

INDIGO ART



THE FINE ART SALE

9th November 2022





INDIGO ART

THE FINE ART SALE

ONLINE AUCTION

Bidding can only be done through our website, absentee bids or by requesting a telephone bid..

Wednesday 9th November 2022 7:30 pm

Lots 1- 108

B-5, Ground Floor at our studio

VIEWING

Friday 4th to 8th November 2022

11:00 am - 5:00 pm
(by prior appointment only)

at

INDIGO ART

Nizamuddin East, New Delhi - 110 013

Tel:- +91 11- 4655 2989

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Catalogue also available at
www.indigoart.in





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AUCTION

Wednesday

9th November 2022

7.30 pm

Lots 1 - 108



SCOTIN, GERARAD JEAN-BAPTISTE**Dervich des Indes (Dervish of India)**

Copper engraving

1714

Image size: 25 x 36 cm

Sheet size: 32 x 49 cm

₹ 20,000–30,000

\$ 250-370

Gerarad Jean-Baptiste (Engraver)

From 'Recueil De Cent Estampes Representam Differentea Nations Du Levant', commissioned by the French Ambassador to Turkey, De M. De Ferriol, Pub. Paris 1714.

Condition - Good



First Edition of Earliest Translation of Manu's Hindu Law Book in English

HALHED, NATHANIEL BRASSEY

A Code of Gentoo Laws, or Ordinations of the Pundits

Printed book

1776

Size: 30.5 x 24.5 cm

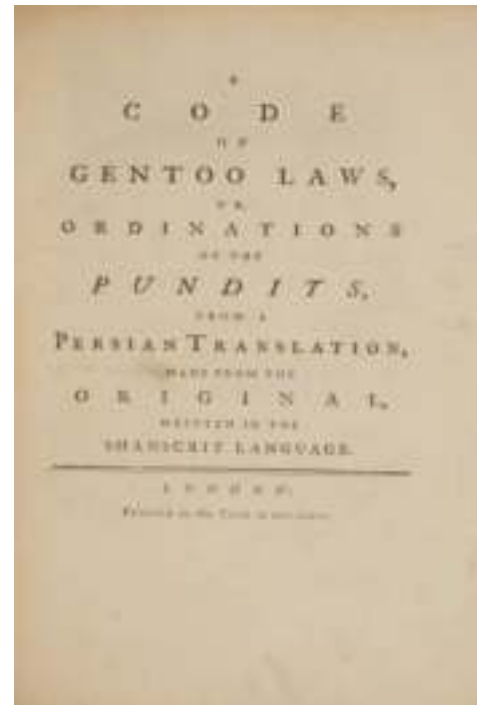
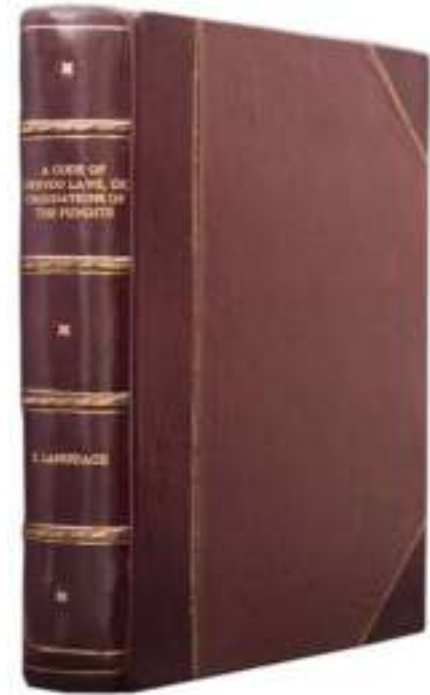
₹ 2,00,000–3,00,000

\$ 2,500-3,700

First, edition 4to, PP Lxxiv+322, half leather binding, title in gilt spine from a persian translation made from the original shanscrit language, London, Printed in the year, 1776.

Condition - Good

First edition of the first work in English describing the principles of Hindu jurisprudence, digesting Sanscrit law; translated by Halhed, the english orientalist. Halhed studied Arabic at Christ Church Oxford. and obtaining a writer ship in the East India Company's service he went to India, where he attracted the notice of Warren Hastings. The Gentoo code, or Vivadarnavasetu, a digest of Sanskrit law-books, had been compiled by eleven Brahmans at the request of Hastings, to govern civil disputes in British courts. and at his suggestion Halhed translated it from the Persian. Halhed was also apparently the first European to call attention to the affinity between Sanskrit and Persian, Arabic, Latin and Greek.



One of the earliest, large hand-colored aquatint on India

HODGES, WILLIAM

1744 – 1797

A View of the S. West Side of Chunargur

Hand colored aquatint engraving
1785

Image size: 45 x 31 cm

Sheet size: 49 x 33.5 cm

₹ 30,000–40,000

\$ 370-500

Drawn on the spot & engraved by W. Hodges, printed for the author and published by J. Grives, London, 20th May, 1785.

Condition - Good

William Hodges: (1744 – 1797)

William Hodges was an English painter who trained under William Shipley and Richard Wilson spending his early career painting theatrical sceneries. In 1772, he was appointed a member of James Cook's second voyage to the Pacific Ocean and is best known for the sketches and paintings of locations he visited on that voyage for five years including Table Bay, Tahiti, Easter Island, and the Antarctic. Most of the large-scale landscape oil paintings from his Pacific travels were produced after his return to London. He even received a salary from the Admiralty for the purposes of completing them. These paintings are especially notable as being some of the first to use chiaroscuro technique for dramatic purposes in landscapes. Hodges use of light as a compositional element in its own right was a marked departure from the classical landscape tradition. It established him as an artist of merit.

In 1778, Hodges travelled to India, the first English professional landscape painter to visit the





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**One of the earliest, large hand-colored
aquatint on India**

HODGES, WILLIAM

1744 – 1797

A View of a Mausoleum at Etmadpoor

Hand colored aquatint engraving

1787

Image size: 45 x 31 cm

Sheet size: 56.5 x 42 cm

₹ 30,000–40,000

\$ 370-500

Drawn on the spot & engraved by W. Hodges, printed
for the author and published by J. Grives, 5th Nov.
1787.

Condition - Good

British colony. He arrived in Calcutta and under the patronage of Warren Hastings produced several deeply impressive paintings. He extensively covered the Gangetic plains and western India capturing its novel and diverse landscape, myriad of temple complexes and stayed in Lucknow for 6 years. Upon his return to England in 1783, his famous series titled 'Select views of India' was published along with descriptions. It was dedicated to the East India Company who acquired many of his paintings. The aquatint was a fledgling technique at the time but Hodge's exceptional skill retained the atmospheric qualities of his original sketches.

A royal censorship of an exhibition in 1795 effectively ended Hodges career as a painter. Hodges retired and became involved with a bank which failed during the banking crisis of March, 1797. On March 6 of that year, he died from what was officially recorded as "gout in the stomach", but which was also rumored to be suicide from an overdose of laudanum.

One of the earliest, large aquatint on India

HODGES, WILLIAM

1744 – 1797

A View of the Ravines at Etawa

Hand colored aquatint engraving

1788

Image size: 45.5 x 31 cm

Sheet size: 53 x 37 cm

₹ 80,000–1,00,000

\$ 1,000-1,200

Drawn on the spot & engraved by W. Hodges, printed for the author and published by J. Wells, London, 20th May, 1788.

Condition - Good





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One of the earliest, large hand-colored aquatint on India

HODGES, WILLIAM

1744 – 1797

A View of Shekoabad

Hand colored aquatint engraving

1788

Image size: 45 x 31 cm

Sheet size: 68 x 49 cm

₹ 20,000–30,000

\$ 250-370

Drawn on the spot & engraved by W. Hodges, printed for the author and published by J. Grives, Folio, London, 1st March, 1788.

Condition - Good

**18th century, hand-colored aquatint view
of Calcutta**

BAILLIE, WILLIAM

**View of the east side of Tank Square,
Calcutta**

Fine hand colored etched & engraved
1794

Image size: 34.5 x 15.5 cm

Card board size: 38 x 26 cm

₹ 30,000–40,000

\$ 370-500

View with occasional aquatint, Pasted on Card board,
Calcutta, 1794.

Condition - Good

A very rare print on Calcutta, not in Abbey, the meticulous view showing an almost European city of neoclassical buildings with few native buildings in sight.

Baillie shows a very different city from the Daniells' views of Calcutta, a teeming Indian city.

William Baillie arrived in India as a Bengal Infantry cadet in 1777, transferred to the Engineers in 1778 and participated in surveys along the Hooghly River. He went on leave without pay in 1785 and the following year started a weekly newspaper, the Calcutta Chronicle. Baillie resigned from the army in 1788 intending to make a career as an artist but in 1792 took the post of secretary of the Free School Society in Calcutta. The following year he wrote to the portrait painter Ozias Humphry, "I am just beginning a set of twelve views of Calcutta, Fort William etc. (general ones) which I mean to execute as near as I can





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18th century, hand-colored aquatint view of calcutta

BAILLIE, WILLIAM

**North East View of the Militray Orphan House
near Calcutta, for the Children of Officers**

Fine hand colored etched & engraved

1794

Image size: 34 x 19 cm

Card board size: 36.5 x 27.5 cm

₹ 30,000–40,000

\$ 370-500

View with occasional aquatint, Pasted on Card board, Baillie,
Calcutta, 1794.

Condition - Good

in the stile [sic] of Drawings by etching only the outline and filling in the tints with ink and then staining them. The price to be 3 GOLD Mohurs the Set. I have got copies subscribed for to the amount of 500Rs. and upwards already, and I am not without hopes of clearing twice as much by them. The native artists tho' totally incapable of taking advice themselves, can copy extremely well ... I understand perfectly well the mode of Acquatinta [sic] Engraving ...” After the issue of this set of views Baillie had plans for subsequent printmaking projects but none eventuated. He died in Calcutta in 1799 at the age of 46. [Joy Hughes]

**Large hand-colored aquatint view of Ganga
from Daniell's oriental scenery**

DANIELL, THOMAS AND WILLIAM

Near Currah, on the River Ganges

Large hand colored aquatint engraving
1794

Image size: 59 x 45 cm
Sheet size: 64 x 49 cm

₹ 60,000–80,000
\$ 750-1,000

Plate No. XXI. from Part 1 of 'Oriental Scenery' by
Daniell on J Whatman wove paper, Published by Rob-
ert Bowyer at The Historic Gallery, Pall Mall, London,
1794. water marked: J. Whatman 1794.

Condition - Excellent



**William Daniell: (1769-1837) and
Thomas Daniell (1749-1840)**

William Daniell and his uncle Thomas Daniell were renowned European 'company school' whose range and quality were surpassed by none in the likes of their contemporaries. They spent 10 years travelling extensively in India between 1786 and 1793. From the mountains of the north to the previously unexplored jungles of the south, the striking realism of their work brought to the British public an unrivalled view of mesmerizing landscapes, grand architecture and people of the beautiful sub-continent. The Daniell's were gifted artists in oils and watercolour's and excelled in the aquatint technique. Thomas Daniell trained at the Royal Academy, London and William Daniell's was his apprentice. William was notable for his mastery of the aquatint printmaking technique. Upon their return to England, they produced a series of aquatints in six volumes published under the title Oriental Scenery. The viewers were enamored, making it a great success.

In 1795, William Daniell entered the Royal Academy Schools and exhibited many of his series there till 1838. He was also a prolific printmaker and produced countless illustrations for historical and travel works and published volumes on the natural world. His most celebrated work is, A Voyage Round Great Britain that includes 308 prints of coastal views. In 1820, the Sketches representing the native tribes, animals and scenery of Southern Africa was published that saw his shift from topographical observations to a rather Eurocentric fascination with 'oriental' life and 'exotic' demographic of the East.

Large hand-colored aquatint view of Temple from Daniell's oriental scenery

DANIELL, THOMAS AND WILLIAM

Hindoo Temples at Bindrabund on the River Jumna

Large hand colored aquatint engraving

1794

Image size: 59 x 46 cm

Sheet size: 65 x 52 cm

₹ 60,000–80,000

\$ 750-1,000

Plate No. II from Part 1 of 'Oriental Scenery' by Daniell on J Whatman wove paper, Paper water marked: J Whatman 1794, Published by Robert Bowyer at The Historic Gallery, Pall Mall, London, 1795.

Condition - Fine



**Large hand-colored aquatint view of Raje
Gaut from Daniell's oriental scenery**

DANIELL, THOMAS AND WILLIAM

Raje Gaut

Large hand colored aquatint engraving
1795

Image size: 60 x 46 cm

Sheet size: 71 x 53 cm

₹ 60,000–80,000

\$ 750-1,000

Plate No. V. from Part 1 The Principal Road upto Rotas
Ghur, Bahar of 'Oriental Scenery' by Daniell, J Whatman
wove paper, Published by Robert Bowyer at The Historic
Gallery, Pall Mall, London, 1795.

Condition - Fine mint





PALE HAVY, THE PRINCIPAL ROAD UP TO ROTAN GHOR, SAHAN.

Complete set of William Daniell's oriental annuals in original binding

DANIELL, WILLIAM

1769-1837

The Oriental Annual 1834-1840

Printed book

1840

Size: 16 x 25 cm

₹ 40,000–60,000

\$ 500-750

Condition - Pristine



First edition, Complete set of 7 books. 8vo, 153 steel engraved plates, Publishers original embossed dark brown morocco, a gilt elephant with a howdah on both boards, blind images of snakes at the four corners of boards, gilt camel and palm-tree on spine, title in gilt on spine; all edges gilt. with all 153 Engravings called for are present, Charles Tilt., London, 1840.

Caunter, Hobart; Daniell, William and Bacon, Thomas The Oriental Annual 1834-1840. Containing a series of Tales, Legends & Historical Romances.

An Exceptionally Fine Complete set of all Seven Volumes, in Pristine Condition. All First edition Caunter “went to India about 1810 as a cadet with the 34th foot, but was soon disgusted with his situation and, ‘having discovered, much to his disappointment, nothing on the continent of Asia to interest him’, he returned home. He recorded his impressions of India in a poem entitled *The Cadet* (2 vols., 1814). Caunter was well known in London as a fashionable preacher and was a minor author and poet of some substance. India remained a preoccupation, treated in several volumes including *India* (3 vols., 1836) (part of the *Romance of History* series). He published five volumes entitled *The Oriental Annual of Science* (1834-8). Caunter’s other works include *The Island Bride* (1830), a poem in six cantos; *The Fellow Commoner* (3 vols., 1836), a novel; *St Leon: a Drama* (1835); and several works of theology” (H. C. G. Matthew for DNB). The fine and evocative plates are after William Daniell who initially accompanied his celebrated uncle Thomas Daniell to India between 1786 and 1793. On his return to London in 1794, Daniell spent the next fifteen years working on the aquatints for their joint work “*Oriental Scenery*” published in six volumes between 1795-1808). “Unlike his uncle, William increasingly produced representations of Indian figures and small, waterside scenes, concentrating less on topography than on oriental fantasy, [he] was an extremely accomplished aqua tinter and etcher and at times experimented with the latest printmaking techniques as adopted by J. M. W. Turner, for instance



wiping out highlights in his watercolors. He was a prolific printmaker, producing a series of high-quality productions that included *A Brief History of Ancient and Modern India* (1802-5); *Interesting Selections from Animated Nature* (1807-12); *A Familiar Treatise on Perspective* (1810); *View of London* (1812); *Illustrations of the Island of Staffa* (1818); *Sketches of South Africa* (1820); *Views of Windsor, Eton and Virginia Water* (1827-30), and the *Oriental Annual* (1835). His most famous independent work was his *Voyage round Great Britain* (4 vols., 1814-25), which made extensive use of sepia wash” (Natasha Eaton for DNB).

18th century large hand-colored etching of a dance performance at Calcutta

SOLVYN, F.B.

1760 - 1824

A Natch

Hand colored etching

Image Size: 49 x 34 cm

Sheet Size: 55 x 41 cm

₹ 80,000–1,00,000

\$ 1,000-1,200

Hand colored etching, double elephant folio size etching of Calcutta, double page. Paris edition.

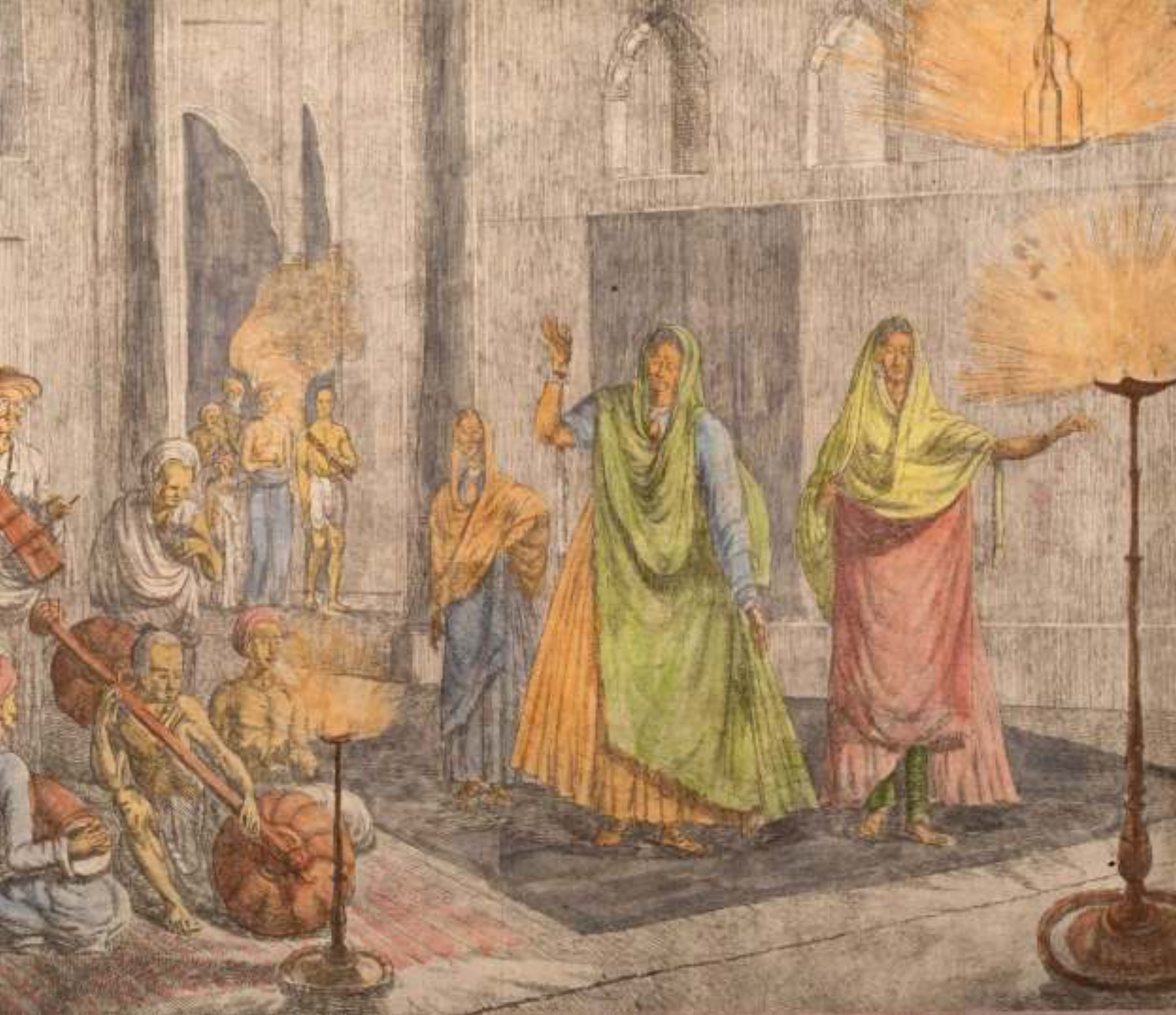
Condition - Fine

Solvyns, Frans Balthazar: (1760 - 1824)

The Flemish artist, printmaker and ethnographer, Francois Balthazar Solvyn was born in Belgium and lived and worked in Calcutta from 1791 to 1803. His remarkable etchings depict the people and customs of 18th century Bengal with his pioneering ethnographic efforts capturing the caste and their occupations, festivals, costumes and daily life of Bengalis in captivating visuals. Some rare books come with accompanying descriptive text. He published his first collection of etchings under the title *A Collection of Two Hundred and Fifty Coloured Etchings: Descriptive of the Manners, Customs and Dresses of the Hindoos in Calcutta* in 1796 followed by more.

These included means of transportation, modes of smoking, fakirs, musical instruments, and dances. His collection of etchings provide a rich and compelling portrait of an India that was two hundred years ago. He returned to his birthplace in 1814. Solvyn's publications became highly influential for the 19th century Company Painting School.





Large hand-colored engraving of Calle Gaut by Solvyns**SOLVYN, F.B.**

1760 - 1824

**Calle Gaut
(Kali Ghat)**

Hand colored etching

Image Size: 50 x 34 cm

Sheet Size: 55 x 42 cm

₹ 80,000–1,00,000

\$ 1,000-1,200

Hand colored etching, Paris edition.

