amber fort besides the Nawab Sahab ki haveli. The breathtakingly beautiful complex of the Amber Fort comprises of palaces, halls, pavilions, gardens and temples. It is astounding that it took more than two centuries for its construction. The elegance exuded by the fort is simply awesome. You may either walk or ride an elephant to unfold the magic of the fort. The ride of the majestic animal is an experience in itself.

The combination of the golden glowing sand, the festive spirit in the air and the colourful people with make your tour unforgettable. Later while on the
trip to the bustling bazaars of Jaipur, you may pick up the renowned jewellery, handicrafts, carpet, handlooms and blue pottery. The entire shopping spree promises to be an exhilarating experience in the colourful city. The sizzling souvenirs will add spice to the royal experience.

Another landmark worth visiting is the abode of the erstwhile royal family, the City palace. The charming palace reveals a combination of the Rajasthan and Mughal styles of architecture. The next nearby stop will be across the road of the palace at the Jantar Mantar. This royal observatory at Jaipur is the largest of the five observatories built by Maharaja Jai Singh. If you want to feel the magic of the royal architecture, gems, jewellery, crafts and culture of Jaipur pack your bags for the royal holiday in India and cherish the princely and priceless golden memories of the Golden triangle for the many years to come!

Come let us discover the incomparable, incredible, inimitable, impressive, inspiring and intoxicating India through the tour of the golden triangle.
1.3 **Approaches and the government facilities:**

**Approaches:** There are certain approaches to the cities of the Golden Triangle. The Golden Triangle is very well connected by these approaches. Thus the journey to the various destinations of the Golden Triangle is easy to travel.

**Approaches to Delhi:** Delhi is a major international gateway. It is also a centre for domestic travel, with extensive bus, rail and air connections.

**By Air:** Delhi has its international and domestic airports. The domestic terminals (Terminal 1) of the Indira Gandhi International Airports are around 15 km southwest of connaught place, and the international terminal (Terminal 2) is a further 8km away. There’s a frequent shuttle bus between the two terminals. These airports connect Delhi with all the major cities in India as well as of Abroad also.

**By Rail:** In Delhi the major railway stations are Delhi train station in Old Delhi, New Delhi Railway station at Paharganj and Hazzrat Nizamuddin Railway station at south of Sunder Nagar. Where various are trains start and finish.

**By Road:** Delhi is also connected by bus services to other cities. Delhi’s main bus stand is the Inter State Bus Terminal, Kashmiri gate, north of the Delhi train stations. State government bus companies at the ISBT include the following: Delhi Transport Corporation, Haryana Roadways, Himachal Roadways, Punjab Roadways, Rajasthan Roadways and Uttar Pradesh Roadways.

**Approaches to Agra:** Agra is one of the major tourist destinations.

By Air: Agra is one of the hottest tourist destinations in India and all facilities have been provided for the easy access to this place. It has its own airport which connects Agra with all the major places in India. The Agra airport or
the Kheria airport has all the major domestic airlines having their services to this place of the Taj.

By Rail: Agra is a major railway station with almost all the trains to south India, Mumbai and many trains to Calcutta stopping here. Agra city is visited by the "Palace on Wheels". The Rajdhani and Shatabdi trains have also their stoppage in Agra. The city is well connected by trains to almost every corner of the nation.

By Road: Agra has the National Highway Numbers 2, 3, 11 passing through it. So the premier tourist destination of India, Agra is also well linked by bus services to other places in the State as well as outside the state. The state transports have deluxe as well as ordinary bus services for the place. There are conducted tours which take tourist not only to Agra, but the near by tourist spots too.

Approaches to Jaipur:

By Air: Jaipur has its own airport, and is well connected to all other tourist and business centres.

By Rail: An excellent connection to Delhi by Shatabdi Express and the Pink City Express. Other connections to Jaipur are from Bikaner, Jodhpur, Udaipur, Ahemadabad, Secunderabad and Lucknow.

By Road: A network of reasonably comfortable tourist buses, run by road corporations of Rajasthan, Haryana and others.

Government and private facilities

1. Tourist Information Centers: Tourist of Golden Triangle can take any information from the tourist information centres. In Delhi there is India Tourism, Delhi at connaught place, at domestic airport and international airport which gives tourist related advice as well as free Delhi map and various brochures. In Agra we can get tourism related advices from India
Tourism office and U.P tourism office. They have brochures on local and India wide attractions, can arrange an official guide. In Jaipur there is a tourism helpline, Government of India tourist office and Rajasthan tourism Development Corporation. These all centres provide brochures and information of tourism.

2. **Accommodation:** Delhi, Agra and Jaipur are the major tourist destinations, where international and national tourist inflow is also quite good. So the options of luxurious accommodations are plenty. If you are budget travellers, there are numerous tourist lodges as well mid-range hotels in these three destinations. The best and fine hospitality provided by luxury hotels, guest houses, home stays, budgeted hotels heritage properties and Dharamshals in Delhi, Agra and Jaipur.

3. **Money Exchange Bureau:** These three cities (Delhi, Agra and Jaipur) have certain bureau and offices for money exchange and they have foreign-exchange counters like American Express, Thomas Cook and LKP Forex. On these certain counters foreign travellers can exchange their currency with Indian Currency.

4. **Midways:** These are some government and private points between the three destinations of the Golden Triangle known as Midways. Where Indian and foreign tourist can take some rest and they can have some refreshment. There tourist can have toilet facility also. So the Golden Triangle has the best road and way site immunities and mid ways for stop overs.

5. **Guides and Escorts:** During the Golden Triangle Tour Indian and Foreign tourist can have the facility of tour guides and escorts.

6. **Headphones:** To get hassle free tour foreign tourists can have the facility of head phones. Through headphones they can listen the history of monuments in many languages like Hindi, English, Spanish, Germany and French.
7. **Shoe covers:** only foreign tourists can get shoe covers at Taj Mahal from the government side.

