



**Modern and Contemporary Art,
Antiquarian Books and Engravings**

1st March 2023 at 7.00 pm







INDIGO ART

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ONLINE AUCTION

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

Bidding start ending at 7.00 pm Wednesday 1st March 2023

Lots 1- 158

VIEWING

Thursday 23rd to 27th February 2023

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

at

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AUCTION

Lots 1 - 158

Bidding start at 8.00 AM

Saturday 11th February 2023

Bidding start ending at 7.00 PM

Wednesday 1st March 2023

One of the Earliest, Large Sepia-tone Engraving on India

WILLIAM HODGES

1744–1797

A View of the Pass of Sicri Gully

Sepia tone engraving

1788

Image Size: 45 x 31 cm (17.7 x 12.2 inches)

Sheet Size: 52 x 37 cm (20.4 x 14.5 inches)

₹ 40,000-60,000

\$ 491-736

Drawn on the spot & engraved by W. Hodges, printed for the author and published by J. Grives, London, 27 April, 1788.

Condition - Fine

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 chiar oscuro 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 British colony. He arrived in Calcutta and under the patronage of Warren Hastings produced several deeply impressive paintings.



Earliest, Large Hand-colored Aquatints on India

WILLIAM HODGES

1744–1797

A View of the City of Benares

Hand colored aquatint engraving

1788

Image Size: 45 x 31 cm (17.7 x 12.2 inches)

Sheet Size: 52 x 37 cm (20.4 x 14.5 inches)

₹ 60,000-1,00,000

\$ 736-1,227

Drawn on the spot & engraved by W. Hodges, printed for the author and published by J. Grives, London, 27 April, 1788.

Condition - Fine

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 fledging 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.



‘A Definitive Event in Indian Colonial History: Cock Fight Match at Lucknow in 1786’**JOHANN ZOFFANY**

1733–1810

Colonel Mordaunt's Cock Match at Lucknow in the Province of Oude, in the Year 1786,
At which were present several High and Distinguished Personages

Large hand colored mezzotint

Published by Robert Sayer, Fleet Street, London, 1792

Plate size: 49.5 x 68 cm (19.5 x 27 inches)

Sheet size: 46 x 59 cm (18 x 23 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Large mezzotint of Johan Zoffany's famous painting depicting a cock match between Asad-uf-daula, Nawab Wazir of Oudh, and Colonel John Mordaunt (both stood in the centre gesturing to one another). Zoffany's painting was commissioned by Warren Hastings, 1st Governor-General of Bengal in 1784 and dispatched to him in England in 1788.

Asaf's court at Lucknow was extravagant, and this scene portrays several key figures of the court: Asaf's Swiss engineer Colonel Antoine Polier, the East India Company's Lucknow paymaster John Wombwell, the notorious French adventurer Claud Martin, and Zoffany himself alongside fellow artist Ozias Humphrey. After falling from favour in England, Zoffany moved to India and this picture demonstrates how he turned modified the style of 'conversation piece' with which he made his name, to his new surroundings. Framed.

Condition - Good





COLONEL MORDAUNT'S COCK MATCH.

Colonel Mordaunt in the Province of Oude, in the Year 1786, at which time he fought several fights and was victorious. Remington.

Johann Joseph Zoffany: (1733-1810)

Johann Joseph Zoffany was a German neoclassical painter who was active mainly in England, Italy and India. Zoffany was a master of what has been called the 'theatrical conversation piece', (The conversation piece was a relatively small, though not necessarily inexpensive, informal group portrait, often of a family group or a circle of friends. This genre developed in the Netherlands and France, and it became popular in Britain from about 1720.) Zoffany has been described by one critic as "the real creator and master of this genre"

Zoffany spent the years 1783 to early 1789 in India, where he painted portraits including the Governor-General of Bengal, Warren Hastings, and the Nawab Wazir of Oudh, Asaf-ud-Daula an altarpiece of the Last Supper (1787) for St John's Church of England, Calcutta; and a vibrant history painting, Colonel Mordaunt's Cock Fight (1784–86). William Dalrymple describes Zoffany as having been "the first and last Royal Academician to have become a cannibal.

**Earliest Known Hand-colored View of Bangalore,
South India, 1793**

R. H. COLEBROOKE

1762–1808

East View of Bangalore

Hand colored aquatint engraving

1793

Image Size: 36.5 x 50.5 cm (14.3 x 19.8 inches)

Sheet Size: 44.5 x 51.8 cm (17.5 x 20.3 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Large folio, Plate No. 1, Colebrooke, Lieutenant Robert Hyde and Engraved by Edy, J. W., Publisher by Edward Orme, London, 1793.

Condition - Good

R. H. Colebrooke: (1762-1808)

Colebrooke served in the 3rd Mysore War (1790-1792), surveying the route of the return march from Madras to Calcutta, 1791-1792. As part of this work he made drawings of Seringapatam, Bangalore and the topography of Mysore.