Condition - Fine



Large hand-colored etching of a Sanyasi by Solvyns**SOLVYN, F.B.**

1760 - 1824

**Sounyacy
(An Ascetic)**

Hand on wove paper

Image size: 35 x 24 cm

Sheet size: 56.5 x 41.5 cm

₹ 40,000–50,000

\$ 500-640

Hand colored etching on wove paper.

Condition - Good



Early 19th century view of Jounpore, Bengal by Daniells and Orme

ORME, EDWARD & DANIELL, THOMAS AND WILLIAM

The Bridge at Juonpore, Bengal

Hand colored aquatint engraving

1804

Image size: 41 x 31 cm

Sheet size: 58 x 42 cm

₹ 20,000–30,000

\$ 250-370

Hand colored aquatint engraving, London, 1804.

Condition - Good





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Early 19th century view of Gwalior Fort by Daniells and Orme

ORME, EDWARD & DANIELL, THOMAS AND WILLIAM

Fortress of Gwalior, taken by General Popham in 1780

Hand colored aquatint engraving

1804

Image size: 42.5 x 31.5 cm

Sheet Size: 54.5 x 44.5 cm

Mount size: 62 x 52.5 cm

₹ 60,000–80,000

\$ 750-1,000

Hand colored aquatint engraving, His Majesty's Printseller, Sold & Published 59, New bond street London, June 4, 1804.

Condition - Good

One of the earliest view of Bangalore

HUNTER, JAMES

1755 - 1792

The Square and Entrance into Tippoo's Palace, Bangalore

Hand colored aquatint engraving

1804

Image Size: 32.5 x 26 cm

Sheet Size: 34 x 27.5 cm

₹ 20,000–30,000

\$ 250-370

From book titled 'Picturesque Scenery in the Kingdom of Mysore from forty drawings taken on the spot', Edward Orme, London, 1804.

Condition - Good

James Hunter (1755-1792)

James Hunter served as a soldier with the Royal Artillery of the British military in India. As an artist he often depicted aspects of military matters as well as snippets of everyday affairs around him. He took part in actively defeating Tippu Sultan's campaigns and several others, opening the portal to create a plethora of sketches that portrayed 18th century South India in beautiful panoramas and the military, civil and even personal life of Tipu Sultan and his father Haider Ali. These range from cityscapes, landscapes and architecture of Mysore, Bangalore, Madras, Kancheepuram, Hosur, Arcot etc. Collection of these paintings were published as a section of A Brief history of ancient and modern India embellished with coloured engravings in 1801 and Picturesque Views in the Kingdom of Mysore in 1804.





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One of the earliest view of Mysore

HUNTER, JAMES

1755 - 1792

Garden Gate Laul Baugh, Seringapatam

Hand colored aquatint engraving

1804

Image size: 34 x 28 cm

Sheet size: 59 x 41 cm

₹ 20,000–35,000

\$ 250-440

From book titled 'Picturesque Scenery in the Kingdom of Mysore from forty drawings taken on the spot', Edward Orme, London, 1804.

Condition - Good

One of the earliest large hand-colored views of shikar (Hunting)**WILLIAMSON, THOMAS****The Ganges Breaking Its Banks: With Fishing & C. P**

Hand colored aquatint engraving

1805

Image size: 44 x 33 cm

Sheet size: 56 x 44 cm

₹ 40,000–60,000

\$ 500-750

Hand colored aquatint engraving, large folio, Published & Sold by Edward Orme
His majestys printseller, 59, bond street London, 1805.

Condition - Good

Thomas Williamson

Thomas Williamson served in a British regiment in Bengal and was an avid sportsman while there. “A self-taught artist, Williamson turned professional when financial difficulties forced him to earn a living. He drew on his enthusiasm and knowledge as a sportsman and produced sporting and natural history paintings, etchings, and illustrations. He sometimes worked in oils but more frequently in water colours, and he was an accomplished etcher”. After being recalled to England, “Williamson’s knowledge of wild life and Oriental sports had come to the notice of the Orme family” (Rohatgi & Parlett).

The Orme’s contracted with celebrated painter Samuel Howitt to prepare finished watercolours based on Williamson’s original sketches during his time in India, and published the work, originally in 20 parts, between 1805 and 1807. The result was “the most beautiful book on Indian sport in existence” (Schwerdt). The work, however, is not merely a sporting book. As Williamson writes in the Preface, the work “is offered to the public as depicting the Manners, Customs, Scenery, and Costume of a territory now intimately blended





with the British Empire, and of such importance to its welfare, as to annex a certain degree of consequence to every publication, that either exhibits, or professes to impart, a knowledge of whatever may hitherto have been concealed, or that remains unfolded to our view." The plates, etched by J. Clarck. Howitt and Williamson's images are vivid depictions of both the chase and the Indian scenery.

Large, Early 19th Century hand-colored aquatint view of the great temple at Ramisseram (Tamil Nadu, Southern India)

SALT, HENRY

1780 – 1827

Pagoda at Ramisseram

Hand colored Aquatint

1809

Image Size: 61.5 x 41.5 cm (Elephant folio)

Sheet Size: 70 X 53 cm

₹ 60,000–80,000

\$ 750-1000

Plate No. IX. from book titled 'Twenty-four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia, & Egypt' Drawn by Henry, Engraved by Havell, Published by W. Miller, London, 1809. water marked: J. Whatman 1809.
most exotic himalayan views.

Condition - Good





Henry Salt: (1780 – 1827)

Henry Salt was an artist, traveller, collector of antiquities and a diplomat who extensively travelled through the African and Indian sub-continent. From 1816, he served as Counsel General of Egypt and was appointed fellow of the Royal Society. The paintings, papers, and artifacts he collected remain in the possession of the British Museum who acquired these from him over many years during his adventurous life. His portrayal of India had a strong element of capturing nature and the ancient ruins among them. They are often reminiscent of the past.

The landscapes are captured in wide perspective and the monuments tower in the background while human figures appear small, in the distance or right next to the object of focus. It was a display of metaphor that our past, our ancestry and our environment outlived the mere mortality of humans.

Earliest, hand-colored view of himalayas

FRASER, J.B.

1783 – 1856

House of Rana of Cote Gooroo

Hand colored aquatint engraving

1820

Image size: 59 x 45 cm

Sheet size: 65 x 49 cm

₹ 60,000-80,000

\$ 750-1000

Plate No. VI from 'Views of Himala Mountains' by Fraser, Engraved by Robert Havell, Published by Rodwell and Martin, London, 1820. watermark: J. Whatman Turkey Mill.

Condition - Excellent



James Baillie Fraser: (1783 – 1856)

James Baillie Fraser was a Scottish man of many talents with a bold and adventurous spirit. He was a traveller, writer and artist who recorded his journey of Asia Minor and India in great detail. In 1816, he travelled to India, where his brother William was an agent of the Governor General. He reached Calcutta in the hopes of setting up a trade but the business failed. Fraser then decided to meet his brother William in the foothills of Nepal, where he was posted and they went exploring the Himalayan region for two months. Fraser was stunned with the enchanting landscape and started sketching the scenery.

The duo embarked on a journey seeking the sources of Ganga and Yamuna rivers and became the first Europeans to do it. Fraser, who was mentored by artist George Chinnery, was an excellent artist in watercolour and his picturesque format of painting where he masterfully converged the essence of the landscapes in a captivating way. Upon his return to Calcutta, he published his memoirs & paintings as *Journal of a Tour through Part of the Himala Mountains and to the Sources of the Rivers Jumna and Ganges*. He continued to publish landscapes while trying to perfect his technique in portraiture.

Earliest, hand-colored view of The Town of Rampore by James Baillie Fraser**FRASER, J.B.**

1783 – 1856

The Town of Rampore

Hand colored aquatint engraving

1820

Image size: 59 x 45 cm

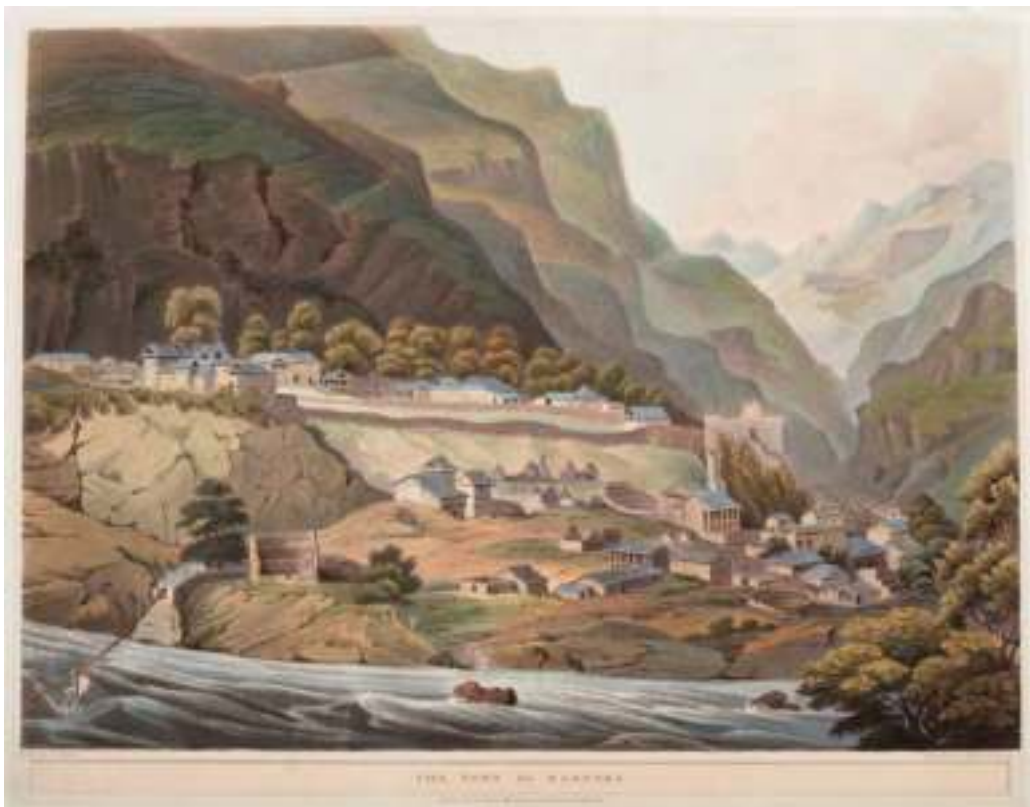
Sheet size: 66 x 51 cm

₹ 60,000–80,000

\$ 750-1,000

Plate No. V. from 'Views of Himala Mountains' by Fraser, Engraved by Rober Havell, Published by Rodwell and Martin, London, 1820. watermark: J. Whatman Turkey Mill.

Condition - Excellent



Earliest, hand-colored views of Bharamghatee**FRASER, J.B.**

1783 – 1856

Bharamghattee

Large hand colored aquatint engraving

1820

Image size: 59 x 45 cm

Sheet size: 67 x 52 cm

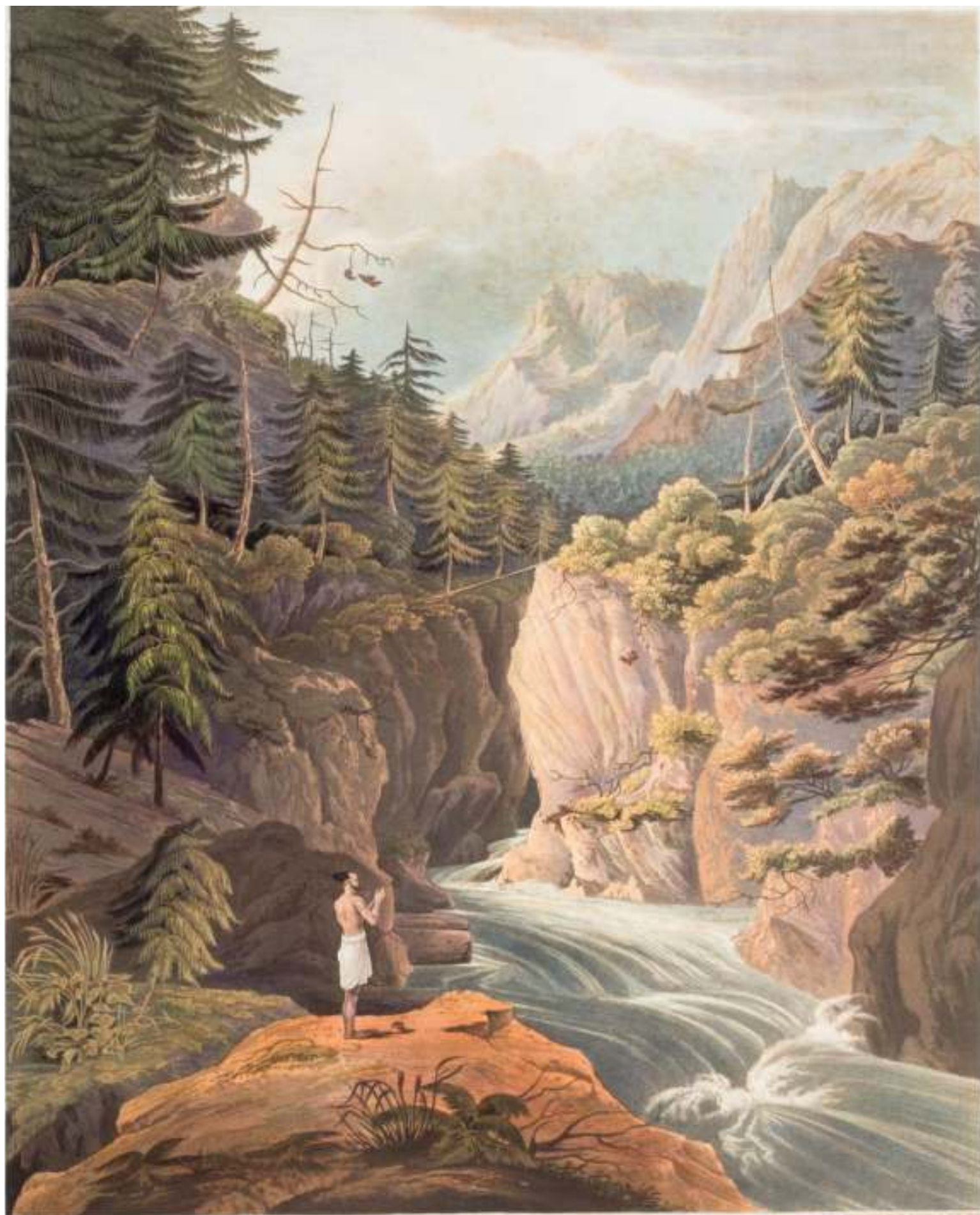
₹ 40,000-60,000

\$ 500-750

Plate No. XIX from 'Views of Himala Mountains' by Fraser, Engraved by Robert Havell, Engraving by James Baille Fraser on wove paper water marked: J Whatman 1823, London, 1820.

Condition - Excellent





HYRAMGHATTEE.

Earliest views of Assemblage of Ghoorkas (Nepali Warriors) by James Baillie Fraser**FRASER, J.B.**

1783 – 1856

Assemblage of Ghoorkas

Large hand colored aquatint engraving

1820

Image size: 59 x 45 cm

Sheet size: 62 x 48 cm

₹ 60,000–80,000

\$ 750-1,000

Plate No. XIII. Engraved by Robert Havell & Fraser, colored by hand on wove paper
watermarked: J Whatman Turkey Mill, Published by Rodwell & Martin, London, 1820.

Condition - Good



Early lithographic views of boats at Calcutta

SABATIER

Grands Patiles de Calcutta

Black and white engraving

Circa 1820s

Image Size: 37 x 25 cm

Paper Size: 45 x 32 cm

₹ 10,000–20,000

\$ 120-250

Pl. 35, Arthus Bertrand, Bengal, Paris.

Condition - Good



Early 19th century view of Palace at Bangalore**BENOIST SCULPSIT****Vue interieure du Palais De Bangalore
(Interior view of Bangalore Palace)**

Hand Color engraving

1821

Image size: 22 x 17.5 cm

Plate size: 47 x 34 cm

₹ 20,000–30,000

\$ 250-370

This is plate no. 34 from 'Monuments anciens et modernes de l'Hindoustan' by Louis Langles after home bangalore, De L'Impri Merie De P. Didot, L'aîne., Paris, 1821.

Condition - Good



Early 19th century, hand-colored view of Bombay

GRINDLAY, R.M.

1786-1877

Morning View from Calliann, near Bombay

Hand colored aquatint engraving

1824

Image size: 28.5 x 21 cm

Sheet size: 36.5 x 29.5 cm

₹ 60,000–80,000

\$ 750-1000

From the book titled 'Scenery and Costumes of Western Side of India' drawn by Capt. Grindlay, Engraved by Reeve, Published by Smith Elder & Co., London, 1824.

Condition - Good



Captain Robert Melville Grindlay: (1786-1877)

Captain Grindlay was a British soldier who served as an agent of the East India Company from 1803-20, rising through the ranks. During this time he travelled extensively with his regiment and became a self-taught artist. Producing an opulent volume of sketches and drawings concentrated on the Indian sub-continent, he published this compilation under the title 'Scenery, Costumes and Architecture chiefly on the Western Side of India' upon his return to England. The book includes breathtaking landscape and architecture of the cities of Bombay, Hyderabad and Gujarat; the mountains and ancient caves of Western Ghats; Hindu temples, fortresses, tombs and even cultural practices such as sati – all meticulously presented in elaborate colouring of deep contrasts, golden hues, soft mist and atmospheric effects with application of the aquatint technique.

He also founded the historic Leslie & Grindley, agents and bankers to the British Army and also to commercial businesses in India. Besides that, he took up several other philanthropic initiatives. The bank successfully expanded into the regions of Africa, South East Asia, Middle East and the Indian sub-continent.

Early 19th century, hand-colored view of Ahmedabad**GRINDLAY, R.M.**

1786-1877

The Shaking Minarets at Ahmedabad

Hand colored aquatint engraving

1825

Image Size: 27.5 x 21 cm

Sheet Size: 29 x 24 cm

₹ 20,000–30,000

\$ 250-370

From the drawing made on the spot by Capt. Grindlay, Colored by J. Hogarth, Etched by G. Hawkings, Engraved by T. Fidding, Small margins and original engraved title title cut and supplied separately, London, 1825.

Condition - Good



Early 19th century, hand-colored view of Temple at Ellora**GRINDLAY, R.M.**

1786-1877

Great Excavated Temple at Ellora

Hand colored aquatint engraving

1825

Image Size: 29 x 23 cm

Sheet Size: 29 x 23 cm

₹ 40,000–60,000

\$ 500-750

Drawing made on the spot by Capt. Grindlay, Colored by J. Hogarth, Etched by G. Rowle, Engraved by G Hunt, Small margins and original engraved title cut and supplied separately, London, 1825.

Condition - Good



Early 19th century, hand-colored view of Bombay**GRINDLAY, R.M.**

1786-1877

North West view of the Fort of Bombay

Hand colored aquatint engraving

1826

Image size: 29 x 21 cm

Sheet size: 40 x 29.5 cm

₹ 40,000–60,000

\$ 500-750

Book titled 'Scenery Costumes and Architecture chiefly on the western side of India' by Grindlay. Drawn by William Westall, Engraved by R.G. Reeve, Published by Smith Elder & Co., London, 1826.

Condition - Good





32

Early 19th century, hand-colored view of Ellora

GRINDLAY, R.M.

1786-1877

Interior of the Cave Temple of Indra Subha at Ellora

Hand colored aquatint engraving

1826

Image size: 30 x 23.5 cm

Sheet size: 41 x 31.5 cm

₹ 40,000–60,000

\$ 500-750

Book titled 'Scenery Costumes and Architecture chiefly on the western side of India' by Grindlay, Drawing made on the spot by Capt. Grindlay, drawn by David Roberts, Etched by T. Kearnan, Engraved by H. Pyall, Published by Smith Elders, London, 1826.

Condition - Good

Early 19th century, finest hand-colored lithographic depiction of Ganesh by a english artist

FANNY PARK

Sri Ganeshu

Hand colored engraving

1825

Image Size: 28 x 19 cm

Sheet Size: 28 x 19 cm

₹ 20,000–30,000

\$ 250-370

Frontiece piece of the book titled 'Wandering of a Pilgrim in search of Picturesque' facing the title page, Heightened with gold and gum-arabic. London, 1825.

Condition - Fine



Fanny Parks

Fanny Parks arrived in India with her husband, a civil servant in the East India Company, in 1822 and remained there until 1845, living first in Calcutta and then in Allahabad. She travelled extensively around India, sketching as she went. Her journal, widely acclaimed on its publication for its accuracy and wealth of detail, is based on a diary the author kept for her mother. An engaging and readable travel memoir of the period, chiefly about India although two plates deal with African subjects. She sailed without her husband up the Jumna River to Agra and up the Ganges to Fatehgarh and spent nearly a year in the Himalayas. Speaking fluent Hindustani, she studied and sketched the people, plant, animal and insect life.

श्री गणेशः



SRI GANESHA

فیدرکس

Finest hand-colored aquatint depiction of life in South India by a French artist

BURNOUF

1801-1852

Mariage D'un Brame (Marriage Ceremony of a Brahman)

Hand colored lithograph

1827-1835

Image size: 29 x 21 cm

Sheet size: 42.5 x 30 cm

₹ 30,000–50,000

\$ 370-640

Plate. 2, A series of 144 fine lithographed plates depicting scenes of daily life, single costumed figures, divinities, and temples was published in 25 parts between 1827 and 1835. Paris, Exceptionally beautiful hand colored plates.