8. **Battery Bus:** Especially foreign tourist can have the facility of Battery Bus from the parking to the main gateway of the Taj Mahal.
1.4 Artist of the Golden triangle

Thomas Daniell

Thomas Daniell (1749-19 march 1840) was an English landscape painter. He was born at the Chertsey inn, kept by his father, in 1749, and apprenticed to a heraldic painter. Thomas Daniell began his career as a landscape painter travelling extensively throughout Great Britain and executing many fine topographical views. Daniell, however, was animated with a love of the romantic and beautiful in architecture and nature. Up to 1784 he painted topographical subjects and flower pieces. By this time his two nephews had come under his influence, the younger, Samuel, being apprenticed to Medland the landscape engraver, and the elder, William, being under his own care.

In this year (1784) he embarked for India accompanied by William Daniell, and found at Calcutta ample encouragement. Here he remained ten years, and on returning to London he published his largest work, Oriental Scenery, in six large volumes, not completed till 1808. From 1795 until 1828 he continued to exhibit Eastern subjects, temples, jungle hunts, &c., and at the same time continued the publication of illustrated works. These are Views of Calcutta; Oriental Scenery, 144 plates; Views in Egypt; Excavations at Ellora;
These were for the most part executed in aquatint.

He was elected an Academician in 1790, fellow of the Royal Society of Arts about the same time, and at different time’s member of several minor societies. His nephews both died before him; his Indian period had made him independent, and he lived a bachelor life in much respect at Kensington till his death. An example of his artistic work can be found at The National Gallery, London.

William Daniell

William Daniell (1769-1837) was a British artist, born in Kingston-upon-Thames, Surrey. His father was a bricklayer and owner of a public house called The Swan in near-by Chertsey. Daniell’s future was dramatically changed when he was sent to live with his uncle Thomas (1749–1840) after his father's premature death in 1779. Thomas Daniell (born Chertsey, 1749; died London, 19 March 1840) was apprenticed to a coach painter and in 1773 entered the Royal Academy Schools; between 1774 and 1784 he exhibited topographical views and flower pieces at the Royal Academy. Having become responsible for bringing up his orphaned nephew William, in 1784 he decided to travel to India with him and work there as an engraver. William’s brother Samuel Daniell (born 1775; died Ceylon [now Sri Lanka], Dec. 1811) remained independent of his uncle and also became a topographical artist; he went to South Africa in 1801 and after his return to England published *African Scenery and Animals* (1804–5), a collection of aquatints. From 1806 he lived in Ceylon.

1. Mahajan, Jagmohan “Picturesque India, sketches and travels of Thomas and William Daniell, page no. 14
Daniell was fourteen when he accompanied his uncle to India. On arriving in Calcutta in 1786, Thomas Daniell published a proposal for engraving twelve views of the city.¹ This seemed a promising idea, since Calcutta was rapidly expanding and its European inhabitants might be willing to buy engravings showing its latest buildings. Both he and William were inexperienced engravers and had to enlist the help of Indian craftsmen, but the set was completed in November 1788 and sold well.

Thomas next began planning an ambitious tour of northern India, possibly inspired by the wealth of picturesque scenery indicated in William Hodges’s collection of aquatints, Select Views in India (1785–8). In August 1789, Thomas and William set off up-river past Murshidabad to Bhagalpur, where they stayed with Samuel Davis (1756–1819), an employee of the East India Company and a skilled amateur artist. They continued on to Kanpur and then travelled overland to Delhi, visiting Agra, Fatehpur Sikri and Mathura on the way; the following April they made a pioneering tour to Srinagar and Garhwal in the Himalayas.

Thomas and William Daniell were back in Calcutta at the end of 1791. They held a lottery of their completed work, using the proceeds to fund a tour to the South. Since the Third Mysore War was in progress, the Daniells suspected that a market existed among the British for oil paintings and

¹ Archer Mildred, Early views of India, The picturesque journey of Thomas William Daniell, 11786-1794, page no. 9
drawings of the areas in which the conflict was taking place. They duly visited various hill-forts on their way south, as well as the huge and richly carved temples at Madurai, Mamallapuram and Rameswaram. Once back in Madras they held another lottery of their work and set off on a tour to western India. On their arrival in Bombay in March 1793 they met James Wales (1747–95), then busy drawing the area’s cave temples. He took them to Elephanta, Karli and Kanheri among other places.

In September 1794 the Daniells returned to England and began working up their drawings into coloured aquatints, 144 of which were issued in the six-volume *Oriental Scenery* (1795–1808).[1] They also painted oils based on their drawings for exhibitions at the British Institution and the Royal Academy, to which Thomas was elected in 1799 and William in 1822. Having made long tours through Britain with Thomas, William produced hand-coloured aquatints for Richard Ayton’s *A Picturesque Voyage round Great Britain* (1814–25), as well as views of London. He also made aquatints from watercolours by George Dance, Samuel Davis and Robert Smith. Nevertheless, it was for *Oriental Scenery* that the Daniells became famous, for it took its place among such revered works as J. Stuart and N. Revett’s *Antiquities of Athens* (1762), Baron Denon’s *Voyage dans la basse et la haute Egypte* (1802) and Robert Wood’s *Ruins of Palmyra* (1753) and *Ruins of Balbek* (1757). It provided an entirely new vision of the Indian subcontinent that was to influence both decorative arts and British architectural design. Above all, it formed a popular vision in Britain of a romantic and picturesque India that to some extent persists.

William produced a number of marine paintings. One, *the Burning of the "Kent"* is in the Museum of the Queen's Royal Surrey's, having been rediscovered after having disappeared for over a hundred years. It is an illustration of the dramatic loss of the Kent, an East Indiaman, and the rescue of some 550 survivors of her 650 crew and passengers.
His shipping scenes, such as *A Bird’s-Eye View of the East India Dock at Blackwell* (National Maritime Museum, London), were supplemented by greatly admired battle pieces. In 1825, he won a prize of £100 for a pair of paintings depicting the *Battle of Trafalgar*, exhibited at the British Institution. Daniell turned to panorama painting before his death, beginning in 1832 with a painting of Madras, including a depiction of the Hindu mode of taming wild elephants. He continued to work until his death in 1837.

William Daniell is represented in the following collections, among others: National Portrait Gallery, London; Royal Academy of Arts, London; National Maritime Museum, London; Courtauld Institute of Art, London; Fine Arts Museums of San Francisco; National Museums and Galleries of Wales, Cardiff; Indianapolis Museum of Art, U.S.A.; Falmouth Art Gallery, Falmouth, UK; Dallas Museum of Art, Texas; Watford Museum, Watford, UK.

**William Simpson**

Born into poverty in Glasgow on 28 October 1823, Simpson went on to become one of the leading 'special artists' of his day, and sketched many scenes of war for the Illustrated London News. His early years were very difficult living in a house with an abusive and alcoholic father, and in 1834 he was sent to live with his grandmother in Perth. Simpson's only formal schooling took place during this period and
within a few years; he was working as an apprentice in the Glasgow lithographic firm of Macfarlane. The artist stated later that "this was the turning point which changed all my boyish intentions." It was during the years in Glasgow that he attended the Andersonian University and the Mechanics Institute in the evenings.

His next position was to create an image of the Alma based on various accounts so that it could be lithographed by another London publisher, Lloyd's. He also put sketches sent from the Baltic onto stone for the firm of Colnaghi. In anticipation of the fall of Sebastopol, Lloyd's had him prepare an image of the fall of the town so that it could be published immediately upon news of its actual capture. This presented a challenge to Simpson as he had little information about Sebastopol. He occasionally spoke with Mr. Day of Day and Son about the need to have sketches drawn at the front. Shortly thereafter, Colnaghi's contacted Simpson and invited him to go out to the Crimea and make sketches for the company.

Simpson arrived off the Crimean peninsula on November 15 and could hear distant firing. While he had missed the early battles, he was able to record the events before Sebastopol. He made numerous acquaintances who helped him with details for his pictures, but he was also struck by the plight of the common soldiers, "miserable looking beings...covered with mud, dirt, and rags," he wrote. He hobnobbed with many officers including Lord Raglan and Captain Peel; he also met Roger Fenton who took his photograph. In May, 1855, Simpson accompanied Raglan on the expedition to Kertch which was captured on the 24th, but was back in time to observe the first attack on Sebastopol in June. On the night of the 17th, he crawled out of a trench to view the attack. He wrote, "It was a wild orchestra of sound, never to be

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1. Hay Cooper, The Independent, February 18, 1989
forgotten." He was still at the front when the city finally surrendered, and he quit the Crimea in the autumn of 1855.1

Throughout his time at the front, he would send back his water-colors to London where the lithographers of Day & Son would transfer them to stone. Simpson was paid 20 pounds for each picture. For the color, a separate stone was used for each tone. Colnaghi's exhibited some of the water-colors including a show at the Graphic Society in February 1855. The first advertisements for the lithographs appeared in May 1855 and in the following month, a second series was announced. In all, the Colnagi's produced two large portfolios containing over eighty lithographs entitled The Seat of the War in the East. Two thousand copies of the complete set were produced. Simpson dedicated the series to Queen Victoria whose patronage he enjoyed for the rest of his life, and he was a frequent visitor to Windsor Castle and Balmoral. So popular were his pictures that he became affectionately known at 'Crimean Simpson'. There was a plan for the water-colours to be purchased for the nation but this came to nothing and they were sold-off by the Colnaghi's.

In the late 1850's he was sent to India to sketch scenes relating to the recent Sepoy Revolt. The idea was to produce an illustrated publication similar to the Crimean portfolio, and Simpson had discussed the possibility with Mr. Day. The artist arrived at Calcutta on October 29, 1859, and traveled in Punjab, Sutlej, Bengal, Lucknow and Cawnpore, central India, the Himalayas, Kashmir and Madras. In February, 1862, he left Bombay and arrived in London only to find that Day and Son could not afford to produce a portfolio. Nevertheless, a large volume of colored lithographs was published under the title India Ancient and Modern.

Simpson married late in life and had one daughter, Penelope, who eventually immigrated to Australia. He died at home in Willesden, North

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London, on August 17, 1899, and was buried in High gate Cemetery. Besides his war pictures, he covered state events, coronations, funerals, and other ceremonies. He was particularly interested in India and sketched scenes of the Kashmir Maharajas. He was a noted ethnographer and antiquarian, and wrote extensively on ancient religions, customs, and ancient artifacts. It is said that the Queen intervened to prevent him from going out to Italy in 1859 to cover the Austro-Sardinian War, for fear that he would get killed.

William Hodges

William Hodges, the only child of a blacksmith, was born in London in 1744. He managed to gain some instruction in drawing whilst working as an errand boy in Shipley's drawing school, and it was here that he first came to the attention of Richard Wilson, R.A. Wilson took him to be his assistant and pupil, and during the three years that he studied under him (about 1763/1766) he made rapid progress. By 1772 his style was so close to his master's that it was very difficult to distinguish between the two and, in fact, Hodges probably became the most accomplished painter in fake Wilsons.

On leaving Wilson in 1766 he resided in London, and also for a time at Derby, where he painted some scenes for the theatre. Also this year he exhibited at the Society of Artists a view of London Bridge and another of Speldhurst, Kent, followed in 1768 with two views in Wales and other views in 1770 and 1771. In 1772 he submitted some views on the Rhine and Switzerland. However, not meeting with much success in London, when the opportunity arose that same year to join Captain Cook's second expedition to the South Seas, which was to dispel the existence of Dalrymple's Southern continent once and for all, he gladly accepted. Upon his return in 1775, he was employed by the Admiralty in finishing his drawings and superintending the engraving of them (by Woollett and others) for the published account of the
voyage. Some of his paintings of the voyage are still exhibited at the National Maritime Museum for the enjoyment of the general public.