Condition - Good

Eugene Burnouf: (1801 - 1852)

Engene Burnouf was a French scholar, an Indologist



Finest hand-colored aquatint depiction of life in South India by a French artist

BURNOUF

1801-1852

Moultouira Soupraya

Hand colored lithograph

1827-1835

Image Size: 43 x 30.5 cm

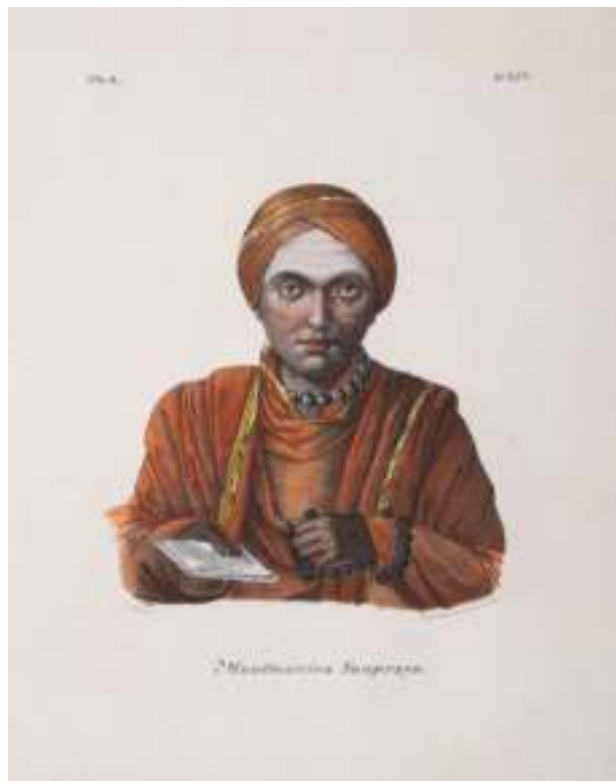
Sheet Size: 43 x 30.5 cm

₹ 30,000–50,000

\$ 370-640

Plate. 5, A series of 144 fine lithographed plates depicting scenes of daily life, single costumed figures, divinities, and temples was published in 25 parts between 1827 and 1835. Paris, Exceptionally beautiful hand colored plates.

Condition - Good



Large & finest hand-colored portrait of Himalayas birds

JOHN GOULD

1804 – 1881

Femala Phasianus Albo-Cristatus (Female white-crested Pheasant)

Hand colored engraving

1832

Image Size: 54 x 36 cm

Sheet Size: 54 x 36 cm

₹ 15,000–25,000

\$ 190-320

Hand colored engraving from 'A Century of birds from the Himalaya Mountains' by Elizabeth & John Gould, London, 1832.

Condition - Good

John Gould: (1804 – 1881)

John Gould was an ornithologist born in 1804 in England. Known as the 'Bird Man', he was the enterprising genius behind the creation of 2999 different hand colored lithographic plates of birds and animals published as The Bird Man. The celebrated and unrivalled naturalist was the son of a gardener and thus had no formal university training. Gould considered himself a self-made man as he gained his ornithological knowledge by observation and experience. His immense contributions to this field of science were so vast and so valuable that in 1843 he was elected as a Fellow of the Royal Society. His role in identification of birds was central to the development of Charles Darwin's Theory of Natural selection in his book 'On the Origins of Species'.

Gould was a skilled taxidermist and was appointed

as animal preserver at the museum of the Zoological Society of London in 1928. He realized the artistic potential as an illustrator when a collection of bird skins from the Himalayas, many of which were new to Europe, was acquired. The richness of these specimen are compiled in 'A century of Birds from the Himalayan Mountains' and published in 1831. Over the next 5 decades, Gould published more than forty large folio volumes which was continued 7 years after his death till 1888. Gould himself did not execute finished sketches for all the plates but provided rough outlines and notes for his artist to work from. They did most of the hand coloring and lithography. The artist's Elizabeth Gould, Edward Lear, Joseph Wolf, William Hart, and H.C. Richter who were some of the most accomplished of their generation. In his pursuit of new and different birds, John Gould traveled to Asia, Australia and the East Indies and was named as the father of birds. His series of natural history plates are considered as the finest works of bird illustrations ever presented. The striking nature of Gould's work is the result of several factors. He arranged the birds and mammals in tasteful compositions that flaunted their characteristics plumage while also creating a sense of movement. With his family background, he had a great understanding of the natural surroundings of animals and choose attractive and appropriate plants to accentuate the background. The exquisite quality of these prints was technically and artistically demanding. Gould's original sketches were transferred to stone with special pencils or chalk. They were printed by hand from the stones. Each print was hand-colored, and issued in small sets to subscribers only. As the prints were very expensive for their time, only a few hundred of the wealthiest people and institutions could afford them, accounting for their rarity today.



Large & finest hand-colored portrait of Himalayas birds**JOHN GOULD**

1804 – 1881

**Male Phasianus Albo-Cristatus
(Male white-crested Pheasant)**

Hand colored engraving

1832

Image Size: 53 x 36 cm

Sheet Size: 53 x 36 cm

₹ 15,000–25,000

\$ 190-320

Hand colored engraving from 'A Century of Birds from the Himalaya Mountains' by Elizabeth & John Gould, London, 1832.

Condition - Good



Large & finest hand-colored portrait of Himalayas birds**JOHN GOULD**

1804 – 1881

Tragopan Hasting II

Hand Colored Engraving

1832

Image Size: 54 x 36 cm

Sheet Size: 54 x 36 cm

₹ 15,000–25,000

\$ 190-320

Adult male, hand colored engraving from 'A Century of birds from the Himalaya Mountains' by Elizabeth & John Gould, London, 1832.

Condition - Good



Large & finest hand-colored portrait of Himalayas birds

JOHN GOULD

1804 – 1881

Anser Indica (Bar-Headed Goose)

Hand colored engraving

1832

Image Size: 54 x 36 cm

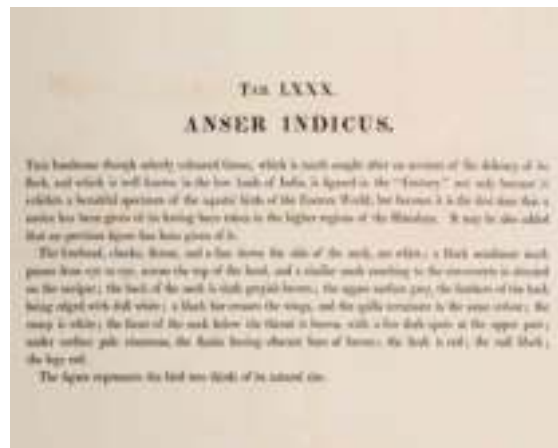
Sheet Size: 54 x 36 cm

₹ 15,000–25,000

\$ 190-320

Hand colored engraving from 'A Century of birds from the Himalaya Mountains' by Elizabeth & John Gould, London, 1832.

Condition - Good



The finest view of architectural building in Calcutta

WOOD, WILLIAM

Chowringhee Road

Hand colored lithograph

1833

Image size: 36 x 22 cm

Mount size: 47 x 36 cm

₹ 20,000–30,000

\$ 250-370

Plate no. 11. from 'A Series of Panoramic Views of Calcutta' Drawn from nature on stone by W. Wood Jun., Published by William Wood, 428, Strand, London, 1833.

Condition - Good

William Wood

William Wood arrived in Calcutta in 1828 to assist his brother, George, who was the superintendent of the Asiatic Lithographic Press, established at Park Street in the 1820's. His series of prints presents an almost continuous panorama of buildings as viewed from the Maidan. Starting with Chandpal Ghat, they extend along Esplanade Row and then turn into Chowringhee. Several mansions appear still under construction using bamboo scaffolding; in the foreground, people tend their animals, wash their clothes or themselves in the public tanks and relax in groups, smoking their hookahs.

"The elegant forms of the buildings of European Calcutta heralded an important stage in the history of architecture of the subcontinent: the evolution of Western styles into forms which would become commonplace in the Indian context. This building depicted shows what became the conventional pattern, a two or three storeyed block, well-proportioned and set in a garden, and with columned verandahs protecting its rooms from the heat". (Source: British Library)



Early 19th Century view of a Hindu Temple in Pondicherry South India

LAUVERGNE

Cours D'une Pagode (Pondicherry) (Course of a Pagoda)

Aquatint engraving

1835

Image size: 24 x 32 cm

Sheet size: 33 x 49 cm

₹ 20,000–30,000

\$ 250-370

Extremely Rare.

From the rare french voyage account, 'Voyage autour du monde par les mers de l'Inde et de la Chine de la corvette de sa Majeste La Favorite'.

Engraving on India paper laid on sheet. imp. by N Remond, Sainson Edit, Himely Sc., Himely & C, Paris 1835.

Condition - Good





42

Early 19th Century view of Madras

LAUVERGNE

Madras

Aquatint engraving

1835

Image size: 24 x 32 cm

Sheet size: 33 x 49 cm

₹ 20,000–30,000

\$ 250-370

Extremely Rare.

From the rare french voyage account, 'Voyage autour du monde par les mers de l'Inde et de la Chine de la corvette de sa Majeste La Favorite'.

Engraving on India paper laid on sheet. imp. by N Remond, Sainson Edit, Himely Sc., Himely & C, Paris 1835.

Condition - Good

**First edition of one of the earliest
lithographic book on India**

PRINCE SOLTYKOFF, ALEXIS

**Voyages Dans L'inde Par Le
Prince Alexis Soltykoff**

Printed book

1851

Size: 16 x 25 cm

₹ 1,00,000–1,50,000

\$ 1,200-1,800

First edition, large 8vo, PP 467, 36 plates, L.
Curmer, Editeur, Paris 1851.

Later half leather binding, title in gilt on spine,
marble endpapers. Internally clean and good
copy.

Condition - Good





Prince Alexis Soltykoff

Aleksandr Mikhailovich Saltykov / Aleksei Dmitrievich Saltykov was born in 1806 in St. Petersburg as a member of an influential and wealthy family. He was a gifted painter and sketcher who, after a relatively short career in the Russian diplomatic service, settled down in Paris around 1840.

From there he travelled to the East twice (1841-1843 and 1845-1846) where he produced wonderful drawings of the people, landscapes, processions, hunting scenes and ceremonies. During his second visit, he spent several months with the Viceroy in Calcutta and crossed the Indian subcontinent.

After his return to Paris from the second voyage he had his letters as sent to one of his brothers, published under the title *Lettres sur l'Inde* (Paris: Amyot, 1848). Some of the drawings he had made on the spot during his voyages were lithographed and appeared in this book, published in octavo format, for the very first time.

In 1850 these drawings were lithographed by De Rudder and published by Auguste Bry in a large folio format under the title “*Voyages dans l’Inde*”, after which several subsequent editions were published in octavo format under that same title, first by Curmer & Lecou and a subsequent edition by Garnier Frères.

In 1853 the Parisian publisher H. Gache issued another book in folio format under the title “*Habitants de l’Inde*” with magnificent lithographs, this time depicting the people of India from the Royals at one end to the deprived at the other end. The last of the great books in folio format was (simultaneously) published by Smith, Elder & Co. in London and Smith, Taylor & Co. in Bombay in 1859: “*Indian scenes and characters*”, consisting of 15 plates plus a title vignette. Also these plates, after de Rudder and Trayer, were printed by Auguste Bry of Paris.

Early 19th Century view of village in Bengal

PRINCE SOLTYKOFF, ALEXIS

Village Bengali Des Bords Du Gange

Hand colored lithograph engraving

1841

Image size: 35.5 x 53.5 cm

Sheet size: 59 x 78 cm

₹ 80,000–1,00,000

\$ 1,000-1,200

Hand colored lithograph of 'A Bengali village on the banks of the Ganges' by L.H. de Rudder (1807-1881) after an original drawing of November 1841 by Prince Aleksandr Mikhailovich Saltuikov and published in Paris in 1848., L.H. de Rudder after Soltykoff, Alexis, Imprime par Auguste Bry, 134, rue, du Bac., Paris, 1841.

Prince Saltuikov started out on his voyage of the Himalayas from the popular hill-station of Shimla in September 1842. Kinnaur is situated near the valley of the Sutlej river and comprises the north-eastern part of the district between Pooh and Hangrang valley extending up to the modern border with Tibet.

Condition - Good



Early 19th Century view of village life in Bengal

TAYLOR, WILLIAM

The Women Grinding at the Mill

Hand colored lithograph

1842

Image size: 32 x 22 cm

Sheet size: 53 x 35 cm

₹ 30,000–40,000

\$ 370-500

Plate 4 from 'Sketches of Anglo Indian Life'

Hand colored lithograph by J. Bouvier, Drawn by W. Taylor Bengal Civil Service, Published feb 1st 1842 for the Proprietor by T. M. Lean, Printed at the General Litm^s Estab^t 70, St Martins Lane, 26 Haymarket, London, 1842.

Condition - Good



Finest hand-colored lithographic view of village in Kabul**DR. ATKINSON, JAMES****Cabul A Kuttar, or String of Blind Beggars**

Hand colored lithograph

1843

Image size: 39 x 29.5 cm

Sheet size: 54 x 36.5 cm

₹ 20,000-30,000

\$ 250-370

From the book titled 'THE CHARACTER AND COSTUME OF AFGHAUNISTAN' From the original sketches by Dr James Atkinson written by Captain Lockyer Willis Hart lithographed by Charles Hague, Published by Graves & Company, London, 1843.

Dr James Atkinson was the Superintending Surgeon of the army of the Indus. Captain Lockyer Willis Hart was the Captian in the 22nd Bombay Native infantry which went with Army of Indus to Campaign of Afganistan in 1841-2

Condition - Good





47

Finest hand-colored lithographic view of village in Kabul

DR. ATKINSON, JAMES

**Cabul A Cabaub Shop
(Kabul A kabab Shop)**

Hand colored lithograph

1843

Image size: 41 x 29 cm

Sheet size: 54 x 36.5 cm

₹ 20,000-30,000

\$ 250-370

From the book titled 'THE CHARACTER AND COSTUME OF AF-GHAUNISTAN' From original sketches by Dr James Atkinson written by Captain Lockyer Willis Hart Lithographed by Charles Hague, Published by Graves & Company, London, 1843.

Condition - Good

Dr. James Atkinson (1786-1852)

Early views of Afghanistan by James Atkinson (1786-1852) who served as a senior physician during the British invasion of Afghanistan in 1839 but left Afghanistan soon after the occupation of Kabul by the British and published a travel report and the present views, showing the various stages of the British march from India through the Bolan Pass to Kandahar to Kabul also showing the landscape, architecture and life of Afghanistan.

First edition of early plate book on India**SLEEMAN, W. H.****Rambles and Recollections of An Indian Official**

Printed book

1844

Size: 22 x 17 cm

₹ 40,000-60,000

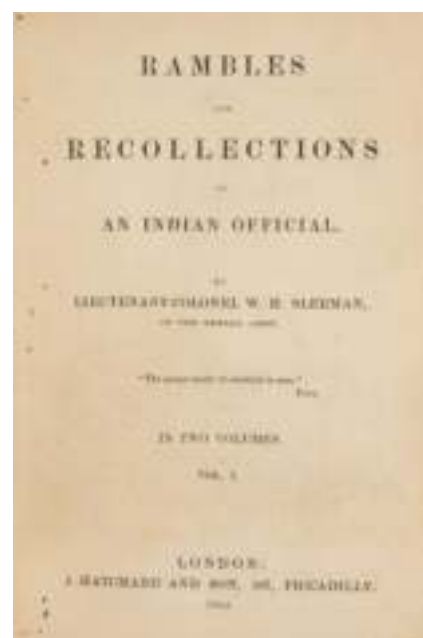
\$ 500-750

First edition, 8vo, Volume I: xii + 2 errata slip + 478pp, 7 tissue-guarded chromolithographs comprising portrait frontispiece of the late Emperor of Delhi and six flower plates, Volume II: vii + 3 + 459pp, 25 chromolithographs, frontispiece shows 5 captioned miniatures and a second group of miniatures shows 4 tombs with captions, the rest of the plates feature mainly buildings and tombs, Uniformly bound in later red cloth with leather title label in gilt on spine With slight worming.

Sleeman joined the Bengal Army, served in the Nepal War (1814–1816), and in 1820 became assistant to the Governor-General's agent in the Saugor and Nerbudda territories. He is best known for his suppression of the Thuggee, the secret society of cruel robbers, who would kill their victim before looting him. Sleeman was also the earliest discoverer of dinosaur fossils in Asia, he wrote a number of other works on Indian subjects.

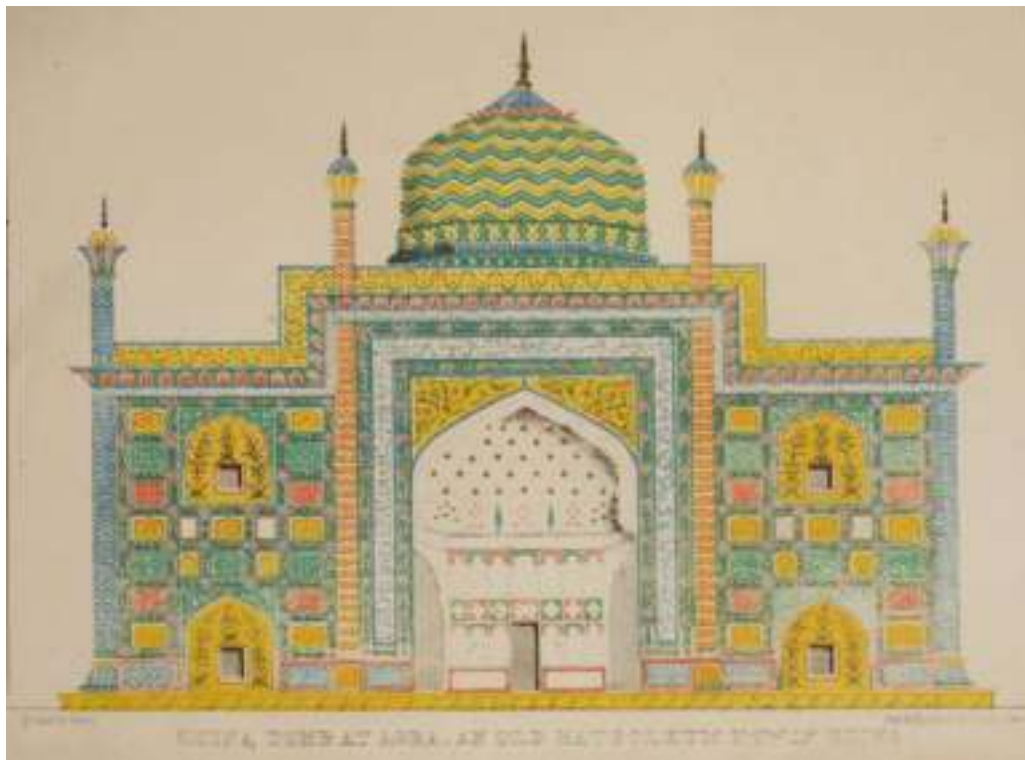
In present work he makes very readable observations touching on a myriad of subjects and places and illustrate many facets of Indian life including suttee, witchcraft, influence of electricity on vegetation, corn dealers, the Kohinoor diamond, transit duties, Delhi, Indian Police and military discipline. Sleeman, although not a physician, gave the first account of a toxic malady, Lathyrism.

Condition - Good





The late
EMPEROR OF PERSIA.



SHAH CHERAGH, SHIRAZ. AN OLD NAT. HIST. DRAWING.

Finest hand-colored lithographic Portrait of a Child**EDEN, EMILY**

1797- 1869

Portrait of A Little Mussulman Girl

Hand colored lithograph

1844

Image size: 28 x 20 cm

Mount size: 47 x 38 cm

₹ 15,000-20,000

\$ 190-250

Hand colored lithograph, Published by J. Dickson & Son, mounted, London, 1844.

Condition - Good

Emily Eden: (1797- 1869)

Born into a family of aristocrats Emily Eden was a reputed poet, novelist and artist from London. Eden, along with her sister, accompanied their brother, Lord George Auckland, to India who was appointed as Governor-General from 1835-42. His position required him to participate in many social activities and by extension, his sisters. Eden was not too fond of her life in Calcutta and was soon delighted to embark on a two year old journey travelling through northern India.

The purpose of the visit was to impress the princely states with the might of British Imperialist power. They set about with an entourage having an elaborate pomp and show. She documents in detail the splendour of the occasions of a noble life when Lord Auckland was invited to durbars held by the rajas and princes. Eden's fine portraits and textual descriptions, however,

also depict the hardship and struggle of Indian rulers and their families under Imperial rule because of so little power they had over their own life and kingdom. She was a shrewd political commentator and often penned voracious letters to assert her opinions. During her journey, she also documented her observations about life in the country through a series of widely detailed sketches. In 1844, a few years after her return to England, these drawings were published as a set of monochromatic and hand-painted lithographs titled *Portraits of the Princes and people in India*.