His first exhibition at the Royal Academy was in 1776 when he submitted a view in Otaheite, followed over the next two years of some views of New Zealand and elsewhere. This same year (11th May, 1776) Hodges married his first wife, a Miss Martha Nesbit at St George's Hanover Square, London but unfortunately, she died in child-bed within a year.

William Hodges, the first professional landscape artist to visit India between 1780 and 1783, included in his Selected Views in India aquatints of his charming sketches of the Sikandra, and the mosque and part of the palace at Fatehpur Sikri. Historically, the most important of his views is undoubtedly an oil painting of the Taj Mahal, now in the collection of the National Gallery of Modern Art, New Delhi, as this is the first-ever known painting of the Taj Mahal by any artist, foreign or Indian.1 Returning six years later, after acquiring some money, he settled in Queen Street, Mayfair, where he built himself a studio and exhibited his views in India. It was in this same year on the 16 October, 1784, that he married a second time, a Miss Lydia Wright. Unfortunately, she too died after only a few months of marriage, and shortly afterwards on the 1st December, 1785 he married for a third and last time, a Miss Carr, much beloved and praised by Romney and other friends.

In 1786 he was elected an associate of the Royal Academy and the following year became a full member, continuing to exhibit at the Royal Academy until 1794. He made a tour on the Continent in 1790, collected some sketches on the Rhine and also visited St. Petersburg. However, his best productions are the views he brought from India and a view of Windsor from the Great Park. In 1793 Hodges published an account of his "Travels in India" with plates from his drawings, and this was later translated into French.

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A collection of 25 of his paintings were exhibited in Bond Street, which did not receive support and on its close he retired from his profession. Many of his works were then sold by auction but produced only an inconsiderable sum. He attempted to retrieve his fortune, impaired by his publications, by establishing a bank at Dartmouth where he went in 1795. However, his own personal and world financial conditions at that time impaired his health, and he died shortly afterwards at Brixham, Devon, on the 6th March, 1797.

**Albert Goodwin**

Born on January 17, 1845 at Maidstone in Kent, Albert Goodwin was the seventh of eight children of Samuel and Rosetta Goodwin. His father had a building business and was responsible for at least two chapels in Maidstone, where his brother was an organ builder. The Goodwin family was remarkably talented and one which actively encouraged the Arts and Crafts Movement. On leaving school, Albert was apprenticed to a draper in Maidstone but left after six months. His talent as a draughtsman caught the attention of a local printer, Vince Hall, who knew, William Holman Hunt (one of the founder members of the Pre-Raphaelite Brotherhood). According too family tradition, Hunt introduced Albert to Arthur Hughes who, impressed by his talent and precocity, persuaded Goodwin’s parents to allow their son to become his pupil. A more romantic version written by Albert Goodwin himself appeared in the catalogue to the Arthur Hughes Memorial Exhibition held at the Walker’s Gallery in London in 1916: “Some fifty-five years ago a small weedy-looking boy was sitting on his coat fumblingly trying to paint from nature. He was in a green wood where willows were, and water. There came along a pleasant-looking young man who looked at him and smiled in a friendly way. Said he too was a ‘bit of a painter’ and invited the boy to come and see him and his work. It was the event of a lad’s life; and he went and saw and found the beginning of his inspiration there. This was the first act of a
long series of kindness which started the boy on that artistic road which is said to be longer than our little life. I was that weedy boy; Arthur Hughes was the bit of a painter.”¹

Goodwin was fortunate in finding Arthur Hughes as his teacher. Hughes shared with him an inclination to another worldliness, a concern for the spiritual which was to become such an important aspect of Goodwin’s work. His learning continued when he became an assistant to Ford Maddox Brown. Brown was perhaps the most intellectual of the Pre-Raphaelites, and the most significant as a painter of landscapes. His fascination with unexpectedly observed detail and a brilliance of colour had their effect on Goodwin.

It must have been through Hughes and Brown that Goodwin met John Ruskin (1818-1900), after delivering his Oxford lectures (where he was Slade Professor), took a three month journey to Europe including the Alps and Rome, accompanied by Goodwin helped him understand the importance of form and gave him the structure he needed to anchor his love of colour. “We painters all paint the same scene differently: for we naturally lay the stress on those things in that scene that we love, whether in colour, black and white or form. If we love darkness, we shall dote, as Constable did, on the black shadow Colour has been to me the joy of life. And I owe much thanks to Ruskin, who bullyragged me into love of form when I was getting too content with colour alone: and colour alone is luxury. Liberty, which, too much used, ends in licentiousness. The study of form is the needful curb to check this.” (Goodwin’s diary, July 18, 1900)²

Over and above these influence, that of J. M. W. Turner (1775-1851) had the greatest impact on his mature style. The technical virtuosity “and in its skilful combination of washing, hatching and scraping-out points beyond Hunt or Palmer or the Pre-Raphaelites to the inspiration of them all was Turner”.

². Goodwin, Abert, Diary, private, 1934
Goodwin had realized that “Turner’s great forte in the rendering of a unifying atmosphere which absorbs and illuminates his subject matter was a necessary accomplishment of the landscape painter”.

In late 1894 and early 1895 Goodwin was in India for about two months. He had been persuaded to go to India by a Dr. G. B. Longstaff who probably paid for this adventure. Despite his short stay, India was to be major source of inspiration, as a result of which he produced some of his more significant works. Throughout his life, Goodwin had difficulty in reconciling his “pagan” nature with his belief in Protestantism. In spite of the suspicion and the abhorrence which he felt for India, to him, its idolatrous culture gave him the licence to explore his own pagan nature without compromising his Christianity. What he saw in India both fascinated and repelled him. It allowed him, as an artist, to forget the confines of a “Victorian” Christianity in his attempts to paint what he saw and felt.

In the catalogue of the exhibition of Imaginative Landscape in Europe and Asia held at the fine art society, the following account by Goodwin of the Taj Mahal appeared: “As literal a transcript as I could make it. When the real is so perfect is under conditions of such perfection as in these gardens – perfect temperature (January 1895), complete quite, broken only by some sort of Gregorian chant of the natives. (I think all the Georgian chants come from India, the natives have no other sort of melody). The occasional ‘globe trotter’ is the only visible incongruity.”

In a review of this exhibition, The studio (April 1896) announced: “The recent exhibition at the Galleries of the fine art society of a collection of water- colour drawing by Mr. Albert Goodwin bore striking evidence of the individuality and remarkable powers of that painter… . We have selected one, the TAJ MAHAL, for presentation on our pages, because we think it fairly typical of Mr. Goodwin’s work. There are some scenes that are so beautiful that they defy the power of the average painter to give adequate expression to them. Such a one is the great mausoleum erected by Shah Jahan. Painters and
photographers alike have lamented their utter inability to catch the subtle beauty, the sublimity of this great work of art and nature. That Mr. Goodwin has succeeded in this in a marvellous degree in convincing evidence of his rare talent.”

Goodwin was not only preoccupied with the subject of the Taj Mahal over many years, but he was, it seems, equally fascinated by Benaras: “The beauty and horror of India. I have tried to put down in the first of these tinted paper drawing, the Ganges’s a sunrise at Banaras – lurid, gorgeous and dreadful city seen at a distance, with the horrible-looking adjutant birds in front resting after feeding on fifth. I am glad I have seen this thing; glad it is a memory with me and that I am not there in reality now.” (Goodwin’s diary, December 17, 1918)

**Hiroshi Yoshida**

Hiroshi Yoshida is considered one of the leading figures of the renewal of Japanese print making. Hiroshi was born in the city of Kurume in Kyushu, on September 19, 1876. He showed in early aptitude for art fostered by his adoptive father, who was a teacher of painting in the public school. At age 19 he was sent to Kyoto to study under Tamur skoryu, a well known teacher of western style painting. He then studied under Koyama Shotaro, in Tokyo, for another three years. His wife Fujio Yoshida also was an artist.

Hiroshi Yoshida was trained in the western oil painting tradition, which was adopted in Japan during Meiji modernization. Yoshida used some blocks and varied the colour to suggest different mood. The best example of such is sailing Boats in 1921. Yoshida’s extensive travel and acquaintance with Americans influenced his art considerably. In 1931, a series prints depicting

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2. Wilton, Andrew. Foreword to catalogue of works by Goodwin, Royal society of painters in watercolour London: 1986
scenes from India, Pakistan, Afghanistan and Singapore were published, six of these were views of the “Taj Mahal” in different mood and colours.

Hiroshi started as a painter and soon won many art exhibition prizes. But it was not before 1920 that he began creating wood blocks prints Yoshida Hiroshi then me. Watomabe Shozaburo, publisher and owner of the Watanabe print store in Tokyo. Watanabe published the first scene of the wood block prints of Hiroshi Yoshida. In 1899 Yoshida had his first American exhibition at Detroit Museum of Art (New Detroit Institute of Art) he then travelled to Boston, Washington D.C. Providence and Europ. In 1920, Yoshida presented his first woodcut at the Watanabe Print Workshop, organized by Watanabe Shozabur.

The traditional process of creating Japanese wood blocks a cooperation of three strictly separated skills: the artist who designed the print subject, the carver and finally the printer and published. In contrast to the traditional approach, the sosaku Langa followers believed that the process of creating a print design, carving and printing should be performed by the artist himself. Although Yoshida is usually considered as member of the Shin hanga movement, he followed the same ambitions of creating a print by himself.¹

In 1923 Watanabe’s store was completely destroyed in the fires that followed the Great Kanto Earthquake. All of Hiroshi Yoshida’s wood blocks and more than a hundred of his prints were lost. After coming back from his third visit to the United States, Hiroshi started employing his own artisan

converse and printers in 1925 the supervised them very closely and often he carved a block himself. He thought that he had to be more skilled in all aspects of producing a print than each of his workers in 1925 he hired a group of professional carvers and printers and established his own studio. Prints were made under his close supervision. Yoshida combined the ukiyo-e collaborative system with the Sosaku Kanga principle of “artist’s prints”, and formed the third school, separating himself from the Shin Hanga and Sosaku Hanga.

Hiroshi Yoshida was an Arid traveller, he travelled a lot. He came to the United States, Europe, Africa, India, China, Korea and throughout Japan. Another passion was mountaineering. He even established an association called Mihon Sangakuga Kyokai, the Japan Alpine Artist Association. Hiroshi Yoshida’s prints reflect both his love for travelling and for mountains subject from Japan and the European Alps. In November 1930, Hiroshi Yoshida prominent Japanese printer and print artist set sail from Japan to India and Southeast Asia. Travelling with his son Toshi, then an aspiring artist Yoshida sought artistic inspiration from his journey for a number of oil paintings that he created on site throughout the trip and a new series of wood block prints to be published after his return to Japan in March 1931.

Soon after the journey ended, Yishida rapidly produced 32 prints based on his travels. Yoshida focused on the monumental buildings and colourful scenes of daily life that he recorded a route in paintings and sketches. He had planned his trip to visit major sites during the winter dry season and to reach the Taj Mahal, the inspiration for his Journey, during a full moon. Among his six images of the royal mausokum are two outstanding oversize prints one depicting the graceful building. In the rising morning mist and one by moonlight – that were created from a single set of blocks.

Although his roots were in Japanese tradition, Yoshida was a red cosmopolitan artist who merged both worlds to something new and fascinating. When looking at his prints one has the impression of being on the
spot the artist in cited with the words: “True art is cosmopolitan and the result therefore of external influences as well as of the inherent validity and life of the different nation.” Towards the end of his life the artist planned a series titled “One Hundred Views of the World”. However he died in 1950 before he could put his dream into reality.

**Charles W. Bartlett**

Charles William Bartlett (born 1 June 1860 in Bridport, Dorset) was an English painter and printmaker. He studied metallurgy and worked in that field for several years. At age 23, he enrolled in the Royal Academy in London, where he studied painting and etching. After three years of study in London, he entered the private studio school Académie Julian in Paris, where he studied under Jules Joseph Lefebvre (1836-1911) and Gustave Boulanger (1824-1888).