Fine original hand-coloured deluxe edition view of Sikh Warriors**EDEN, EMILY**

1797- 1869

Attendants on the Rajah Khurruk Singh

Hand colored lithograph

1844

Plate size: 38.5 x 28 cm

Sheet size: 49 x 38 cm

₹ 40,000–50,000

\$ 500-640

Hand colored lithograph, tipped on card Published by J. Dickson & Son, London, 1844.

Condition - Good



Fine original hand-colored deluxe edition view of a Beggar

EDEN, EMILY

1797- 1869

A Hindoo Fakeer

Original hand colored lithograph

1844

Image size: 37 x 27 cm

Sheet size: 49 x 40.5 cm

₹ 40,000–60,000

\$ 500-750

Original hand colored lithograph, tipped on card, Published by J. Dickson & Son, London, 1844.

Condition - Good



Fine original hand-colored deluxe edition view of Sikh Guard**EDEN, EMILY**

1797- 1869

**A Guard of the Rajah of Putteala & two of his Dwarfs
(A Gaurd of the Raja of Patiala & two of his Dwarfs)**

Hand colored lithograph

1844

Image size: 35 x 25 cm

Sheet size: 49 x 35.8 cm

₹ 40,000–50,000

\$ 500-640

Hand colored lithograph, tipped on card, Published by J. Dickson & Son, London, 1844.

Condition - Good





53

Fine original hand-colored deluxe edition Portrait of king of Delhi

EDEN, EMILY

1797- 1869

The Raja Hindu Rao

Hand colored lithograph

1846

Image size: 38 x 28 cm

Sheet size: 49 x 38 cm

₹ 40,000–50,000

\$ 500-640

Hand colored lithograph, tipped on card, Published by J. Dickson & Son, London, 1846.

Condition - Good

Early 19th Century finest view of Nilgiri Hills

PEACOCKE, S.P.

1813-1872

View of the Low Country from the 2nd Mile Stone, Conoor Pass

Sepia tone lithograph

1847

Image size: 38 x 26 cm

Sheet size: 49 x 36 cm

₹ 20,000-30,000

\$ 250-370

From the book titled 'Views in the Neilgherry and Koondah Ranges Western Ghauts, Madras', PEACOCKE, Captain Stephen Ponsonby (1813-1872). Paul Gauchi, London, 1847.

Condition - Good

Captain Stephen Ponsonby Peacocke: (1813-1872)

Peacocke was a British officer in the Bombay Army and an artist notable for his landscapes views of the Nilgiri hills in South India. In 1847, lithographer Paul Gauci made tinted lithographs of these view that were published in the imperial folio in London titled Koondah Ranges, Western Ghauts, Madras, at & about the Stations of Ootacamund and Conoor, and the Segoor, Koondah and Conoor Passes. Peacocke's lithographs reflect the romantic escape to a temperate hilly area that was yearned by all British people in the hot summer plains. Wistful of a home away from home.

A remarkable feature about his lithographs is the life-like graphical perspective in his topographic representations. The elevations and distant houses are all in proportion with a definite





Oil Sketch by J.M.W. Turner

VIEW OF THE LOW COUNTRY FROM THE 3RD MILE STONE, GOPUR PASS.

Turner Collection, The Tate Gallery, London, England

balance in scale and depth, heightening the dramatic sense of the landscapes. His attention to detail strayed away from the central focus of the work. Trained at surveying in the Army Peacocke used this training to good effect in his Nilgiri views.

Fine hand-colored lithographic view of a Jammu**HARDINGE, CHARLES STEWART**

1822-1894

Poormandal, Mela or Festival

Hand colored lithograph

1847

Image size: 38 x 30 cm

Sheet size: 48.5 x 37 cm

₹ 40,000–60,000

\$ 500-750

Plate no. 4 from Part 2 of “Recollections of India Kashmir and the Alpine Punjab” by James Duffield Harding (1797-1863)
Drawn on stone by Hardinge, James Duffield (1797-1863), from the original drawings by Charles Stewart Hardinge, Thomas M’Lean, London, 1847.

His represents Purmandal, popularly known as ‘Chhota Kashi’ which is located on the holy river Devika, considered to be as sacred as the Ganges. There are several temples here including that of Umapati and the adjoining Shiva temples. Hardinge described the town in the 19th Century as, “The resort of pilgrims from all parts of the hills on the celebration of the ‘Male’, which is a religious festival, the streets are filled with Hillmen of every tribe and every description of Costume.”

Condition - Good





Charles Stewart Hardinge: (1822-1894)

A keen amateur artist, Charles Stewart Hardinge accompanied his father to India, appointed Governor-General of India in 1844, as his private secretary. Charles lived in India during his father's tenure documenting the Indian life and landscape. In a January 1847 letter to his half-brother he mentioned being flattered to being a contributor to the Royal Album, perhaps referring to a group of paintings that was in possession of the British Crown.

Upon his return to England, he became an active conservative politician, and was elected into the House of Lords. Charles. He was considered prolific in watercolour by many artistic associations and exhibited his paintings from 1849 to 1880. He wrote a book titles 'Rulers of India' series. In 1868 he was appointed a trustee of the National Portrait Gallery and in 1876, chairman of the trustees, an office he filled actively till his death.

Fine hand-colored lithographic view of Agra**HARDINGE, CHARLES STEWART**

1822-1894

Jama Musjid Agra

Hand colored lithograph

1847

Image size: 37 x 26 cm

Sheet size: 55.5 x 45.5 cm

₹ 30,000–40,000

\$ 370-500

Extremely rare

hand colored lithograph from the deluxe edition of “Recollections of India” by James Duffield Harding (1797-1863) Drawn on stone by Hardinge, James Duffield (1797-1863), from the original drawings by Charles Stewart Hardinge. Tipped on Card, Captioned in pencil below left of the image. Published by Thomas M’Lean, London, 1847.

Condition - Good



Fine hand-colored lithographic view of Shikar**HARDINGE, CHARLES STEWART**

1822-1894

Return From Hog-Hunting

Hand colored lithograph

1847

Image size: 34 x 47.5 cm

Mount size: 48.5 x 60.5 cm

₹ 20,000–30,000

\$ 250-370

Drawn on stone by Hardinge, James Duffield (1797-1863), from the original drawings by Charles Stewart Hardinge, Publish by Thomas M'Lean, London, 1847.

Charles was the eldest son of the first Viscount, Henry Hardinge, who was Governor-General of India from 1844, for four years. he was also his father's secretary throughout his Governor-Generalship and his paintings were made mostly during their official visits to various places which included Delhi and Lahore. His book 'Recollections of India' with twenty-six lithographs was divided into two parts and published in 1847. The first part was subtitled 'British India and the Punjab' and the second part 'Kashmir and the Alpine Punjab'.

Condition - Good



Fine chromolithograph Impression of a Miniature Painting**CARPENTIER, WILLIAM****Showing the Mughal Emperor Babur in a India Miniature Painting**

Chromolithograph

Circa 1850s

Image size: 17 x 14.5 cm

Sheet size: 22 x 19 cm

₹ 20,000–30,000

\$ 250-370

Published by firmin didot, Paris.

Condition - Good



Early 18th century map of India**HUGHES, W.****Map of India**

Circa 1850s

Size: 31.5 x 25 cm

₹ 8,000–10,000

\$ 100-120

The London Printing and Publishing Co. 1850s.

B&W Engraving

Condition - Good



Early hand-colored lithographic view of Sikh Warriors**WALDEMAR, F.W.****Afghanen Gefolge des Majors Broadfoot lei
Mudki Berlin**

Hand colored lithograph

1853

Image Size: 34 x 26 cm

Sheet Size: 45 x 36 cm

₹ 10,000–15,000

\$ 120-190

From the book titled 'Zur Erinnerung an die Reise des Prinzen
Waldemar von Preussen nach Indien in den Jahren 1844-1846'.

There were very few books available in Germany on India during the mid-19th century. When Waldemar undertook this journey to write a book on India, he was financed by king Frederick William of Prussia, who contributed forty thousand thalers for this project. His travel lasted from 1844 to 1846. His journey took him to various parts of India. Prince Waldemar himself took part in the battle of Ferozeshah, during which his friend and fellow traveller Dr. Hoffmeister was killed. Waldemar's work was published in Berlin in 1853 entitled 'Zur Erinnerung an die Reise nach Indien' consisting of a hundred and three lithographic plates.

Condition - Good

Friedrich Wilhelm Waldemar

Friedrich Wilhelm Waldemar, second son of the late 1851 Prince Wilhelm Karl of Prussia, followed the usual Prussian aristocratic career path into the military. By 1838 he had risen to simultaneously become Major in the Guard-Dragoons and commander of the 3rd Guard Militia. In 1844 Waldemar joined a former captain of the General-staff, Eduard Graf von Oriola, and Lieutenant Albrecht Wilhelm von der Groeben on a tour of India.





Finest hand-colored lithographic view of Lucknow**MECHAM, CLIFFORD HENRY**

1831- 1865

Interior of Alumbagh

Hand colored lithograph

1857

Image size: 24 x 36 cm

Sheet size: 35.5 x 55 cm

₹ 10,000–15,000

\$ 120-190

Hand colored lithograph from 'Sketches of seige of Lucknow'.

Condition - Good

Mecham - Captain Clifford Henry: (1831- 1865)

Mecham was a British soldier who served as a lieutenant in the 1857 Sepoy Mutiny. During the siege of Lucknow, he was part of the prolonged defense of the Residency and later the fighting at Alamgarh. A man with artistic interest, he had a coloured book of lithographs published in 1858 titled *Sketches and incidents of the Siege of Lucknow* detailing his observations. It was a brutal act of rebellion that left the British shaking, the severe effect of war leaving gruesome deaths and many severely injured on both sides.

He drew these sketches primarily as a way to note not only his personal experience but also to give a first-hand account of the devastating aftereffects of war and the high emotions that surges through people in such a time. The captain also had musical talents and often played the flute, perhaps transiting this melancholic effect onto his work where we see people move on with life as usual. Soon after the Mutiny, he moved to Peshawar taking command of the 9th Regiment in Cawnpore. He died on 12th September, 1865 leaving for posterity a collection of beautiful works of art serving as a visual book of records.





Finest Chromolithograph of Jeweled objects**WARING, J.B.****Enamelled Ware & Co., India Objects**

Chromolithograph

1863

Image size: 20 x 28 cm

Sheet size: 29 x 42 cm

₹ 20,000–30,000

\$ 250-370

Objects Emailles Et Garnis De Joyaux. (Enamelled and garnishd with Jewels)

Plate. 194, Chromolithographed & Published by day & son lithographers to the Queen, Enameled Ware & Co., India 1853. from 'Masterpieces of Industrial Art and Sculpture at the International Exhibition, London, 1862'.

Condition - Good



Early hand-colored lithograph of Indian Snakes**SIR JOSEPH FAYRER & BEHARI LAL DAS**

(1824-1907)

**Hydrophis Cyanocinta
(Poisonous Snakes)**

Hand colored lithograph

1863

Image Size: 44 x 31.5 cm

Sheet Size: 44 x 31.5 cm

₹ 20,000–30,000

\$ 250-370

Pl 23. from book titled “Thanopedia of India”.from Nature Ind Mus, length including tail 5’ 9”, Tail 6”, Girth of body 4 ½, M & N Hanhart chromolithograph, Govt. Art School, Calcutta, 1872.

Condition - Good

Sir Joseph Fayrer: (1824-1907)

Sir Joseph Fayrer (1824-1907) was a surgeon and physician who in 1850 left England for Calcutta to become assistant surgeon in Bengal. His connection with the Indian Medical Service (IMS) lasted for forty-five years, half of it in England. Fayrer was a prolific writer on Indian climatology, the pathology of Indian diseases, sanitation, and above all on venomous snakes. The *Thanatophidia of India* is a classic contribution to the literature of snakes and snakebites. Printed by the Indian government it was illustrated with spectacular coloured plates from life by members of the Calcutta School of Art.



Finest black & white engraving of a dance performance at Pondicherry

LANGLUME

**Dance de Bagaders a Pondichery
(Indes Orientales, Carnate.)**

Black & white engraving

1872

Image size: 19 x 28 cm

Sheet size: 29.5 x 37.5 cm

₹ 20,000–30,000

\$ 250-370

Plate. 10, from *Indes Orientales, Carnate* by
Langlume, Paris 1872.

Condition - Good





The second edition of an early photo-book on India

FERGUSSON, JAMES

Tree & Serpent Worship

Album

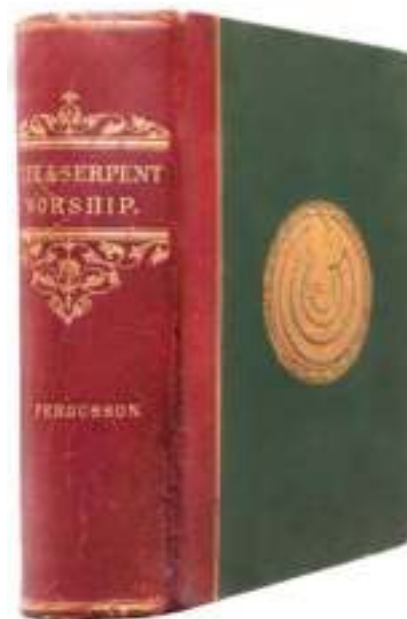
1873

Size: 24 x 30 cm

₹ 40,000–60,000

\$ 500-750

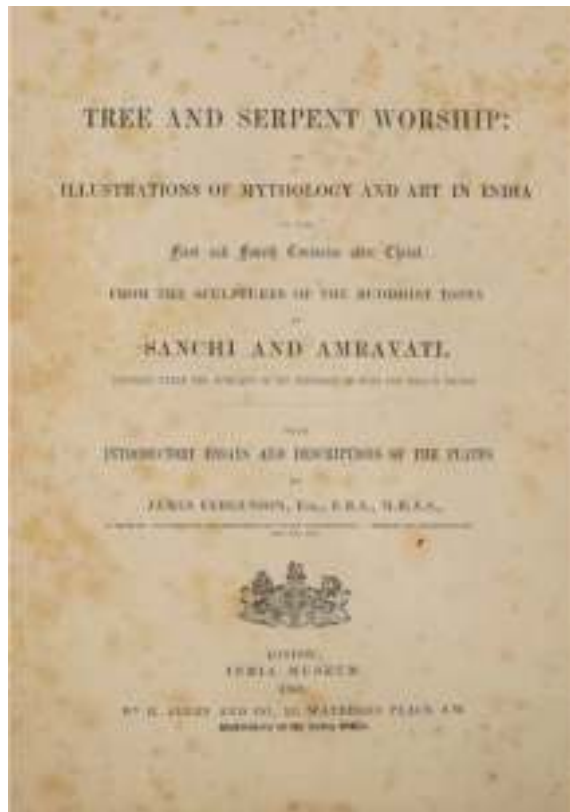
Condition - Excellent



Worship or Illustrations of Mythology and art in India, from the sculptures of the Buddhist Topes at Sanchi and Amravati.

Second edition, Large 4to, Additional lithographed title, 53 mounted albumen plates, 46 lithographed plates, 2 chromolithographed maps including 1 double-page, 'postscript' note at beginning. Original half red morocco-backed green cloth with pictorial decoration in gilt on front cover, spine in six compartments with titles in second, fourth and sixth, beautiful hand marbled end-paper. Fine condition with pages, plates and photos all clean, extremely fine condition. Rare Excellent copy with very slight foxing on few plates, India Museum, London, 1873.

The second and best edition of this important early photographically-illustrated work on Indian architecture: "revised, corrected, and in great part re-written" including the excellent Waterhouse images of the temple at Sanchi. James Fergusson, after making his fortune in Calcutta, from about 1845 onwards devoted the rest of his life to his passion for Indian architecture. As part of his studies he also assembled an important collection of photographs of Indian architectural antiquities. His initial intention had been to publish a work which concentrated solely on the architectural fragments removed from the stupa at Amravati and shipped back to London (where the author found them stored in the coach houses of the India Museum). With the assistance of the director of the museum, the fragments were photographed by W.H. Griggs "The photographer attached to the museum" (preface to the first edition). But, before the monograph was completed, the author discovered the "beautiful series of drawings of the



Sanchi Tope, made in 1854 by Lieutenant-Colonel Maisey of the Bengal army, and which were then in the Library of the India Office; and at the same time received from Lieutenant Waterhouse, R.A., a set of Photographs of the same monument” (preface to the first edition). The author therefore seized the opportunity to publish a single work on the two great monuments, acknowledging that, then as now, the illustrations were the principle attraction of this important early illustrated work. James Waterhouse did not take up photography until after he arrived in India in 1859, but he went on to serve as president of the Royal Photographic Society in 1905-1906 after a distinguished career in India. He was appointed in 1866 as head of the photographic department of the survey of India, and at the time of his retirement in 1897 was the Assistant Surveyor General.

His contributions to photographic research were recognized in 1890 with the award of the Royal Photographic Society’s Progress Medal, and the Vienna Photographic Society’s Voigtländer Medal in 1895.

Finest double tone lithograph of Orissa

RAJENDRA LAL MITRA

**Propyleaum of Bhuvanesvara Temple &
The Matris of Tajapur**

Double tone lithograph

1875

Image size: 22 x 28 cm

Sheet size: 28 x 31.5 cm

Image size: 22.5 x 33 cm

Sheet size: 26 x 36.5 cm

₹ 20,000–30,000

\$ 250-370

Plate XXXII and Plate XXXIX from 'Antiquities of Orissa' by Rajendra Lal Mitra. Drawn by J. Sehaumburg, Lithograph by S. Sedgfield, Heightened with white and gum-arabic, Printed in Color at the Surveyor General's Office, March 1875. Drawn at Calcutta art studio, Calcutta.

Condition - Good Condition with some pin holes on the margins.



Early chromo-lithograph of Jabalpur**SIMPSON, WILLIAM**

1823 – 1899

**The Nurbadda, Marble Rocks near
Jubblepore**

Chromo-lithograph laid on card as issued

1876

Image size: 50 x 35 cm

Sheet size: 66 x 50 cm

₹ 10,000-15,000

\$ 120-190

Chromo-lithograph laid on card as issued, Published
by W. M. Thompson and Burlington Gallery., London,
1876.

Condition - Excellent

**Simpson, William: (1823 – 1899)**

Born into poverty in Glasgow, William Simpson was a Scottish artist and war correspondent. Without any previous formal education, he started as an apprentice in the lithographic firm of Macfarlane while attending the Andersonian University and the Mechanics Institute in the evenings. The artist later stated “this was the turning point which changed all my boyish intentions.” In 1851 Simpson moved to London where he was hired by Day & Sons. He worked on several important lithographic sets, creating a series of watercolors for the Crimean War and also went to India to sketch scenes relating to the 1857 Sepoy Mutiny. While in India, he travelled from Bengal through the central states to the mountains of north resulting in a large volume of chromolithograph titled ‘India: Ancient and Modern’ in 1868.

He went on to become one of the leading ‘special artists’ as many of his sketches depicting scenes of war were published in the Illustrated London News starting with the Abyssinian Campaign. His sketches covered France’s war with Prussia, the Modoc War and in 1878 he journeyed to Afghanistan to provide illustrations of the Second Afghan War. Returning to London, besides his war illustration, he covered various events including state occasions, coronations, funerals, and other ceremonies. Simpson was a noted ethnographer and antiquarian as he wrote extensively on ancient religions, customs, and artifacts. During his time in Afghanistan, he excavated several ancient Buddhist topes. He was a frequent visitor to Windsor and Balmoral and Queen Victoria acquired many of his works.

**First edition of early plate book
in beautiful binding**

ROUSSELET, LOUIS

India and its Native Princes

Printed book

1878

Size: 17 x 25 cm

₹ 40,000–60,000

\$ 500-750

Condition - Good



Travels in Central India and in the Presidencies of Bombay and Bengal.

First edition, 4to., pp 579, Half title, containing 317 illustrations and 6 maps 113 full page engravings, Deluxe binding in full straight grain green morocco with extensive decorative tooling in gilt on covers and spine, spine in six compartments, title in gilt in second extensive foliate decoration in gilt on rest, gilt decoration on binding edges and inside cover, hand marble end-paper. Bicker & Sons, London, 1878.

This beautifully illustrated book depicts and describes life in central India in the mid-to-late 1800s. Rousselet's album of photographs, he took while traveling through India, sold for over \$100,000 at Christie, photographs which were no doubt used for the many full-page engraved plates which adore this book.

Finest lithograph of Nawabs & Dewans of Indian States**JEHANGIR, SORABJEE****Eight Lithographs**

Lithograph

Circa 1880s

Image size: 21.5 x 17.5 cm

Sheet size: 30.5 x 24 cm

₹ 80,000–1,50,000

\$ 1,000-1,800

Lithograph by day & son, Published by vincent brooks, London, Circa 1880s.

Condition - Good



1

The Late H.E. Nawab Sir Salar Jang Bahadur, G.C.S.I., Regent of The Nizam's Dominion



2

H.E. Raja Sir T. Madhavrao, K.C.S.I., Dewan of Baroda



3

Dadabhai Daoroji, E.S.Q., Late Dewan of Baroda. Formerly Professor at Elphinstone.



Framji Dasserwanji Patel E.S.Q.,
J.P. Ex-member Legislative Council,
Bombay.



Dossabhai Framji, E.S.Q., C.S.I.
Ex-member of the Legislative Council,
Bombay.



The Late Sir Jumsetji Jeejibhoy First
Bart.

The Late honble Rustomji Jumsetji Jeejibhoy, Knight Com^R. of the Tower and Sword.



Byramji Jeejeebhoy E.S.Q.,
C.S.I., Ex-member, Legislative
Council Bombay.



**First edition of photo-book of state representatives
in original binding**

BAYLAY, C.S.

Representative Men of Central India

Printed book

1902

Size: 30 x 23 cm

₹ 40,000–60,000

\$ 500-750

Condition - Good

Oblong Folio, First edition, 205pp, with 164 good photo illustrations (mainly half page and larger), Bound in publisher's original maroon morocco calf leather, front board brightly gilt blocked with title within blind tooling, beveled edges, Printed on good quality art paper, internally an excellent clean copy. Bombay, C. B. Burrows, c/o William Watson & Co., nd but circa 1902.

A wonderful work of reference, probably published about 1902/3, with portraits of most of the rulers and chiefs of the area, together with a few senior administrators. The work is divided into the following districts: Indore, Bhopal, Malwa, Bhopawar, Bundelkhand, Baghelkhand, Gwalior, Although photographic credits are not given the book serves as an invaluable photographic record of rulers, heirs, chief sirdars, etc at the period just before the great Curzon Durbar of 1903. Many of the photographs are probably from the studio of Raja Deen Dayal who was particularly active in Central India, much patronized early in his career by Maharaja Holkar of Indore.

Extremely Rare, WorldCat locates three copies in the U.S. (University of Chicago, Asian Art Museum, UC Davis) and two abroad (University of Sydney, Oxford). A fascinating photographic record of the British Raj celebrating the "wise rulers and loyal officials" who "stepped in and produced order out of chaos" in colonial India.



**First edition of Rare Signed book of
Rabindranath Tagore**

TAGORE, RABINDRANATH

The Gardener

Printed book

1913

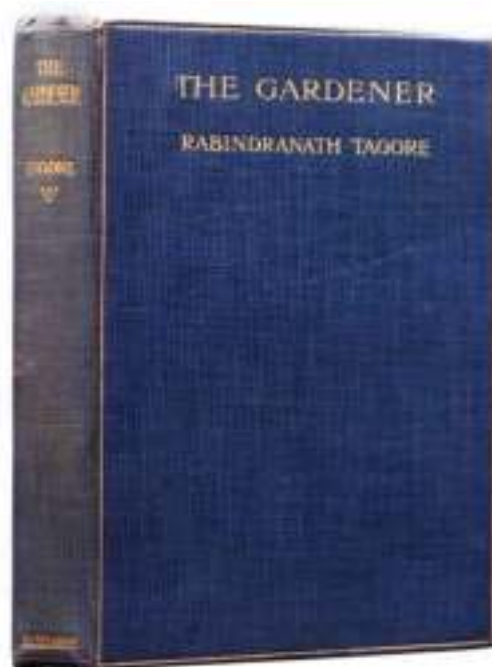
Size: 16 x 25 cm

Signed by Tagore in English

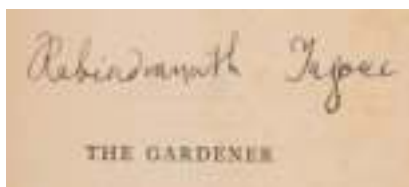
₹ 40,000-60,000

\$ 500-750

Condition - Very Good



Rare Signed Copy by Rabindra Nath Tagore
First edition, 8vo, pp 150, Publisher's original
decorative cloth binding, Rabindranath Tagore's
Portrait on vignette by Gaganendra Nath Tagore
after a drawing by Jyotirindra Nath Tagore, The
Macmillan Company, London, 1913.



Signed & limited Bombay edition of Rudyard Kipling's complete works

KIPLING, RUDYARD

Kipling, Rudyard Complete Works in 25 Vols

Printed book

1913

Size: 17 x 25 cm

Signed set by Kipling

₹ 40,000–60,000

\$ 500-750

Condition - Excellent

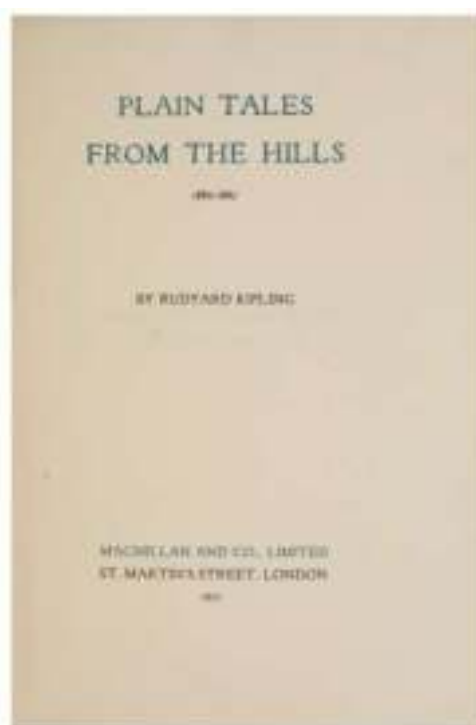
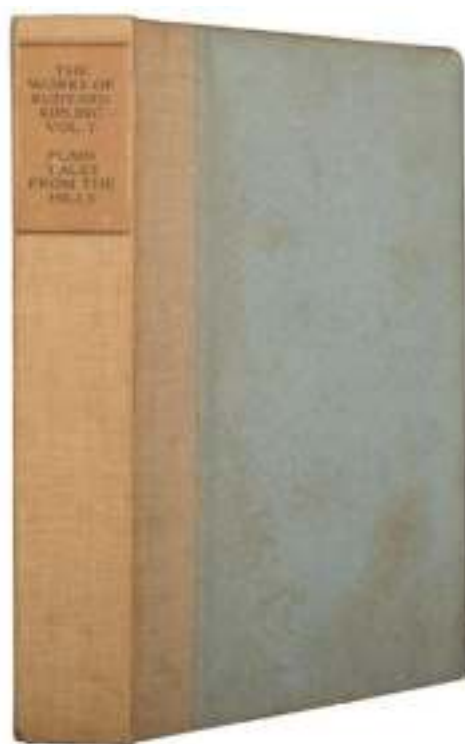
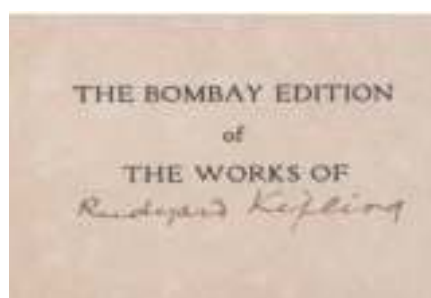
- 12) The Second Jungle Book
- 13) The Day's Work
- 14) Stalky and Company
- 15) Kim
- 16) Just So Stories
- 17) Traffics and Discoveries
- 18) Puck of Pook's Hill
- 19) Rewards and Fairies
- 20) Actions and Reactions
- 21) Departmental Ditties
- 22) Five Nations
- 23) Songs from Books
- 24) A Diversity of Creatures
- 25) The Years Between.

Rare Signed & limited edition set of 1050 copies, Complete set of 25 vols. of Bombay edition, 4to, Signed in ink on half title in first volume by Rudyard Kipling. Each volume is in Publishers original half cloth over light blue papers, binding, Mac Milan, London, 1913.

Volume 1 is numbered on the limitation page with a 3 in pencil, but other volumes have other numbers and some are not numbered at all. 1 volume is missing half of the maroon label on the spine with the authors name. 1 volume has a chip that has been repaired at the crown of the spine. The rest are in quite good condition, attractive and tightly bound. The volumes are not numbered on the spines, but they are numbered inside. They are:

- 1) Plain Tales from the Hills
- 2) Soldiers Three
- 3) Wee Willie Winkie
- 4) From Sea to Sea vol 1
- 5) From Sea to Sea, vol 2
- 6) Life's Handicap
- 7) The Light that Failed
- 8) The Naulahka
- 9) Many Inventions
- 10) Captains Courageous
- 11) The Jungle Book





**Fine signed and dated Portrait on paper
by master artist**

DHURANDHAR, M.V.

1867-1944

Portrait in Profile

Mixmedia on paper

1920

Size: 31 x 24 cm

Signed and dated in Devanagari bottom right

₹ 4,00,000-6,00,000

\$ 5,000-7,500

Condition - Good



Dhurandhar
1920

One of the most impressive study of a Women

DHURANDHAR, M.V.

1867-1944

Woman Teaching a Girl

Miniature painting

Image size: 32 x 47 cm

Frame size: 47 x 63 cm

Signed in English bottom right

₹ 6,00,000-8,00,000

\$ 7,500-10,000

Condition - Excellent

M.V. Dhurandhar: (1867-1944)

Bombay artists were producing work that was highly academic in its rendering and techniques, with a focus on indigenous subjects. Mahadev Vishwanath Dhurandhar (1867-1944) was foremost among them, maintaining a fine balance between academic realism and popular commercial art, inspired by Raja Ravi Varma. The artist – best known for his illustrative series on subjects like the city of Bombay and its people, Women of India, scenes from Hindu mythology and The Rubaiyat of Omar Khayyam, was a significant contributor to the early Indian art scene. Apart from being a notable painter working in multiple mediums, Dhurandhar was also a formidable arts educator and administrator, serving as the first Indian Director of the Sir J.J. School of Art from 1930.







N. K. Aravindan

**A highly impressive painting of
Goddess Saraswati inspired by
Arabian Nights Series**

Attributed to:

ABANINDRANATH TAGORE

1871 - 1951

**Saraswati with Veena in a lotus
pound**

Watercolour & wash on paper

Size: 30 x 30 cm

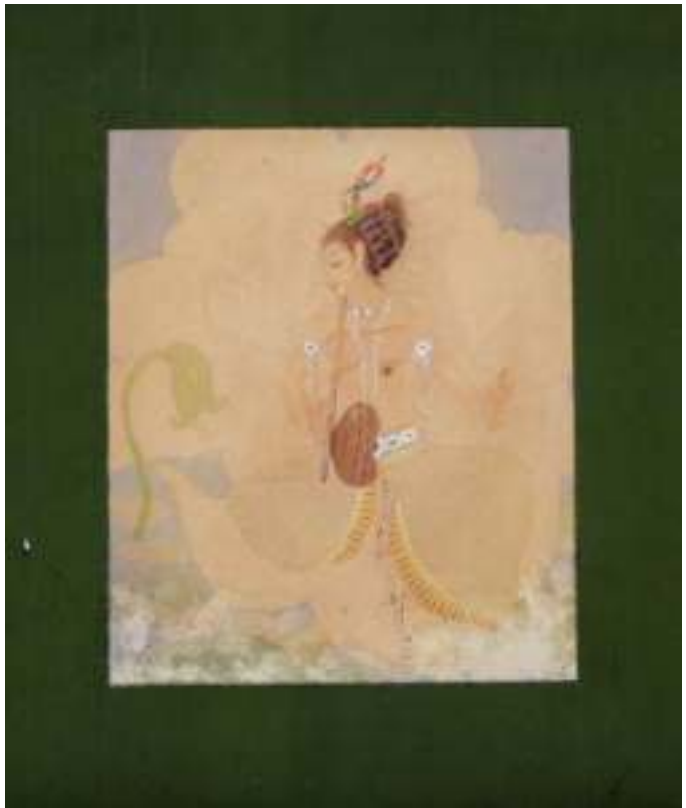
₹ 3,00,000-5,00,000

\$ 3,700-6,200

Condition - Good

Abanindranath Tagore: (1871 - 1951)

Abanindranath Tagore was born in Jorasanko, Calcutta. At the age of twenty, he learnt pastels and oil painting from European painters. Abanindranath Tagore was the first major exponent of Swadeshi values in Indian art. He believed that Western art was “materialistic” in character, and that India needed to return to its own traditions to recover spiritual values. His finest achievement was the Arabian Nights series which was painted in 1930. In these paintings he uses the Arabian Nights stories as a means of looking at colonial Calcutta and picturing its emergent cosmopolitanism.



A very fine oil painting by first generation artist of the neo-bengal school

ASIT HALDHAR

1890-1964

Swing & Sung

Oil on wooden board

Size: 38 x 30 cm

Signed in Devanagari bottom right

₹ 6,00,000-8,00,000

\$ 7,500-10,000

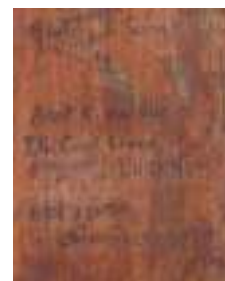
Scribed in back artist address of T. G. civil line
Lucknow

Condition - Good

Asit Kumar Halder (1890-1964)

Born in the Tagore household, Asit Kumar Halder's aptitude for painting developed from a young age. Initiation into the arts under patua Jhareswar Chakravarthi helped him pick many nuances of folk art. Halder's greatest mentor was his grand-uncle Rabindranath Tagore who showered him with praises over his exceptional works. While at the Government College of Art, Calcutta, he also trained in sculpture under the tutelage of Leonard Jennings and traditional clay modelling from Jadhunath Pal and Bakkeshwar Pal.

He was one of the first generation artist of the neo-Bengal school who started with painting copies before arriving at his own unique technique. It stemmed from his exposure to the art of Ajanta Caves when he was commissioned to copy the murals by the Indian Society of London. Enchanted, he incorporated a brilliant life-like effect with attenuated delicacy into these paintings that gained worldwide attention. He drew inspiration from the histo-



ry and culture of India and painted several collections copying the Bagha and Jogimara caves. There was a strong spiritual blend in his paintings drawing from myths, epics and folk tales, linking metaphors and allegories with a simple, lyrical and graceful beauty.

Halder taught at Shantiniketan from 1911-23 and became the first principal of Kala Bhavana. He became a fellow of the Royal Society of Arts, London in 1934 with the title Rai Shahib conferred upon him. Besides this, he was also a noted writer and poet.

Nude Study by L. M. Sen

SEN, L.M.

1898-1954

Female Nude Study

Pencil & ink on paper

Size: 52 x 33 cm

Signed in English bottom left

₹ 30,000-40,000

\$ 370-500

Condition - Fine

L. M. Sen (1898-1954)

Lalit Mohan Sen was born in West Bengal graduating from the Government School of Art, Lucknow, 1917 and studied at the Royal College of Art, London, 1925. The prolific artist's work spans over a range of mediums with a distinct method with each. Painting, sculpture, sketches, photography, textiles, printmaking, pen and ink, and even posters had visual imagery of nature, animals, deities, landscapes, portraiture, nudes and abstract designs. Largely concentrated on Indian themes and subjects, some also featured European interest. Demonstrating a diverse range of artistic abilities that was truly commendable, garnering respect and acclaim, the works are of significant cultural importance in an anthropological sense as it documents traditions, customs and beliefs from India.

Sen's work has been displayed in many exhibitions around India and the world such as Victoria and Albert Museum, the British Royal Collections and at the Royal Academy of Art, London. Many are in the private and personal collections of the Rashtrapati Bhawan, Delhi and India House, London.



L. M. Sen

A impressive nude study by Jehangir Sabavala

JAHANGIR SABAVALA

1922-2011

Nude study

Oil on card board

Size: 58 x 34 cm

₹ 4,00,000-5,00,000

\$ 5,000-6,200

Condition - Good



Jehangir Sabavala (1922-2011)

Jehangir Sabavala, was a distinguished artist who graduated from the J.J. School of Art, Mumbai with further education and training in Europe. He was a modern artist with an interest in landscapes and seascapes with an eternal quest of exploring lyricism and space. Known for his eclectic blend of Cubist and Impressionist style, his unique approach lay in incorporating these by adapting to the challenges of India and adjusting to its vibrant colours and landscapes. He was fascinated by the interplay of light, the mystery of it that was deftly captured in a veiled manner giving a sense of immense depth to the painting.

With an ingrained classical influence from his Indian academic training, his paintings often had portrayal of figures, sometimes appearing miniscule in his landscapes. Frequently philosophical in his approach, his figures are bereft of emotions, encapsulating the notion of solitude and melancholia, eerily shrouded in silence. However, they appeared to be uplifted by his sophisticated palette. In later years, the artist evolved to softer lines and a sombre palette beginning with cityscapes.

Part of his brilliance lied in the triumph of academic formality with his ability to transcend the narrative on an emotional state in simpler forms making it profoundly contemplative. With a career spanning over 6 decades, he has many solo and group exhibitions to his credit both national and international and was awarded the Padma Shri in 1977.





Highly impressive townscapes by master artist

RAZA, S.H

1922-2016

Untitled

Mixmedia on paper

Circa 1940-1950s

Size: 40 x 25 cm

Signed in English bottom left

₹ 2,00,000-3,00,000

\$ 2,500-3,700

Condition - Good

Sayed Haider Raza (1922-2016)

Legendary artist S.H. Raza was a co-founder of the Bombay Progressive Artists Group along with fellow prominent artist F.N. Souza and K.H. Ara and runs synonym with Indian Modern Art. Born in 1922 in Mandla, Madhya Pradesh, he studied at the J J School of Art and went to Paris for further education. Nature was a strong and consistent element in his paintings in a seven decades long career. His close association with nature started as a child in the days he spent in the forest and later evolved to a nostalgic reminiscent.

He spent seven years in Bombay before he left for France and worked at a block maker's design studio at downtown, overlooking one of the busiest streets in the city. This inspired him to paint his early watercolours in an expressionist style leading to his first solo show at the Bombay Art Society Salon. He was a master artist of landscapes

and townscapes painted in vivid colours with a bird's-eyes point of view. There was great intensity and passion reflecting the atmosphere of the environment. The blend of European realism and Indian palette was apparent in these formative paintings that gives us a glimpse of post-independent Bombay.

As a member of the BPAG, they sought to break away from European realism and create a more Indian way of spiritual introspection in art. This was achieved by Raza with an inclination towards abstractionism and his unwavering sense of colour. The assault of colours influenced from miniature traditions heightened the emotional charge. He retained this feature as his style evolved in France over the years. Strongly influenced by Cubism, his landscapes reflected that sense of order and form in structure. In the 1960's, he moved onto a more fluid style with a strong and rich toned palette transcending to a metaphysical level and returned with a focus on pure geometric patterns in the 1970's. The artistic exploration of Raza was tremendous during his lifetime. The iconic Bindu came into formation in the 1980's which the artist summed up as 'the seed that contains all life'. It was borne out of his desire to get out of 'plastic art' and one that brought out a deeper philosophy rooted in ancient Indian culture.





**Beautiful depiction of cosmic bodies,
signed by the artist**

YUSUF

1952

Untitled

Acrylic, pen & ink on canvas

Size: 118 x 85 cm

Signed in English on back

₹ 4,00,000-5,00,000

\$ 5,000-6,200

Condition - Good

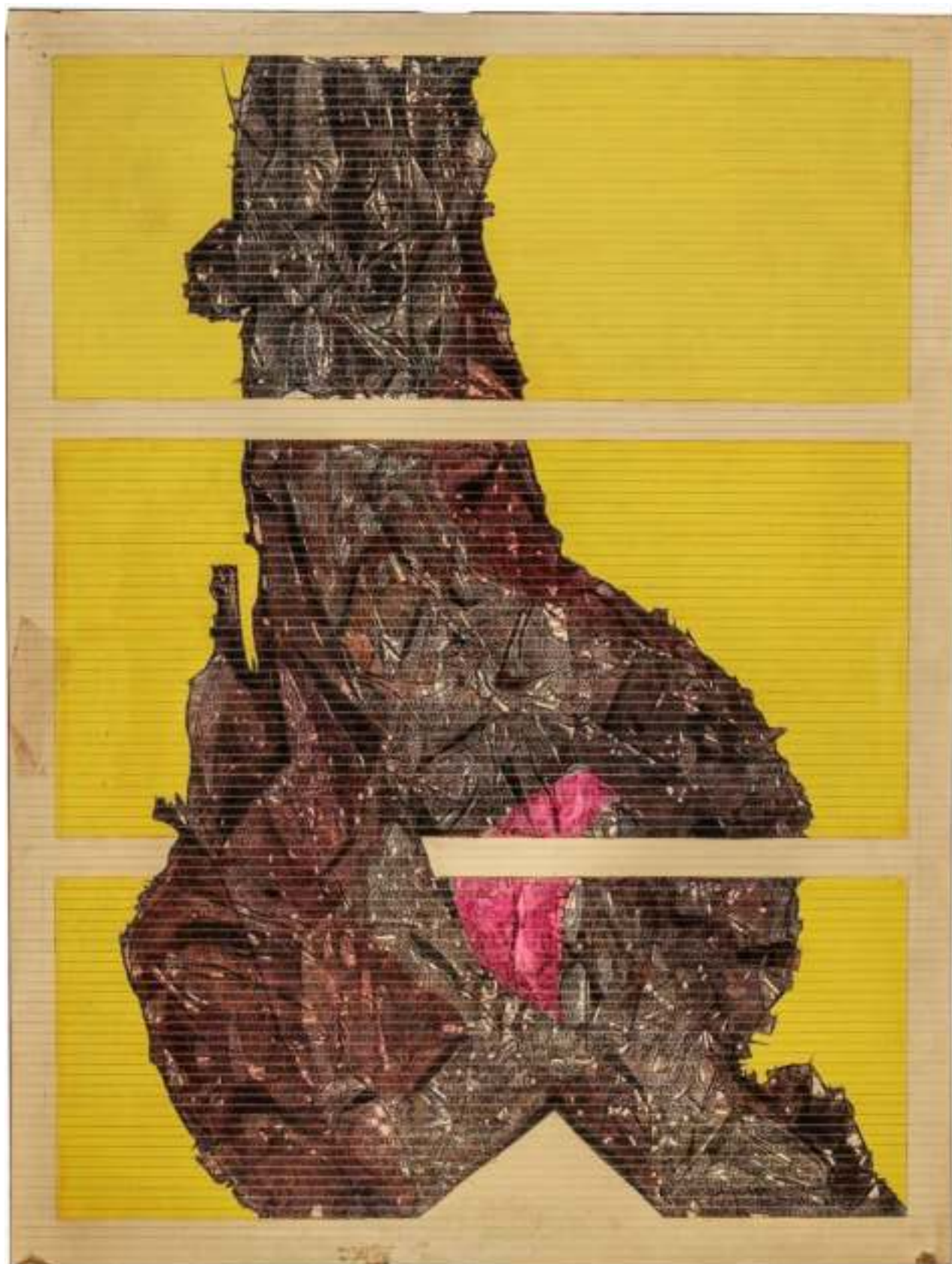
Provenance: Aquired direct from the artist
by present owner in 2006.