Charles Bartlett was one of the first Western artists to work with the publisher Watanabe Shozaburo. Bartlett designed a total of 38 woodblock prints for Watanabe, beginning in 1916 and lasting through 1925. Twenty-two of these prints were produced within the first year, many with the date 1916 carved into the key block. The first series of prints consisted of six Indian scenes plus a cover print of the Taj Mahal, and was followed by a series of six
Japanese scenes. Many of Bartlett’s prints and etchings were scenes from his travels through Southeast Asia, China, and later Hawaii.

Bartlett was born and raised in England. As a young man, he worked for several years in a large metallurgical company, before deciding to pursue an artistical career. At the age of twenty-three, he began studying art at the Royal Academy in London, and after three years proceeded to the Academie Julien in Paris. In 1889, he returned to England and married, but shortly afterwards his wife and infant son died in childbirth.\(^1\) As a result, Bartlett returned to Europe and spent a year travelling with his friend and fellow artist, Frank Brangwyn. His subject matter mainly consisted of peasant women and children, almost certainly in reaction to the death of his wife and child. Later he depicted landscapes and peasant life.

Although skilled in both watercolor and oil painting, Bartlett was especially recognized for his watercolors, and it was his favorite medium. He was one of the first 25 members elected to the prestigious group, Societe Peinture a l'Eau, in Paris.

In the following years, Bartlett returned to England and remarried (1898) and exhibited several oil paintings at prestigious galleries, including the Royal Academy and the Salon des Beaux Arts. He became interested in printmaking and created many etchings.

In 1913, he and his wife departed for India for the purpose of sketching and painting the landscapes and the people. They planned to stay in Asia for several years and eventually travel around the world. Bartlett loved the vivid colors of India, and they spent a year and a half travelling through the country. Afterwards they visited Ceylon, Indonesia, and China briefly on their way to Japan, arriving in Tokyo in late 1915.

While they were living in Tokyo, Bartlett met the Austrian artist Fritz Capelari who arranged an introduction with the publisher Watanabe

\(^1\) www.hanga.gallery/Charles-w-Bartlett.htm.
Shozaburo Watanabe was very interested in translating Bartlett's watercolors into woodblock prints, and the two men arranged collaboration. All of Bartlett's woodblock designs were carved and printed in the Watanabe print shop, under Watanabe's watchful supervision. The resulting prints with their simple designs and flat areas of rich colour were both modern and traditional. Bartlett and his wife Catherine left Japan for Hawaii in 1917, intending to stay a short while and then return to their native England. But the Bartletts soon fell in love with the lush scenery and the people, and they decided to settle in Honolulu. Charles stayed in close contact with Watanabe and designed sixteen other woodblock prints, including three Hawaiian subjects. He and his wife continued to travel frequently. They attended several commercial print exhibitions in the mainland United States and visited Java in 1922.

During the 1920's and 1930's, Bartlett and his wife became active and prosperous members of the Hawaiian art community. His woodblock prints were very popular and sold from $15 to $30 per print, in a time where $15 was equivalent to a week's salary. Bartlett was also commissioned to paint portraits for wealthy Hawaiian families. Unfortunately, most of the blocks used to make Bartlett's woodblock prints were destroyed in the Great Kanto Earthquake of 1923. However, Bartlett's correspondence with Watanabe indicates that several blocks were either repaired or recarved. Watanabe reprinted a few of Bartlett's designs in 1925, and perhaps continued throughout the 1920's.

**Dr. Chitralekha Singh**

Dr. Chitralekha Singh is a first lady D.litt in the world, who is dynamic achiever by all standards. She deserves to be honoured with ‘Padmashree’ Award. Dr. Chitralekha Singh is like an embodiment of an institution and nature has abundantly invested its intellect and knowledge in her being that she spends lavishly for the benefit of the art fraternity.
Dr. Chitralekha Singh was born 20th June 1945 in Kamalpur now in Pakistan. Since her father was an officer in the army. He was transferred to different regions. The family moved along. He carried interest in art and culture. Her mother came from a Punjabi background and was inspired by Bengali Culture as she was born in Bengal. Dr. Singh benefited a lot from father’s regular transfers. She was inspired by the different places and the diverse culture of our land. Gradually she developed on interest in the art of painting. She started copying pictures that appeared in Dharmayug and Hindustan but in today’s context they appear very mediocre. Her parents always encouraged her talent.

Dr. Chitralekha drew her first original picture when she was in the seventh class. Sitting in her mother’s lap, she listened to inspiring stories from Bengali culture especially on Sharatchandra and Guru Rabindranath Tagore. She grew with the subject of sitar, painting and poetry from high school to M.A. However, sitar took a backseat and brush and pen went hand in hand. She says that “I remember my son-in-law gifting me a sitar on my birthday. I learned to play sitar for quite sometime from Mrs. Manorama Saxena and my foremost Ustad was Janab Nurullah Khan of Kolkata”.

She leads a smooth contented life now but she was very laborious in her early days working 16-18 hours at a stretch. It was more due to her determination that she could achieve her goals in life. In 1988, she got an opportunity to visit Rome, Vatican City, Florence, Venice and Italy under the
U.G.C Delhi’s Indo-illation Cultured Exchange program that enabled her to exhibit her works based on spiritualism and set foot on some of the famous art galleries academics and museums of the world. She has one ultimate mission to take the message of Indian art and culture particularly the folk art to the world that she considered being the original Indian art. Her own art is now inspired by spiritualism and during her D.litt days, she did painting mainly on ‘Lord Shiva’. She made a series on ‘Indian Women’ and ‘Divyagyan’ that brought her immense popularity and she has many works on mythological characters and she also worked on her ‘Vishwashanti series’ relating to peace.