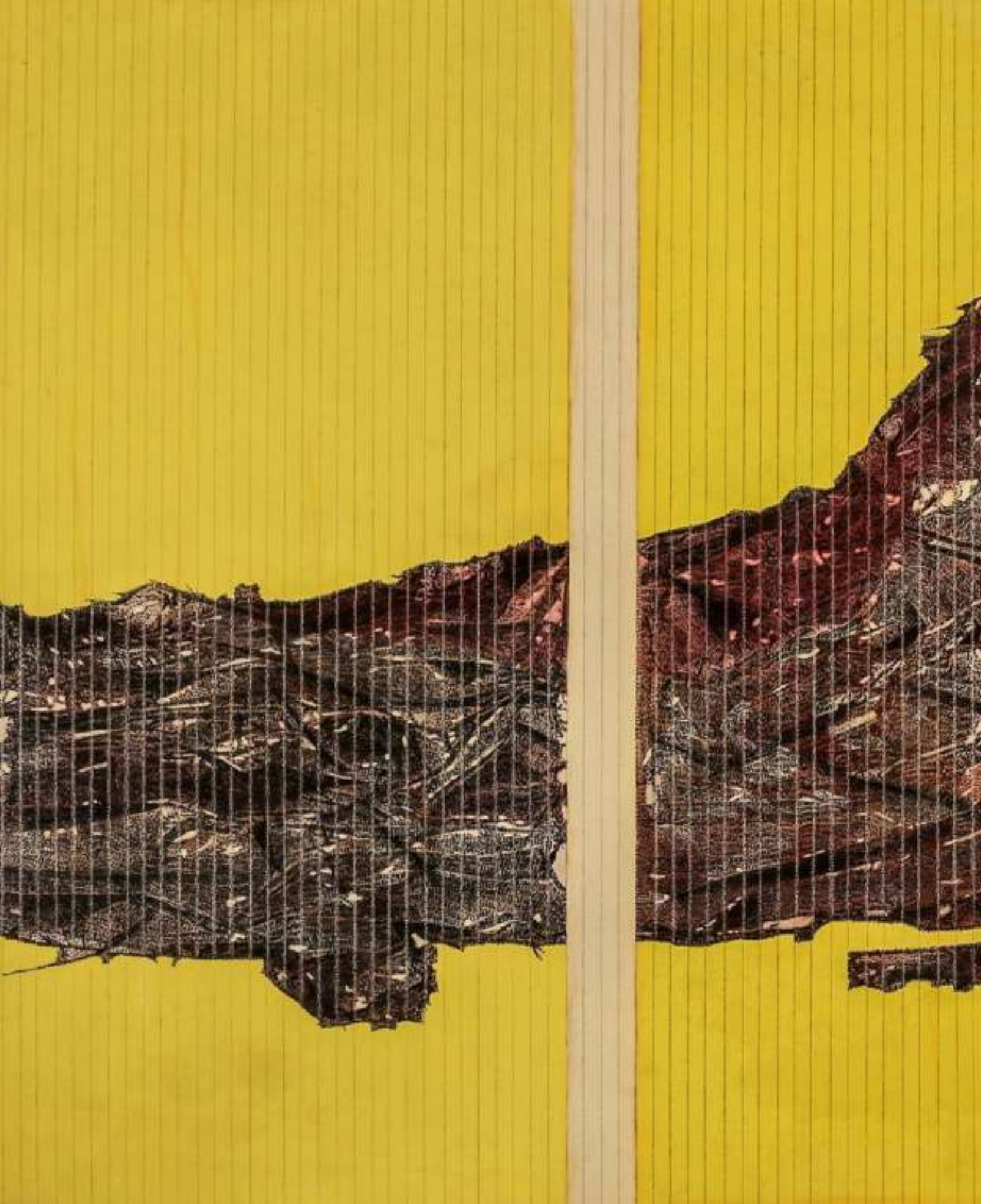
Yusuf: (1952)

Born in Gwalior, Madhya Pradesh in 1952, Yusuf obtained his Diploma in both Painting and in Sculpture from Gwalior in the 70's. In J. Swaminathan words "there is none better than Yusuf who understands the meaning and magic of the line." Yusuf employs the abstract medium for uncovering what is not directly accessible. His paintings hint at a distribution of cosmic bodies, their simultaneous aloofness, gravitation and musical movement. In his contemporary abstracts, Yusuf generally sticks to sparse and sometimes-geometric forms spread across the surface. Occasionally he uses mixed media, but most of the time, Yusuf prefers to work with ink on rice paper.

A part from solo shows he participated in important group shows including the VII Triennale, New Delhi in 1992 and the Bangladesh Biennale, Dhaka in 1995. Yusuf has also taken part in several shows in Korea and Japan. He was the winner of the Raza Award in 1984 and the Lalit Kala Akademi National Award, New Delhi in 1987. Yusuf was honoured with the National Fellowship from the Ministry of Culture, New Delhi as well. Yusuf has been made an honorary member of many national and international institutions, and has also delivered a series of lectures across Japan. Yusuf lives and works in Bhopal.









Rare watercolour Portrait by Moni Sanyal**MONI SANYAL****Portrait of A Lady**

Water color on thick paper

1955

Size: 38 X 24 cm

Signed and dated in English bottom right

₹ 2,00,000-3,00,000

\$ 2,500-3,700

Condition - Good

Moni Sanyal

Moni Sanyal was born in the early part of the 20th century and is credited to be among the artists who greatly contributed to the revival of Indian art. As a child, he made imitative clay idols of Durga, Kali and Saraswati that fascinated him and the potter's process of creating them had a profound effect on him. His family was not in support of an artistic training. However, his talent was recognized through scholarship programs and thus, his formal initiation into art began at the Indian Society of Oriental Art School. He graduated from Government School of Art in Calcutta and in 1932 he passed with special merit at the Royal Drawing Society, London.

From 1932-1937, he was in contact with artist Atul Bose and this helped him to establish his own style. Throughout his life, the acclaimed

artist travelled across the country and studied the diversity of Indian culture in its totality. His works contain a sense of indigenous rawness that is able to communicate with the audience at an emotional level. Along with portraiture, he also masterfully captured the everyday life of people, the subject matter of his depictions focused on the proletarians. The style of Bengal School is evident in his paintings with strong influence of Abanindranath Tagore and Jamini Roy. He was also closely associated with British artist and adapted certain techniques of western art such as shapely lines with short strokes.

In 1949, his works were highly praised and well received at his solo exhibition. Sanyal's works from the 1950's has influence of ancient Indian art of Ajanta with its earthy tones and fine lines based on sculpture traditions.





Souza's early signed & dated Face Study

SOUZA, F.N.

1924-2002

Untitled

Pen & ink on paper

1960

Image size: 17 x 11 cm

Frame size: 31.8 x 24.5 cm

Signed and dated in English top left

₹ 1,50,000-2,00,000

\$ 1,800-2,500

Condition - Good



F.N. Souza: 1924-2002

Francis Newton Souza, also known as FN Souza, was the first Indian painter of the post-independence generation who gained much recognition in the West. He is also known for his inventive human figures. Souza was a founding member of the Progressive Arts Group of Bombay along with M.F. Hussain, S. H. Raza and K.H. Ara. This organization meant to encourage Indian painters to 'use new methods'. His success as an artist took off following the publication in 1955 of his autobiographical essay *Nirvana of a Maggot* in Stephen Spender's *Encounter* magazine. Souza is known for his 'artistry of figures'. The females in his paintings depict many feelings of tenderness, gaiety and eagerness. His lines are sharp and powerful in the depiction of the faces. Souza's grip deepened in the illustrations.

Since 1949, Souza has been making similar nude women's paintings, in which the feeling of kindness and harmony is displayed. Souza, who has been creating tangible paintings from the beginning, says that "There is no such thing as abstract art. There are intangible elements in every tangible creation. Abstraction is not possible in art". In 1967, he migrated to New York where he received the Guggenheim International Award.

**Rare signed & dated charcoal work by
Piraji Sagara**

PIRAJI SAGARA

1931-2014

Untitled

Charcoal on paper

1960

Size: 55 x 38 cm

Signed and dated in English bottom right

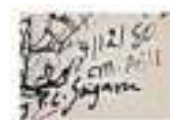
₹ 1,50,000-2,00,000

\$ 1,800-2,500

Condition - Good

Piraji Sagara (1931-2014)

Piraji Sagara had natural talent for art so he joined drawing course after his matriculation. He completed Masters in Drawing in 1957 and in Arts in 1960 from Sir J. J. School of Art, Bombay. Inspired by folk traditions of Gujarat, Sagara introduced wood collages, coloured board, tin plates, brass plates, nails in sculptures and paintings. Main theme of his works was the abstruse mystery of nature. Apart from that, his other themes include relationship of man with nature, birds and animals, inherent contradictions in human existence, chaos and turmoil of the world we live in. Sagara taught at the School of Architecture, Ahmedabad from 1963 to his retirement. He continued to work there until his death







**Signed & dated watercolour by
Nasreen Mohamedi**

NASREEN MOHAMEDI

1937-1990

Untitled

Watercolour and ink on paper

1961

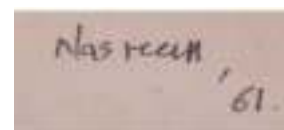
Size: 28 x 36 cm

Signed and dated in English on back

₹ 6,00,000-8,00,000

\$ 7,500-10,000

Condition - Good



Nasreen Mohamedi (1937-1990)

Much has been written and said extensively about Nasreen Mohamedi, one of the most prolific and significant artist of post-independent India. Her vast collection of work through decades represents an in-depth of the subconscious. She is one of the first artist in India who was inclined towards abstract form at a time when figurative art was the mainstream. She explored the metaphysical, optical and mystical ingeniously with patterns and shapes from 1960's, making a shift from colourful oil paintings.

Her cosmopolitan outlook lead to conceptual complexity and visual subtlety by shaping her perceptions towards the essence of moving away from any categorization that keeps one within conformity. Fascinated with movements and with the play of light and dark, she employed pen and paper, executing introspectiveness and sensitivity to one's surrounding by gentle and phenomenal lines. It was rooted in abstract expressionism influenced from her educational training in London and Paris.

Observing her life's work is a spiritual exercise. The experimental range is from organic forms, delicate grids to dynamic, hard-edged lines. She was drawn to the magnanimity of space and was inspired by architecture and geometry. Man-made and natural environment infused into her works with a dynamic rhythm that at times soared, dived, expanded, and collapsed. The advent of technology and its influence is reflected in her work in the sense of its minimalism which she described as serving a utility purpose in its functionality and objectivity. It echoes the sufi and zen beliefs of de-cluttering of the self in order to be focused and allow light and knowledge in with patience. In her personal life too, Mohamedi lived by this principal. She was known by colleagues and students to have lead a humble life with a strict routine. During her lifetime, she was a known artist in India but her works received critical acclaim in the west, posthumously.

Signed & dated oil on canvas by B. Prabha

B. PRABHA

1933-2001

Woman with a basket

Oil on canvas

1968

Size: 37 x 27 cm

Signed and dated in Devanagari bottom right

₹ 2,00,000-3,00,000

\$ 2,500-3,700

Condition - Good



B. Prabha: (1933-2001)

She started working at a time when India had few women artists. Deeply inspired by the work of seminal modernist Amrita Shergil, the protagonists of Prabha's works were usually women. She was moved by the plight of rural women, and over time, they became the main theme of her work. B. Prabha primarily worked in oil and is best known for her depictions of graceful elongated figures of pensive rural women, each dominated by a single colour.

While her work today might seem like a simple documentation of the figures of rural women, it must be taken into account that a few decades ago these might have been odes to the spirit and the plight of these women. As she famously said, "It is my aim to paint the trauma and tragedy of women."



Signed & dated oil on canvas by Raja

RAJA

Woman with Bird

Acrylic on canvas

Image size: 91 x 60.5 cm

Frame size: 114.5 x 84.5 cm

Signed and dated in Devanagari upper left

₹ 2,00,000-3,00,000

\$ 2,500-3,700

Condition - Good

Raja Taneja

Every art contains a unique story, one that every one loves to hear. Raja Taneja, an architect by profession and an artist by passion, is among a few senior artists who paints to express his story of feelings, emotions and values. Raja's art is rich in symbols and icons. The color palette he uses and effects he gives are aesthetically pleasing. Raja feels that art should be celebrated as it is for the betterment of SOCIETY and he tries to capture that in his works.





**Signed & dated watercolour by
Pralhad Dhond**

PRALHAD ANANT DHOND

1908-2001

Untitled

Watercolour on paper

1990

Size: 27 x 38 cm

Signed and dated in English bottom left

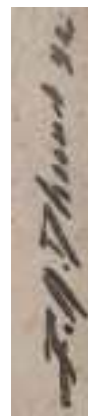
₹ 1,00,000-1,50,000

\$ 1,200-1,800

Condition - Good

Pralhad Anant Dhond (1908-2001)

Dhond was born in 1908 in Ratnagiri in Maharashtra. He was Dean of Sir J. J. School of Art, Mumbai. His work spans over seven decades and includes over 7,000 landscapes. Dhond chose the medium of watercolour for his transparent yet fascinating depiction of various moods of nature and was known as one of the leading water-colourists of India. A strong believer in artistic tradition, Dhond always considered the landscape of Ratnagiri as the most formative influence on his artistic sensibility. He says about his work "It is only after devoting a lifetime to water colours that I have mastered the medium". He retired as the Director of Art Maharashtra State in 1969. At the age of 92, he visited the Kerala backwaters and had almost completed his series on God's own country at the time of his death. He recalls his journey as an artist in his autobiography 'Raapan'.



Rare signed & dated serigraph by Bawa

MANJEET BAWA

1941-2008

Untitled

Serigraph

1996

Size: 52 x 36 cm

Signed and dated in English on top right corner

₹ 1,00,000-1,50,000

\$ 1,200-1,800

Condition - Excellent

Manjeet Bawa (Baba) (1941-2008)

Renowned painter Manjeet Bawa was born in Punjab and moved to Delhi, graduating from the College of Art, New Delhi where his professors included artists like Somnath Hore, Rakesh Mehra, Dhanaraj Bhagat and B.C. Sanyal. But his greatest mentor was Abani Sen who inspired the artist in identifying his own style. Bawa's experience as a silk screen printer in Britain between 1964- 1971 helped him to employ uncluttered modes of expression. Nature appeared as a strongly significant theme in his works. He was an ardent seeker of philosophy and music which is reflected in his immense interest of religion- a combination of the two. There are manifestations of mythic symbols and animals turned into auspicious iconography. Whatever the story might be, the presentation was of an imaginative manner.

A distinguishable feature is the central image always towering within the frame. It confronts the viewer in the way a sculpture does with its material and tactile reality. Female figures often energize the solid

background with a quaint mode of stillness. He was known for his brilliant understanding and use of colour. The artist preferred more traditionally Indian colours inspired by miniature paintings. The ochre of sunflowers, the green of the paddy fields, the red of the sun, and the blue of the mountain sky were prominent, pink and purple too profusely used. He was one of the first painters in modern India to break out of the grey and brown tones dominant in Western Art and known for his vibrant and fine tonalities in the service of a pristine and elegant simplicity.

Manjeet Bawa was awarded the National Award in 1980 by the Lalit Kala Academy, New Delhi.



Manjeet Bawa 96

A impressive work by Kanu Patel

KANU PATEL

Dancing Women

Oil on canvas

2006

Size: 91.4 x 121.9 cm

Signed in English bottom right

₹ 1,20,000-1,50,000

\$ 1,500-1,800

Condition - Excellent

Kanu Patel

A prolific artist, Kanu Patel is well-known for exploring themes of spirituality and mysticism through his paintings. Born in Visnagar, Gujarat, Patel studied painting at the CVM College of Fine Arts. His artworks are marked by realistic depictions of spiritual figures and elements. Alongside his artistic career, Patel also works as an art director and actor.

The artist often uses pastel colours, showing his uncanny sense of setting, his power of observation and imagination. The size of the subjects, distances and spaces between them are realistically portrayed. Changing tracks and trading his brush for a knife, Kanu explores the mysterious 'Yin', the female principle in Chinese philosophy, with the Indian principle of Tattvas in the 'Zing and Zap of Yin' collection. Patel's oil paintings portray the harmony and affinity between Yin and the basic elements of the cosmos - earth, wind, fire, water and space.



CHAKRADHAR

Folded Mysticism

Acrylic on canvas

2006

Size: 66 x 66 cm

Signed in English bottom left

₹ 1,00,000-1,20,000

\$ 1,200-1,500

Condition - Excellent



Chakradhar

Ajay Chakradhar, a self-taught artist from Jharkhand has been in this field for the past twenty years. His specialty is abstract art. But he gives them an innovative twist with a mix of minerals and ores of iron, manganese, coal, bauxite, mica and acrylics to create them. “The dimensions of a possibility can be limited- that it would start from one point and end at another. But art is one process that has a beginning but no end. And the possibilities of finding something new could be endless. And I feel the same about my work. I think that I can spend my entire life exploring new possibilities in my paintings.” The artist uses these words to explain the importance of innovation in art speaks volumes about the philosophy behind his work

Ajay was in his prime when he graduated from Ranchi University. In 1989, he moved to Delhi from his village in Chota Nagpur Plateau in Jharkhand along with his family to Delhi and started assisting his father in the family business. Although he assisted his father to support his family he found solace in drawing and sketching.



**A impressive work inspired by
classical Indian dancers**

A. SELVARAJ

Lady with the Bird

Acrylic & pen on paper

2007

Size: 26.5 x 38.1 cm

Signed and dated in English bottom right

₹ 30,000-40,000

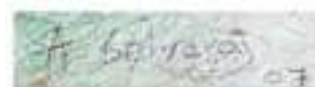
\$ 370-500

Condition - Excellent

A. Selvaraj

Native of the southern Indian state of Chennai, Tamil Nadu, A. Selvaraj was destined to be an engineer. However, mid-way through his higher education Selvaraj realized his calling; soon after which he left his studies and became an artist, holding his first solo show in Bangalore in his early 20s. Selvaraj's work depicts the sensuous grace derived from his close interest and subsequent observation of classical Indian dancers. The dancers 'elegance and dexterity have been captured sharply in most of his work as he indulged himself fully in the practice as well as compositions of new dance pieces at recitals.'

In 1966, with his landmark Chennai show, he also became a life member of the Tamil Nadu capital's Cholamandal Artists' Village. That same year proved an especially momentous one for the fledgling artist, also marked by his involvement in the National Art Exhibition in New Delhi and receipt of the Award of Chennai's Progressive Painters' Association, one of the country's oldest art organizations.



A beautiful face study

S.K. MANI

Face

Oil on canvas

2007

Size: 76.2 x 121.5 cm

Signed in English bottom left

₹ 1,00,000-1,20,000

\$ 1,200-1,500

Condition - Excellent

S K Mani

Sajan K Mani is an intersectional artist from a remote village in Kerala whose work voices the marginalised and oppressed people of India. Many art works of his are portraits of women of the Dalit community. He expresses the actuality of trans-generational oppression of the marginalised and their traumatic lived experiences through performance art with the 'Black Dalit Body'.

The artist has participated in international exhibitions, art festivals and biennales at Haus der Kunst, Munich, Dhaka Art Summit, Kolkata International Performance Arts Festival, Kampala Art Biennale in Uganda, and Vancouver Biennale. He received the Braunschweig Projects Scholarship in 2019-20, an artistic research grant from the Berlin Senat and the Akademie Schloss Solitude Fellowship in Germany.