Besides, all academicians and intellectuals in the country should acknowledge the fact that she was the only women in her time to have done D.litt setting a precedent for others to follow. She did her Ph.D. directing her research on Nand Lal Bose, an eminent name in the Bengali art scene. It is a sort of records that about 37 people have completed their doctoral achievements but also the way she has inspired and motivated all her students. She says, “Dr. Ramavtar Agarwal is the first among males to have achieved this distinction. It was only after I reached this distinction that people have come to know how to approach and direct their study and research.” A dynamic achiever by all standards, she deserves to be honoured with Padmashree Award. Though she is beyond all awards and accolades yet her massive contribution for the cause of art, culture and literature cannot be ignored; timely recognition without cruel delays would ensure enough space for the achiever to relive the moments of glory. It would be a shame for the nation to neglect a “human heritage” and a living legend like her.

She has given so many solo exhibitions and group exhibition in India and as well as also in Abroad. She got many awards – In 1984 at Agra she received D.litt degree from justice honourable Shri Hidayattullla and Vice President of India Dr. Shankar Dayal Sharma and Justice Phatak. In 1997 she awarded defence secretary’s commendation card, by the Government of U.P. honourable Shri Ramesh Bhandari. In 1996, Lalit Kala Lucknow now
honoured Dr. Chitralekha Singh as ‘Eminent Artist’. In 1998 she nominated in International who’s of professional and business women Caroline (USA). In 2002, Felicitation by honourable Governor of U.P. Shri Vishnukant Shastri at Novsanbatsar Karyakarma, by Sanskar Bharati at Kashi (Varansi). At present she is working as Dean, Faculty of visual arts, in Manglayatan University.

**Suresh Kumar Sethi**

S.K. Sethi was an Indian artist born in 17 April, 1941 at Jhansi. In his family he was forced to pay more emphasis towards science subject. His brothers were genius in science, so he also forced to take science as a subject. But from his childhood he has keen interest in making drawings and painting. Therefore, while taking admission in graduation he left science and took his drawing and painting as his subject. He did his graduation and post-graduation from Bhimrao Ambedkar University, Agra. S.K Sethi was a worshiper of art. He respected his arts because of this he made his carrier in this field. Around 1967 to 1968 he was appointed as lecturer in painting department of Agra collage, Agra. After getting his job he married to a girl Veena, who was also lecturer in Government Training Collage. He had three daughter named Chhavi, Pallavi and Shivi. From 1967 to 2002, Suresh Sethi worked in Agra Collage.
He was also a games Captain in that collage. He was appointed as Head of the Department of painting department. Suresh Sethi gave new dimensions to his painting. His favourite subject to make paintings is ‘Taj Mahal’. He was the master of landscape. S.K. Sethi captured many beautiful landscape of Agra. He has painted many fair scenes that are held in Agra. In his paintings he showed many crossings, bye-passes, road side views, temples and monuments of Agra City. But after all this, he had more interest to paint Taj Mahal. He painted Taj Mahal from every angle and in every season.

One of his friends Dr. Verma (a famous gynaecologist of agra) asked S.K. Sethi that why he has interest to paint Taj Mahal. S.K. Sethi replied, when he visited Taj Mahal then he more attracted towards it. In words of S.K. Sethi :

“There is something about this monument that catapults one into an unbelievable assertion. I have trained to unravel the thick curtain around this nonpareil creation indulging in knee-jerk efforts. The different shades of Taj have been endorsed from far and near, at dusk and down, in the scintillating light of ‘Sharad Purnima’ during every season of the year and from possible angle. I have witnessed this beholding spectacle and made an effort to capture the equisetic inlay work of marble.”

His paintings are mostly in oil and water colours. He had mastery in landscape. He was not so much interested in group exhibition but he had many solo exhibitions. He gave his solo exhibition on the topic ‘chilam’. In 1995 and 1996 he did his exhibition in ‘Taj Mahotsav’. Taj Mahotsav is a very famous fair, every year it held at Agra near Taj Mahal. He also did his exhibition at Shastriya Bhavan of Agra Collage. In that exhibition he had exhibit 101 painting on Taj Mahal. His one more solo exhibition held on Kashmir’s landscape. He got national award for his painting ‘Linits’. In this painting he painted many birds called ‘Linits’.
S.K. Sethi was suffering from cancer and he was told to take proper bed rest from his doctor. When he was on his bed rest he also sketched out beautiful images of Taj Mahal just by memorizing it. He was expired on 6 June 2005, but he is still immortal in his painting.

**Dr. Shivendra Singh**

Dr. Shivendra Singh was born on July 1st, 1946 in Sikandra rao, Aligarh, Uttar Pradesh. He obtained his BFA degree from Kaashi hindu University with gold medal in 1973 and many UGC refresher courses from Vishwabharti Shanti Niketan in 1998, MSU Baroda in 2000. He had done his Ph.D from Dayalbagh Educational Institute with the subject “*Lucknow Kala Mahavidhyalya dwara bhartiya aadhunik chitrakala main yogdaan*”.

Shivendra Singh is a painter, graphic printer maker, photographer, hoardings maker and decorator also. He is very simple men, for him we can say that ‘simple living and high thinking’. His creative expression has been greatly influenced by the appearances of things. He depicts object as he sees them, to share with the world the joy he derived from his rational experience, which aesthetically nurtured his total personality. It is, however, rare that he makes drawings, although he has amassed a huge volume of sketches, most of them done on the spot.

He has participated in several major national and international group exhibitions. He had regular group exhibition in Lalit Kala Academy, Lucknow, in National art fair, Delhi, in Snaskar bharti, Agra, in Bhopal, Aligarh, Jaipur, Varansi, Patiyala, kanpur, Mathura and Calcutta. Shivendra Singh had solo exhibitions also.

He won many prizes and awards from Lalit Kala Academy, Lucknow, Mahakoshal kala parishad, Raipur, BHU, Varansi and many awards in music also. He is active member of Sanskar Bharti, A group of contemporary artist,
Gujrat, Federation of Indian photography, Bangalore, Literary club faculty of fine art, Barodra etc.

In present he is working as a senior lecturer in drawing and painting department, Dayalbagh Educational Institute, Agra.