A very impressive horse

KAUSHIK GHOSH

1974

Horse

Charcoal on paper

2007

Size: 88.9 x 55.5 cm

Signed and dated in English bottom right

₹ 50,000-70,000

\$ 640-800

Condition - Excellent



kaushik Ghosh: 1974

Kaushik Ghosh is a self-taught artist who graduated from Calcutta University in 1997. He developed a distinctive and largely unique style of his own. Rather than limiting himself to a single style, he allowed for himself the space to be experimental and be fluid with wherever the process of creating art took him. Thus, he was influenced by various artists and their techniques and has successfully branched out his artistic style in varied directions. There is a harmonious fusion of classical Indian portraiture and early imprints of European cubism in many of his early works. His works have been displayed in individual showings at Calcutta Academy of Fine Art and the Shistry Art Society, Goa Art Gallery and M.E.C Art Gallery. A portion of his collection focuses on the representation of the dramatic landscape of India's north-eastern region. His often extravagant but soft and hazy palette captures the atmosphere in a truly mesmerizing way. The artist is also an active promoter of Bengali folk art frequently participating in mural art and sculpture traditions.

Kaushik Ghosh 07



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A beautiful temple scene by Kaushik Ghosh

KAUSHIK GHOSH

1974

Temple Scene

Oil & acrylic on canvas

2009

Size: 60.5 x 91.5 cm

Signed and dated in English bottom left

₹ 50,000-80,000

\$ 640-1,000

Condition - Excellent



A artist imagination of one world formation

SHISHIR BHATT

1965

Nirman (Elephant)

Mixed media on canvas

2007

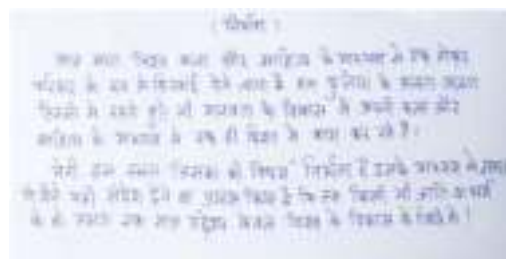
Size: 121.5 x 152 cm

Signed and dated in English bottom center right

₹ 2,50,000-3,00,000

\$ 3,100-3,700

Condition - Excellent

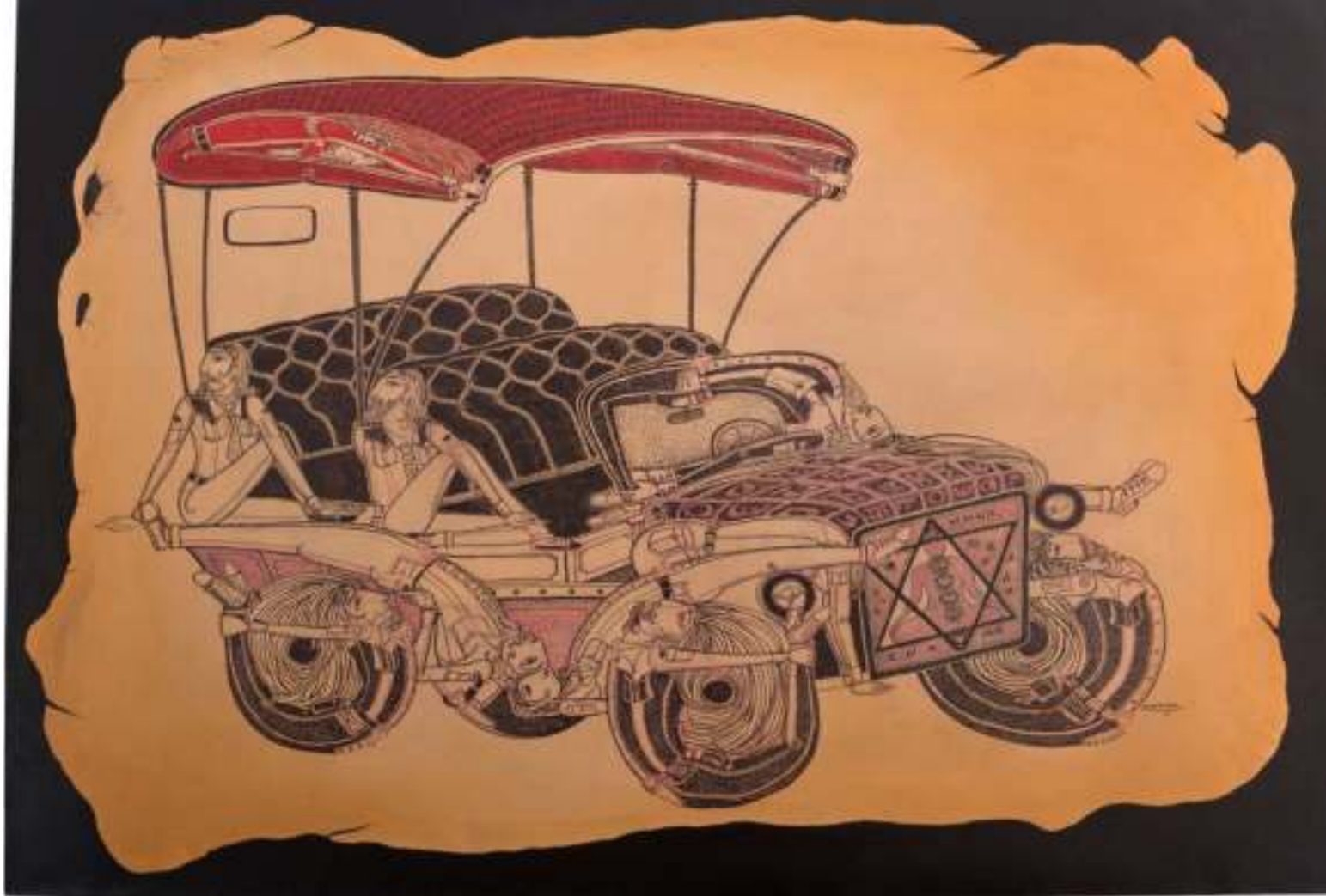


Shishir Bhatt: 1965

Born in Rajasthan, Shishir Bhatt is a self-taught artist whose paintings have an uncanny knack of presenting everyday objects infused with a sense of the unreal. Starting his career as a miniature artist he developed a penchant for extreme detailing. His recent works in ink drawings are an interesting interplay of the human form along with architecture, animal forms and text. “When I look at things around me, my imagination transforms them into almost mythical objects,” he says and this concept combined with an eye for detail makes his works interesting representations of the ordinary. The series is done on handmade paper that effectively essays this vision. The sketches show a rare textural format and lyrical movement in lines. The artist voices ‘My paintings subvert the traditional genre of portraiture by approaching the subject with the sentiment of an Iconoclast. Yet my intention is to rebuild.’

Bhatt has worked as a full-time painter since 1980, and his work has been featured in many group shows both in India and internationally. During 2007-2008, he has added to his repertoire with solo shows in New Delhi, Ahmedabad and Indore, his works having found a place in the collection of the White House.





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A impressive work showing yoga aasan

SHISHIR BHATT

1965

Yoganomics

Acrylic on canvas

2010

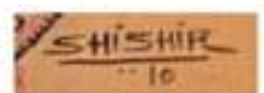
Size: 121.5 x 152 cm

Signed and dated in English bottom right

₹ 2,50,000-3,00,000

\$ 3,100-3,700

Condition - Excellent



A fine presentation of traditions and architecture

M.G. KUMAR

Hawelli

Oil on canvas

2008

Size: 91.5 x 121.5 cm

Signed and dated in English bottom right

₹ 1,50,000-2,00,000

\$ 1,800-2,500

Condition - Excellent



A beautifully painted Ghat of Banaras

M.G. KUMAR

Ghat Scene

Oil on canvas

2009

Size: 76.2 x 101.6 cm

Signed and dated in English bottom right

₹ 1,00,000-1,50,000

\$ 1,200-1,800

Condition - Excellent

M.G. Kumar

M.G. Kumar follows in the footsteps of the great photorealist painter Raja Ravi Verma. Born in Kerala, Kumar received a PG Diploma in Art from the Raja Ravi Verma University of the Arts in Mavelikala. M.G. Kumar specializes in creating textured paintings using palette knives. His professional work is naturally a wave of hope, happiness and enthusiasm, and colour gives a sense of spirituality. His paintings breathe new life into old traditions and architecture. Its original realism enlivens the place and face of India and shows the daily life of ordinary people and pilgrims moving through the narrow streets of Varanasi and the hustle and bustle of the streets



A impressive work inspired by tanjore paintings

G. RAMAN

Mother and Child

Acrylic on canvas

2008

Size: 91.5 x 91.5 cm

Signed and dated in English upper right

₹ 1,60,000-2,00,000

\$ 2,000-2,500

Condition - Excellent



G. Raman

G. Raman is a native of Chennai, having spent his entire life in his parents' house and completing his training in Fine Arts- General Painting, Drawing and Advance Painting from the Government College of Art and Craft, Chennai. Raman's work is marked most uniquely by ornate patterns of lines and other symbols. His art is derived from ideas of traditional Indian art and generally depict figures of Indian mythology.

Interestingly, however, his work has also explored Christian imagery including several depictions of Christ with Magdalene and the Prodigal Son. He is most famously known for his work titled 'Tambura Player' (2009) and his portrayal of contemporary India, set mostly in villages.

Black acrylic paint is used as an undercoat though in the former he leaves a grey uneven border around the edge. It is onto this black background that the artist, with his unerring hand and impressive sense of design creates his dense composition in white paint. One notes the bright, fluorescent colour in both canvases being used to further enhance the significance of the line. The bright colour, although often used sparingly, helps give the final painting a vision that sets his work aside from others in South India.



A colourful spiritual work by Madan Lal

MADAN LAL

1964

Radha Krishna

Oil on canvas

2008

Size: 121.9 x 91.4 cm

Signed and dated in Devanagari bottom right

₹ 1,50,000-2,00,000

\$ 1,800-2,500

Condition - Excellent



Madan Lal: (1964)

A graduate of Fine Arts from College of Art, Chandigarh, 1986, Madan Lal is an acclaimed artist with many accolades and successful exhibitions to his name. To him painting is like a dialogue with the canvas. Immersing in the mysticism of Sufi poetry inspired him to weave his own poetry through art, exploring the complexities of human relationships using colours as a medium of expression. Sufism is deeply seeped into Punjabi literature and coming from a small town in Punjab, this spiritualism comes across in his painting evidently. His paintings began a shift from abstract concepts towards a relatively tangible expression in urban musing. Chandigarh city has had a deep influence in his art as he started his journey as a student here. Over the years, he has established himself as a global artist and become more experimental. The influence of Cubism is distinct in his later works.

The artist's trademark bright colours come together beautifully to convey the emotional crest and trough of a piece of music with richness in form, style and spirit. The portrayal of his figures is influenced by miniature art and the cave-paintings of Ajanta.



A very impressive & bold work by R. K. Yadav

R.K. YADAV

Sister

Oil pastels on canvas

2008

Size: 76.2 x 61 cm

Signed and dated in English bottom right

₹ 70,000-90,000

\$ 800-1,100

Condition - Excellent

R K Yadav

Born in Agra and graduating from Delhi College of Art in 1965, R K Yadav's works are heavily centred on spirituality. His visually evocative works use spiritual symbols from the vast repository of Indian astronomy, astrology and folk art.

Yadav began with paintings based on astrology and slowly moved to the Indian mode of spiritualism. His soothing and harmonious manifestation of the devotional aspects of spirituality is gained through internal exploration of the human self by exercising external rituals.



A impressive work presenting hopeful faces

VIKASH KALRA

1973

Chehre

Oil on canvas

2008

Size: 76 x 66 cm

Signed and dated in English bottom left

₹ 1,50,000-2,00,000

\$ 1,800-2,500

Condition - Excellent



Vikash Kalra: (1973)

New Delhi based artist Vikash Kalra was a businessman before he became a self-taught artist. He was inspired by the works of masters such as Pablo Picasso and F N Souza. Kalra is known for his fluid abstract paintings and sculptures, often addressing difficult themes and with a subliminal quality. As quoted in Art Indus, "It taps into the remnants of a forgiven yet inescapable past. Still, it offers you hope. Hope, because by witnessing its emotive familiarity and by valuing each moment for itself, with each stroke and each expression, you are in fact freed by it." The artist himself has expressed his own work as a process of unlearning all previous knowledge, a process of simplifying himself without losing one's soul. In 2020, he installed an online show with Asif Kamal Foundation to raise funds as part of a Bihar flood relief effort.



A impressive landscape by Arup Gupta

ARUP GUPTA

Untitled

Oil on canvas

2010

Size: 91.5 x 91.5 cm

Signed in English bottom left

₹ 1,50,000-2,00,000

\$ 1,800-2,500

Condition - Excellent

Arup Gupta

Graduating with a Fine Arts degree from Calcutta University in 1984, Arup Gupta seeks to transport his emotions to the subconscious resulting in sublime works of art that relieves him of tumultuous inner energy. Art is a fuel for him. To work on a new painting is like an awakening that energizes him to look forward to all things positive in life. His collections have been featured at some of the most prestigious spaces of art in India such as the Academy of Fine Arts Calcutta, Lalit Kala Academy New Delhi, Jehangir Art Gallery Mumbai and Art Guild in Guwahati.



A beautiful symphony of rock & bird

U.N. KANADE

1965

Nature Speaks

Pen & ink on canvas

2010

Size: 60 x 76 cm

Signed and dated in English center left

₹ 1,00,000-1,50,000

\$ 1,200-1,800

Condition - Excellent

Umakant Kanade: (1965)

Born in Maharashtra, Kanade graduated from the Abhinav Kala Mahavidyalaya, Pune in 1990. Nature is a very prominent theme in the paintings of Kanade's depicting its elements in their most bare and basic forms. The intention is to let people experience the magic and joy in little things that often go unnoticed in a fast-paced world.

Painful labour by the artist goes into bringing out the texture of each bird or rock that he portrays through minute and delicate strokes primarily done in ink on canvas. He speaks about his work as "I have tried to explain a concept through these drawings. When I look at stone, I think of tolerance, its patience, its strength to be able to bear the storms. I think even stones depict sensitivity, and are part of life, seeing the colourful world in black and white. Observing tones and colours and then converting them into black and white is a difficult task."



A impressive work on banaras ghat

ASIT SARKAR

1962

Banaras Ghat

Oil on canvas

2011

Size: 60.5 x 76 cm

Signed in English bottom right

₹ 1,00,000-1,50,000

\$ 1,200-1,800

Condition - Excellent

Asit Sarkar

Hailing from Durgapur, Asit Sarkar graduated from the Government College of Arts and Crafts, Kolkata in 1988. Asit has had several group and solo shows and is vastly appreciated for his aesthetic, soft, sensuous representation of women as well as Krishna and Radha. His unique style is marked by his versatility in the handling of abstracts and semi-abstracts.

The artist's distinctive brushwork executes both the rhythm & lyric of sound and the emotions and colours of Rajasthani miniature paintings. Myth becomes reality and individual the universe. His eccentric use of colour and textures transform the ordinary to extraordinary. From his work, it becomes evident that curiosity fuels the artist's soul. The observer is attracted effortlessly to his works and they speak their own language that is decipherable to those who care to read art. He deals with his art works subconsciously and is an expression of his therapeutic healing and spiritual articulation.



A impressive work by Laxman Aelay

LAXMAN AELAY

Song of the Village

Acrylic, pen & ink on canvas

2011

Size: 40.5 x 40.5 cm

Signed and dated in English bottom left

₹ 60,000-80,000

\$ 750-1,000

Condition - Excellent



Laxman Aelay

Born in Kadirenigudem, Telangana, Laxman is renowned for having created the logo of the state of Telangana, containing unique imagery representing the culture of the region. Laxman's muse and inspiration has been the lives of poverty stricken people from his village. His work is marked by hyperrealism and most often takes the form of monochromes. Laxman Aelay, like the mythical Eklavya, learnt the art of drawing a straight line from observing a signboard artist called Gopi in Bhongir when he was in Class X. He then moved to Hyderabad and started his career as a signboard artist. He then joined Eenaadu newspaper and also became an illustrator of books. He designed posters for the movie Rangeela and subsequently, worked as the Ad Designer for the Telugu film Deyyam. His paintings called Yaadi and Malli he showcased the traditions of the Telangana region through the paintings of women of the place.

His watershed year was 1999, in which he had a solo show titled "Images of Kadirenigudem" which established him as a critically acclaimed artist. At an exhibition in 2006, he created painting using images captured in Kadirenigudem in Nalgonda, sketching on the prints or blending and smudging in Photoshop.





A impressive work by Ghanshyam Kashyap

GHANSHYAM KASHYAP

Ganesha

Acrylic on paper

2011

Size: 40.5 x 30.5 cm

Signed and dated in English bottom right

₹ 20,000-30,000

\$ 250-370

Condition - Excellent

Ghanshyam Kashyap

Born and brought up in the North Indian state of Himachal Pradesh, Ghanshyam Kashyap is a famous Indian artist known for his realistic paintings and pen sketching portraits as well as paint series like landscape of Varanasi Ghats, Indian villages, temples of Banaras and street scenes. His mountainscapes remind us of the well-known artist Nicholas Roerich.

His unique style is marked by the figurative nature of his work in which people witnessing the monuments in his artworks against the enormous monuments can be seen. His portrayal of jungles reflect dwarfed people against the thick colourful background of the jungle in effervescent olive, blue and red colours. His abstract horse paintings on canvas have been sold in several countries all over the world. Successfully executing the theme of forests, trees and environment paintings, Ghanshyam's work strongly conveys that

the artist has studied nature very closely.

He has painted various artworks depicting the festival of Holi celebrated in India. Interestingly, the author has also stepped into the Sufiyana style of painting. His pen and ink drawings and village paintings displaying the carefree and contented life in the village are a pleasure to see. Free from the materialistic happiness his village painting series captures the true emotions of people living in rural India.



A impressive & bright colour painting by Ghanshyam Kashyap

GHANSHYAM KASHYAP

Village Bliss

Acrylic on paper

2011

Size: 30.5 x 40.5 cm

Signed and dated in English bottom right

₹ 20,000-30,000

\$ 250-370

Condition - Excellent







How to Buy

Buying at Auction:

We are dedicated to making buying at our auctions as open, straightforward and enjoyable as possible. Help is always at hand, with highly experienced specialists giving important advice and trained professional staff to guide you through the process.

Please email at enquiries@indigoart.in or call +91 11 4655 2989 for appointments and enquiries.

GUIDANCE FOR FORTHCOMING AUCTIONS DURING COVID-19 RESTRICTIONSVIEWING : By appointment only

Register for Bidding:

Beside one time user registration at our website you will also need to register for each auction: Timed Online Auction or Live Auctions.

Bidding in Timed/Online Auction:

Online Bidding is available through our Bidding platform at our website: bid.indigoart.in (no surcharge).

You can also leave Absentee Bid through email or online form and we can also arrange Telephone Bidding.

Bidding in Live Auction:

You can bid in person in auction room.

You can also leave Absentee Bid through email or online form and we can also arrange Telephone Bidding.

Online Bidding is available through our Bidding platform at our website: bid.indigoart.in (no surcharge),

All bidders are encouraged to examine the property offered for sale in person prior to the sale.

Terms & Conditions

General Terms:

1. DEFINITIONS AND INTERPRETATION

1.1 Definitions

- (a) **"Applicable Law"** shall mean to the extent it applies to a Person, all applicable laws, statutes, by-laws, rules, regulations, orders, ordinances, protocols, codes, guidelines, policies, notices, directions, judgments, decrees or other requirements or official directive of any Governmental Authority or Person acting under the authority of any Governmental Authority and/or of any statutory authority in India, whether in effect on the Execution Date or thereafter;
- (b) **"Indigo Art Auctions"** shall mean an online auction conducted by Indigo Art in accordance with these Terms and Conditions of Sale;
- (c) **"Auction Date"** shall mean the day on which the Indigo Art Auctions is conducted for the Lot;
- (d) **"Bidder"** shall mean any Person eligible to make a bid or offer to purchase the Lot at an Indigo Art Auctions;
- (e) **"Business Day"** shall mean any day, other than Saturday or Sunday, on which banking institutions in Delhi, India are open for banking transactions;
- (f) **"Buyer"** shall mean the Person whose bid is accepted by "Indigo Art

Auctions" as the winning bid in an Indigo Art Auctions, at Indigo Art's discretion;

(g) **"Estimate Price"** shall mean the estimates provided by Indigo Art, at its discretion based on the average market value of the Lot;

(h) **"Governmental Authority"** shall mean any international, national, provincial, regional, central, state, municipal or local government, any instrumentality, subdivision, court, administrative, executive or regulatory agency, commission, board, tribunal or other authority thereof, or any quasi-governmental or private body exercising any regulatory, taxing, legislative or other governmental or quasi-governmental authority (in each of the foregoing cases, whether in India or outside India), in each case, having jurisdiction pursuant to Applicable Law;

(j) **"INR"** shall mean the lawful currency of the Republic of India;

(k) **"Lot"** shall mean the individual jewellery/memorabilia/automobile/timetre/artwork or any other item being offered for sale at an Indigo Art Auctions;

(l) **"Person(s)"** shall mean any individual, sole proprietorship, unincorporated association, unincorporated organization, body corporate, corporation, company, partnership, limited liability company, joint venture, Governmental Authority or trust or any other entity or organization;

(m) **"Reserve Price"** shall mean the minimum price at which the Lot shall be sold at the Indigo Art Auctions;

(n) **"Terms and Conditions of Sale"** means the terms and conditions stipulated herein below, which are applicable to all Buyers, Bidders and any prospective bidders in an Indigo Art Auctions, as may be amended by Indigo Art from time to time; and

(o) **"Website"** shall mean www.Indigoart.in;

(i) **"Hammer Price"** shall mean the price at which the Lot is sold to a Buyer, exclusive of the margin and other applicable duties and taxes;

1.2 Interpretation: Unless the context of these Terms and Conditions of Sale requires otherwise:

- (a) words of any gender are deemed to include those of the other gender;
- (b) words using the singular or plural number also include the plural or singular number respectively;
- (c) the terms 'hereof', 'herein', 'hereby', 'hereto' and derivatives or similar words refer to these Terms and Conditions of Sale or specified Clauses thereof, as the case may be;
- (d) the term 'Clause' refers to the specified Clause of these Terms and Conditions of Sale;
- (e) headings and bold typeface are only for convenience and shall be ignored for the purpose of interpretation; (e) headings and bold typeface are only for convenience and shall be ignored for the purpose of interpretation;
- (f) reference to legislation or law or to any provision thereof shall include references to any such law as it may from time to time, be amended, supplemented or re-enacted, and any reference to statutory provision shall include any subordinate legislation made from time to time under that provision;
- (g) references to an "Terms and Conditions of Sale" shall be construed as a reference to these Terms and Conditions of Sale as may be amended, varied, supplemented or novated in writing at the relevant time in accordance with the terms herein;
- (h) any reference to books, files, records or other information or any

of them means books, files, records or other information or any of them in any form or in whatever medium held including paper, electronically stored data, magnetic media, film and microfilm; (i) no provisions of these Terms and Conditions of Sale shall be interpreted in favour of, or against, any party by reason of the extent to which such party or its counsel participated in the drafting hereof or by reason of the extent to which any such provision is inconsistent with any prior draft hereof;

(j) any time of day or date is to that time or date in India; and

(k) time is of the essence in the performance of the Parties' respective obligations. If any time period specified herein is extended, such extended time shall also be of the essence.