**Sumahendra (Dr. M. K. Sharma)**

Dr. M. K. Sharma ‘Sumahendra’ was born in Nayan (Amarsar), Jaipur, Rajasthan on July 10th, 1943. He studied M. A. drawing and painting from University of Rajasthan and won gold medal in 1970. He had done many courses in art like Diploma in painting in 1964, Diploma in Sculpture in 1967 from Rajasthan School pf Arts. He completed his Ph. D. on “Ragamala paintings of Rajasthan” from University of Rajasthan in 1984. His Research project is “Painted cenotaphs of Rajasthan (Dhundhar area) for Lalit Kala Academy, New Delhi.

He is expert in technique of miniature painting and restoration of old miniatures, works in marbles, terracotta, cast-stone and metal for sculptures. He copied frescos of Mozamabad, Deogarh, Kota, Bundi, Udaipur, Amber, Bhaopura (Rajasthan), Datia and Orchha (M.P.) for Lalit Kala Academy, New Delhi. He painted Akbar with his Navratans for Parliament.
He won awards from Rajasthan Lalit Kala Academy in 1968 and 1984, Lalit Kala Academy, New Delhi in 1972 and from Rajasthan Jaycess TOYP in 1982. Sumahendra has given so many solo exhibition and group exhibition in India and as well as also in Abroad.

**Samdar Singh Khangarot ‘Sagar’**

Samdar Singh Khangarot ‘Sagar’ was born in Rajasthan, India, on the 15th October 1951. He studied art at the Rajasthan School of Art, Jaipur and later attained a degree at the University of Ajmer.

Samdar Singh Khangarot ‘Sagar’ is a close follower of the Indian maestro Sri Kripal Singh Shekhawat, a traditional Indian Painter. A majority of Samdar Singh Khangarot works depict Mythology, reflecting the mood of Indian painters. Sagar won the Indian National Level Award of Art four times and the state of Rajasthan award five times.

His work has been exhibited widely throughout India, Australia, France and Japan. He is a founder member and secretary of the Fine Art Expression Society and Arts Council of Rajasthan, who encourage the training of traditional Indian Art to local and foreign students. His many article published in Akriti Visheshank on Fresco painting by Rajasthan Lalit Kala Academy, in Rajasthan Vidhan Sabha Golden Jubliee Special by Rajasthan Vidhansabha, ‘Sujash’ Annual by Department of Public Relation, Government of Rajasthan.
He is editor of Akriti Visheshank, Quarterly and Journals of Academy, “Rajasthan ki Paaramparik Kala”.

At present he is Secretary of Rajasthan Lalit Kala Academy, Ravindra Munch, and Jaipur.

**Ekeshwar Prasad Hatwal**

Ekeshwar Hatwal was born on 2nd January, 1953 in Village Gadora (Chamoli) Garhwal. He obtained his Master degree with gold medal in Applied Art from Garhwal University (D.A.V.P.G. College of Dehradun). His father was also an artist in Horoscope drawings. His son is an Animator and his daughter is an art teacher. His intellect and his emotion are sensitised to an equal degree of receptivity. His armoury constantly keeps growing.

The sources of his inspirations are many, especially Rickshaw drivers, Folk Dancers and picturesque beauty of Rajasthan. He is interested in landscape with all their elements, fashioned by nature and man. His has main emphasis on line drawings. His favourite subjects to paint are *Kaalbeliya Dancers*. He made series paintings on this subject. Usually he likes to draws sketches on different subjects. His paintings reflect the struggling life of rickshaw drivers. His skill and vision have created innumerable images and continue to do so in a speed which is truly prolific.
Hatwal held many One Man Shows in Dehradun, Udaipur, Jaipur, Khetri, Loombani (Nepal) and New Delhi. He has won Rajasthan State Academy Award in 1996 and All India Award from South Central Zone Cultural Central, Nagpur in 1991. His paintings exhibited in the National Gallery of Modern Art, New Delhi, National Lalit Kala Academy, New Delhi, Rashtriya Lalit Kala Kendra, Lucknow, Jawahar Kala Kendra, Jaipur and private collection in India and Abroad.

In present he is working as Lecturer of Applied Art in Rajasthan School of Arts, Jaipur.

Nathu Lal Sharma

Dr. Nathulal Lal Sharma was born on June 5th, 1946 in Jaipur, Rajasthan. He has received his Masters degree in drawing and painting from University of Rajasthan and Ph.D degree on “Techniques of Rajasthani Paintings” from Rajasthan School of Arts, Jaipur in 1979. He has done three years certificate course in traditional paintings from all India handicraft board, New Delhi under Guru Dev “Padam Shri” Kripal Singh Shekhawat in 1963 to 1966.

He is miniature artist and his painting mostly in miniature technique. Dr. Nathu Lal Sharma an eminent artist practicing traditional idioms, tried Ragamala subject and completed a set of 36 paintings. No modern painter could dare to paint the complete set as yet. Disciple of Padmashri Kripal

Plate no. 13
Nathu Lal Sharma
Singh Shekhawat, he uses earth, mineral and vegetable colours with profuse use of gold and silver in the painting. *Ragmala* is his favourite subject. He has painted some monuments of Jaipur city on the wall of the bridge.

He had his one man shows at State Lalit Kala Academy, Jaipur in 1990, Jawahar Kala Kendra, Jaipur in 1996, Information Centre, Ajmer in 1984, Art Gallery at Germany in 1985, Nehru Centre Art Gallery, Mumbai in 1993, and Jahangir Art Gallery, Mumbai in 1996. He has participated in several group exhibitions at Mumbai with progressive Artist Group, Delhi with progressive Artist Group, at Madras by Rajasthan Lalit Kala Academy etc.

He has won innumerable national and international awards. He was member of General Council Rajasthan Lalit Kala Academy, Jaipur in 1976, 1980, 1985, 1994, 1997 and General Secretary of Progressive Artist Group, Jaipur. Presently he is retired from the post of Assistant Professor, Department of Drawing and Painting, University of Rajasthan, Jaipur.