2. REGISTRATION & BIDDERS

2.1 In order to qualify as a Bidder and be eligible to bid at an Indigo Art Auctions, prospective bidders should complete all registration and verification formalities with "Indigo Art Auctions" as stipulated in these Terms and Conditions of Sale.

2.2 If a prospective bidder is not previously registered with Indigo Art, he shall pre-register to bid at an Indigo Art Auctions.

2.3 The prospective bidder shall fill the online registration form on the Website and may be required to provide "Indigo Art Auctions with the following details – (i) any government issued proof of identity; (ii) any government issued proof of residence; (iii) PAN and Aadhar details; (iv) any information requested by "Indigo Art Auctions" to examine the prospective bidder's source of funds; (v) purpose behind purchasing the Lot, if deemed necessary by "Indigo Art Auctions"; (vi) if the prospective bidder is a company, in addition to information in this Clause 2.3 (iv) and (v): (a) its certificate of incorporation; (b) proof of authority of the authorized representative to transact on behalf of the company; (c) details mentioned in 2.3(i), (ii) and (iii) of the authorized representative.

2.4 "Indigo Art Auctions" shall verify the details provided by the prospective bidder under Clause 2.3 and may at its sole discretion, refuse acceptance of registration of a prospective bidder, should any of the information furnished under Clause 2.3 is not acceptable or for any reason whatsoever.

2.5 The prospective bidder may be required to provide a financial reference and/or a deposit of Rs. [50,000 (Indian Rupees Fifty Thousand) to 2,00,000 (Indian Rupees Two Lakh)] or such other amount as determined by Indigo Art, prior to gaining bidding access at an Indigo Art Auctions, if deemed necessary by Indigo Art.

2.6 "Indigo Art Auctions" reserves the right to: (i) request additional information from the prospective bidder to verify the information provided in the registration form; (ii) request any additional bank references or guarantees from the prospective bidder.

2.7 "Indigo Art Auctions" shall give bidding access to any prospective bidder at its discretion, subject to the fulfilment of all registration formalities as contained in these Terms and Conditions of Sale.

"Indigo Art Auctions" reserves the right to cancel any bidding access provided to a Bidder.

2.8 "Indigo Art Auctions" reserves the right to withdraw a Lot before, during or after the bidding at an Indigo Art Auctions, at its sole discretion, including if it has a reason to believe that the authenticity or accuracy of the Lot is in doubt.

2.9 "Indigo Art Auctions" reserves the right to postpone completion of a sale under an Indigo Art Auctions until Indigo Art completes its registration and client identification formalities.

3. RESERVE PRICE, ESTIMATES AND MARGIN

3.1 The Reserve Price is confidential and will not be disclosed to any Bidders.

3.2 "Indigo Art Auctions" may provide an Estimate Price for each Lot to be auctioned, based on the average market value of the said Lot as determined by Indigo Art.

3.3 The Estimate Price given by "Indigo Art Auctions" shall only be a guide to the Bidders and do not indicate with any accuracy, the Final Purchase Price (as defined below).

3.4 The Estimate Price given by "Indigo Art Auctions" and the Hammer Price of the Lot at an Indigo Art Auctions do not include: (i) Indigo Art's margin at [15%] of the Hammer Price; (ii) any packing, insurance, shipping or handling charges in connection with the sale of the Lot; (iii) any duties or taxes payable on the Lot.

4. CONDUCT OF INDIGO ART AUCTIONS

4.1 The auction catalogue for an Indigo Art Auctions shall be made available (one) week before the Auction Date for all prospective bidders.

4.2 Proxy Bids

(a) The Bidder may place a proxy bid at any time, before an Indigo Art Auctions goes live until the end of the auction.

(b) The Bidder may place a proxy bid by submitting a duly signed written bid form provided on the Website.

(c) "Indigo Art Auctions" reserves the right to reject any proxy bid at its discretion.

(d) The proxy bid should be at least 10% (ten per cent) more than the opening bid, and in case such a bid is made during an Indigo Art Auctions, it shall be at least 10% (ten per cent) more than the next valid bid.

4.3 Opening Bids

The value of the opening bid shall be determined as follows:

(a) The opening bid shall be [50%] lower than the value of the lower estimate.

(b) In case of a 'No Reserve' auction, the opening bid shall be at [INR 2000 (Indian Rupees Two Thousand)].

4.4 Bid Increments

(a) All live bids on the Website shall have an increment of 10% (ten per cent);

4.5 Phone Bidding

(a) Phone bidding is a free service offered as a convenience to our clients and "Indigo Art Auctions" is not responsible for any error (human or otherwise), omission, or breakdown in providing this service.

(b) Phone Bids request must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(c) In the case of telephone bids, at about the time the Lot comes up for auction, attempts will be made to contact the Bidder by telephone and, if successful, the Bidder may then compete in the bidding through the Auctioneer's staff. The Bidder accepts that such contact is at the Bidder's risk. Auctioneer do not take any liability or responsibility should there be any interruption or suspension of phone services.

(d) The Bidder accepts that in the event that the telephone link is not established, or breaks down, or there is any confusion or disruption, then the Bidder will not be able to participate in the Auction.

(e) The Auctioneer will not be held responsible for instructions or authorizations given to them which are unclear or incomplete and these bids will not be accepted.

(f) If it is impossible to obtain telephone contact or the link breaks down, the Auctioneer is authorized to continue to bid on behalf of the telephone bidder up to the maximum bid last stated over the call.

4.6 Personalized bid notifications

The Bidder shall be kept informed about the progress of his bids at an Indigo Art Auctions, including when he is outbid or when he wins a particular Lot by e-mail alerts.

4.7 By bidding at an Indigo Art Auctions, the Bidder makes an irrevocable offer to purchase the Lot

4.8 Bids may be placed in USD or INR. All foreign currency exchange rates during an Indigo Art Auctions shall be based on a constant rate. However, they are subject to change after each session.

4.9 Indigo Art Auctions reserves the right to grant, record and reject any bid.

4.10 Indigo Art Auctions reserves the right to not award the winning bid to the Bidder with the highest bid on Auction Date, at its sole discretion.

4.11 Once the Bidder has placed a bid and/or a proxy bid, the Bidder cannot cancel such a bid.

4.12 The closing bid is considered to be the winning bid only if such a bid exceeds the Reserve Price.

4.13 In the event a bid is placed under three minutes from the closing schedule of the Lot, the closing time for that Lot will be extended by three minutes.

4.14 Indigo Art Auctions reserves the right to rescind the sale within 7 (seven) Business Days of the Auction Date on account of a breach of any of these Terms and Conditions of Sale.

5. AUTHENTICITY GUARANTEE

5.1 Indigo Art Auctions assures the authenticity of the Lot on its Website to the best of its knowledge and abilities. Indigo Art relies on the authenticity guarantees given by the source of the Lot and cannot be held liable for its accuracy. Buyers are advised to conduct their own verification of the Lot.

5.2 The Buyer may subject to conditions under Clause 5.3, raise a claim challenging the authenticity of the Lot within 1 month from the Collection Date.

5.3 In order to successfully raise a claim to challenge the authenticity of the Lot under this Clause 5:

(a) the Buyer shall be required to produce examinable proof clearly demonstrating that the Lot is deemed unauthentic by an established and acknowledged authority;

(b) the Lot should be in the same condition as it was at the time of purchase from Indigo Art, to "Indigo Art Auctions" satisfaction; and

(c) any expenses incurred by Indigo Art in recovering the amount refundable under Clause 5.5 shall be borne by the Buyer.

5.4 If the Buyer's claim to challenge the authenticity of the Lot under Clause 5 is successful, the Buyer shall be refunded the Final Purchase Price (as defined below), subject to recovery of such amount by Indigo Art from the source of the Lot.

6. PAYMENT BY THE BUYER

6.1 The title and ownership interest in the Lot shall be transferred in favour of the Buyer only after all payment due under Clause 6 is received and cleared by "Indigo Art Auctions".

6.2 The final purchase price payable ("Final Purchase Price") by the Buyer shall include the Hammer Price, Indigo Art's margin and any shipping, packing and handling charges incurred by Indigo Art in connection with the Lot, as calculated by Indigo Art.

6.3 Indigo Art Auctions shall raise an invoice in favour of the Buyer within 3 (three) Business Days of the Auction Date ("Invoice Date").

6.4 The Buyer shall pay the Final Purchase Price to "Indigo Art Auctions" within 7 (seven) days of the Invoice Date ("Collection Date").

6.5 Buyers who are Indian residents shall pay the Final Purchase Price in INR and all other Buyers shall pay in USD. If the Final Purchase Price is stipulated in INR terms, then the Buyer must ensure that "Indigo Art Auctions" receives the full payment of the Final Purchase Price, irrespective of exchange rate fluctuations, if any.

6.6 In the event the Buyer does not pay the Final Purchase Price within the timeframe provided under Clause 6.4, he shall be liable to pay a late fee to "Indigo Art Auctions" at 2 % (two per cent) per month.

6.7 In the event the Buyer does not pay the Final Purchase Price within the stipulated timeframe provided under Clause 6.4, Indigo Art shall treat such non-payment as a breach of these Terms and Conditions of Sale and Parties shall proceed on the premise that a Dispute under Clause 10 has arisen.

6.8 In the event the Buyer does not pay the Final Purchase Price within the stipulated timeframe provided under Clause 6.4, "Indigo Art Auctions" may at its discretion retain the Lot in lien in lieu of the Final Purchase Price or may dispose the Lots it may deem fit, including by a re-auction

7. DELIVERY AND COLLECTION OF PURCHASED LOT

7.1 Subject to receipt and clearance of the Final Purchase Price, "Indigo Art Auctions" shall ship the Lot to the Buyer within 7 Days from receipt of the Final Purchase Price ("**Date of Payment**").

7.2 Subject to receipt and clearance of the Final Purchase Price payable by the Buyer, the Buyer may also opt to collect the Lot from Indigo Art Auctions.

7.3 Any Buyer who opts to collect the Lot from "Indigo Art Auctions" under Clause 7.2, but has not collected the said Lot within 30 days from the Date of Payment shall be charged a demurrage/storage fee at 2% per month on the Final Purchase Price of the Lot calculated from the Date of Payment.

7.4 The Buyer shall be liable to insure the Lot against any damages or losses in transit

8. EXTENT OF INDIGO ART'S LIABILITY

8.1 The description of the Lot, as contained on the Website is to the best of Indigo Art Auctions opinion and as represented by the source. Indigo Art has not undertaken an independent research exercise. Bidders are advised to engage and consult with independent professionals/experts on the same.

8.2 Indigo Art Auctions shall not be liable for any damage or loss during transit of the Lot. Such losses must be covered by the Buyer as provided under Clause 7.4.

8.3 Indigo Art Auctions shall not be liable in case the Website has any technical problems, including for any failure or delay in executing the bids placed via the Website.

8.4 Indigo Art Auctions shall not be liable for the rejection of any bids received post the stipulated closing time of the bid. Indigo Art acknowledg-

es that there may be a lag period between the Bidder placing the bid and the same being received and registered by Indigo Art. Bidders are advised to safeguard against such lags in placing individual bids by updating their account with the relevant Proxy Bid

8.5 Indigo Art Auctions and any of its affiliates and (as applicable) their respective directors, officers, employees, representatives and advisors shall not be liable for any errors or omissions on the Website.

8.6 Indigo Art Auctions is not obligated to disclose to any person or entity the information or detail of any sale including the information of the Buyer or the past Ownership of the lot.

9. EXTENT OF BUYER'S LIABILITY

9.1 Securing the winning bid shall be deemed to result into an enforceable contract of sale between "Indigo Art Auctions" and the said Bidder in accordance with these Terms and Conditions of Sale.

9.2 All Lots offered in an Indigo Art Auctions are in its 'present/current condition' encompassing all existing faults and imperfections. Bidders are advised to inspect each Lot carefully before bidding.

9.3 The Buyer shall be liable for all the packing, insurance, shipping or handling charges in connection with the sale of the Lot.

9.4 The Buyer shall be liable for any duties or taxes in addition to the Final Purchase Price under Clause 6.2 in connection with the sale of the Lot.

9.5 All Lots classified as Antiquities or Art Treasures under the Antiquities and Art Treasures Act, 1972 are non-exportable and cannot be taken out of India. Any attempt to export such a work without the express permission of Archaeological Survey of India (ASI) shall entirely be at the Buyer's risk.

9.6 All Lots deemed to be a 'Notified Antiquity' under the Antiquities and Art Treasures Act, 1972 need to be registered with ASI. After such a Lot is sold at the auction, it is the Buyer's responsibility to intimate the ASI of such transfer.

10. GOVERNING LAW AND DISPUTE RESOLUTION

10.1 These Terms and Conditions of Sale shall be governed and interpreted by and construed in all respects in accordance with the Applicable Laws of India, as amended from time to time [without giving effect to its principles of conflict of laws].

10.2 Any dispute, claim or controversy whatsoever arising out of or in connection with or relating to these Terms and Conditions of Sale, including the existence, breach, termination or invalidity thereof ("**Dispute**"), shall first be attempted to be resolved by good faith negotiations between the respective senior executives of "Indigo Art Auctions" and the Bidder (each a "**Party**") who have the authority to settle such Dispute. Negotiations pursuant to this clause shall be requested by either Party by notice to the other Party in writing.

10.3 In the event that any Dispute is not resolved through negotiations in accordance with Clause 10.2 above within 14 (fourteen) days after one Party has served a written notice on the other Party requesting the commencement of negotiations, either Party may elect to refer and finally resolve such Dispute by arbitration, under the provisions of the Arbitration and Conciliation Act, 1996 or any statutory amendment or modification thereof. Such election, pursuant to this Clause, shall be made by either Party in writing.

10.4 Each of the Parties hereby acknowledges and agrees that its failure to participate in arbitration proceedings commenced pursuant to Clause 10.3 above in any respect or to comply with any request, order or direction of the arbitrator shall not preclude the arbitrator from proceeding with such arbitration and/or making a valid final award.

10.5 The seat and venue of the arbitration shall be Delhi. The arbitral tribunal shall consist of a sole arbitrator, appointed with the mutual consent

of both Parties. Courts in Delhi shall have exclusive jurisdiction in relation to any court proceedings, arising under, out of, or in relation to these Terms and Conditions of Sale. The law governing this arbitration agreement between the Parties shall be the Applicable Laws of India, as amended from time to time. The language of the arbitration shall be English.

10.6 The decision/ award of the arbitrator shall be made in writing and shall be final and binding on the Parties. The Parties shall submit to the arbitrator's award and the same shall be enforceable in any competent court of law.

10.7 The Parties agree that Clauses 10.1 to 10.6 are severable from the rest of these Terms and Conditions of Sale and shall remain valid and in effect even if these Terms and Conditions of Sale fail (wholly or in part) or are cancelled for any reason.

11. MISCELLANEOUS

11.1 Indigo Art Auctions can make changes to these Terms and Conditions of Sale from time to time without any prior notification. Bidders are advised to make themselves aware of the updated Terms and Conditions of Sale, if any before an Indigo Art Auctions.

11.2 Each and every obligation under these Terms and Conditions of Sale shall be treated as a separate obligation and shall be severally enforceable as such in the event of any obligation or obligations being or becoming unenforceable in whole or part. To the extent that any Clause of these Terms and Conditions of Sale are unenforceable, they shall be deemed to be deleted and any such deletion shall not affect the remainder of these Terms and Conditions of Sale not so deleted, provided the fundamental terms of these Terms and Conditions of Sale are not altered.

12. REFUND POLICY

12.1 Security Deposit - If there has been no acquisition during the auction a refund of the entire deposit amount is issued to the relevant account within 5 working days.

12.2 Security Deposit Adjustment - In case there has been an acquisition, the deposit amount will be adjusted with the total amount payable for the purchase.

12.3 Please note once a lot(s) has/have been acquired the refund policy is not applicable, furthermore there is no provision for cancelling the transaction.

FAQ

1: What is a Condition Report?

A: All Lot are dispatched in its 'present/current condition', furthermore the lots are sold and shipped in their respective original form, which includes any flaws or age oriented wear and tear. Indigo Art Auctions strongly urges all bidders to inspect the lots to their satisfaction and not be dependent on the illustrations and description stated in the catalogue, which may be deemed as Indigo Art Auctions opinionated statements in their truest form.

2: What are the various Modes to Bid?

A: Bidding Online:

All bidders can select and add the lots of their interest in 'Add to Watchlist' and place bids upon the relevant notification (in case they have been out bid in a lot that is being pursued).

B: Phone Bidding:

Indigo Art Auctions will provide Phone Bidding facility based on the availability of phone lines and available staff capacity. While bidding telephonically a team member will assist the bidder and place bids on their behalf, once we have received a confirmation.

For quality control reasons the calls may be recorded for future reference.

C: Written/Proxy Bids:

Bidders can place bids on lots of their interest by submitting the written bids form (available at the final section of the catalogue) or by updating their account online on Indigo Art Auctions website.

All form of written bids need to be communicated 24 hours prior to the auction's start time.

3: What are the applicable additional charges?

A: All post sales charges are borne by the buyer, this includes packaging, insurance, shipping and handling charges.

Shipping will be charged as per all the applicable parameters such as weight and distance.

Lot winners can arrange for their lots to be handled at their own discretion, however all required formalities and documentation must be completed prior to taking possession.

4: What are the various Duties & Taxes applicable?

A: All applicable Duties & Taxes are borne by the Buyer.

I: All sales in India will attract GST.

II: No GST applicable on International Sale.

III: Import Duties if applicable are specified explicitly in the description section.

5: Procedure in case goods/lots are damaged in transit?

A: Bidders are requested to inform Indigo Art Auctions about any damage incurred while the goods/lots are being shipped. Intimation about the same must be communicated within 2 days of taking custody of the goods/lots. Any grievances after the stipulated timeframe will not have any validation as per Indigo Art Auctions liability and will be considered as a null and void claim.

Please contact Indigo Art Auctions for any further clarification. info@indigoart.in

Indigo Art Auctions

AUCTION NOVEMBER 2022

Modern and Contemporary Art, Antiquarian Books and Engravings

November 9, 2022 at 7.30 pm

WRITTEN BID FORM

Indigo Art Auction

"I request Indigo Art, without legal obligation on its part, to bid on the Lots listed below, up to the maximum price I have specified. I agree that my bid will be treated as an offer and is subject to the terms and conditions listed in the catalogue and on www.indigoart.in I understand that Indigo Art is accepting written bids for the convenience of clients and I will not hold them liable for failure to record my bid. I understand that a Maximum Bid once recorded may not be cancelled."

Bidders are required to provide all invoicing details to Indigo Art prior to sale as no invoices will be changed after the sale and the bidder will be invoiced as registered with Indigo Art Auction.

To enter proxy bid(s) please sign the completed form and email to info@indigoart.in

Name _____

*Address: _____

*City: _____ *Pin _____ *Country: _____

*Tel: _____ (Mobile): _____

Email ID: _____

Please print clearly in capital letters, and specify if bids are in INR or USD.

*Information requested on this form is mandatory. Please mention the Lot Number and Description accurately.

Lot No.	Description	Maximum Bid Amount INR/USD

*Signature

DATE



INDIGO ART

www.indigoart.in