Born in Switzerland, Robert Colebrook arrived in India on 10 December 1778, on the East Indiaman 'Gatton'. He rose from the rank of ensign to become a lieutenant-colonel, serving with the 13th Bengal Native Infantry, 20th Bengal Native Infantry and the 22nd Bengal Native Infantry. During his military career. He served in the Survey Department from 1785, becoming Surveyor General of Bengal in 1788. He died of dysentery at Bhagulpur on 21 September 1808.





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An Early View in Karnataka, South India

R. H. COLEBROOKE

1762–1808

The Lake of Mooty Tallow near Seringapatam

Hand colored aquatint engraving

1793

Image Size: 36.5 x 50.7 cm (14.3 x 19.9 inches)

Sheet Size: 44.8 x 58.3 cm (17.8 x 22.9 inches)

₹ 80,000-1,20,000

\$ 982-1,473

Large folio, Plate No. 2, Colebrooke, Lieutenant Robert Hyde and Engraved by Edy, J. W., Publisher by Edward Orme London 1793.

Condition - Fine

Large Hand-colored Aquatint View of the River Ganges in Patna from Daniells Oriental Scenery, First Edition

THOMAS AND WILLIAM DANIELL

Part of the City Patna, on the River Ganges

Large hand colored aquatint engraving
1795

Image size: 43 x 59.6 cm (16.9 x 23.4 inches)

Sheet size: 49 x 64.2 cm (19.2 x 25.2 inches)

Mount size: 72 x 85 cm (28.3 x 33.4 inches)

Elephant Folio

₹ 1,50,000-2,00,000

\$ 1,841-2,455

First Edition, Plate No. X. from Part 1 'Oriental Scenery' by Thomas & William Daniell, colored by hand on thick wove paper, Paper water marked 'J Whatman 1794', Published by Robert Bowyer at The Historic Gallery, Pall Mal, London, 1795.
Mounted.

Condition - Upper left corner is damage, Else fine



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 The Cotsea Bagh (Part of the Red Fort, Delhi) from Daniells Oriental Scenery, First Edition

THOMAS AND WILLIAM DANIELL

North East View of the Cotsea Bhaug on the River Jumna, Delhi

Large hand colored aquatint engraving

1795

Image size: 43 x 59.4 cm (16.9 x 23.3 inches)

Sheet size: 48.6 x 62 cm (19.1 x 24.4 inches)

Mount size: 72.3 x 85 cm (28.4 x 33.4 inches)

Elephant Folio

₹ 4,00,000-8,00,000

\$ 4,910-9,821

First Edition, Plate No. III. from Part 1 'Oriental Scenery' by Thomas & William Daniell, colored by hand on thick wove paper, Paper water marked 'J Whatman 1794', Published by Robert Bowyer at The Historic Gallery, Pall Mal, London, 1795.

Mounted.

Condition - Excellent



Large Hand-colored Aquatint View of the Fort of Allahabad from Daniells Oriental Scenery, First Edition

THOMAS AND WILLIAM DANIELL

Part of the Palace in the Fort of Allahabad

Large hand colored aquatint engraving

1795

Image size: 42.8 x 59.5 cm (16.8 x 23.4 inches)

Sheet size: 53.3 x 73.5 cm (20.9 x 28.9 inches)

Mount size: 72.3 x 85 cm (28.4 x 33.4 inches)

Elephant Folio

₹ 2,00,000-4,00,000

\$ 2,455-4,910

First Edition, Plate No. VIII. from Part 1 'Oriental Scenery' by Thomas & William Daniell, colored by hand on J Whatman thick wove paper, Paper water marked 'J Whatman 1794', Published by Robert Bowyer at The Historic Gallery, Pall Mal, London, 1795.

Mounted.

Condition - Fine



Large Hand-colored Aquatint View of A Temple from Daniells Oriental Scenery, First Edition**THOMAS AND WILLIAM DANIELL**

An Hindoo Temple at Deo in Bahar

Large hand colored aquatint engraving

1800

Image Size: 43.4 x 59.6 cm (17.5 x 23.5 inches)

Sheet Size: 53.5 x 73.6 cm (21.2 x 29 inches)

Elephant Folio

₹ 2,00,000-4,00,000

\$ 2,455-4,910

First Edition, Plate No. V. from Part 6 of 'Oriental Scenery' by Thomas & William Daniell colored by hand on thick J Whatman wove paper, water marked: J. Whatman 1794, Published by Thomas Daniell, London, 1800.

Condition - Excellent



**Large Hand-colored Aquatint View of old Calcutta,
Hoogly River from Daniells Oriental Scenery, First
Edition**

THOMAS AND WILLIAM DANIELL

Near Bandell on the River Hoogly

Large hand colored aquatint engraving

1804

Image size: 42.4 x 59.5 cm (16.6 x 23.4 inches)

Sheet size: 46.9 x 61.9 cm (18.4 x 24.3 inches)

Mount size: 65.2 x 78.2 cm (25.6 x 30.7 inches)

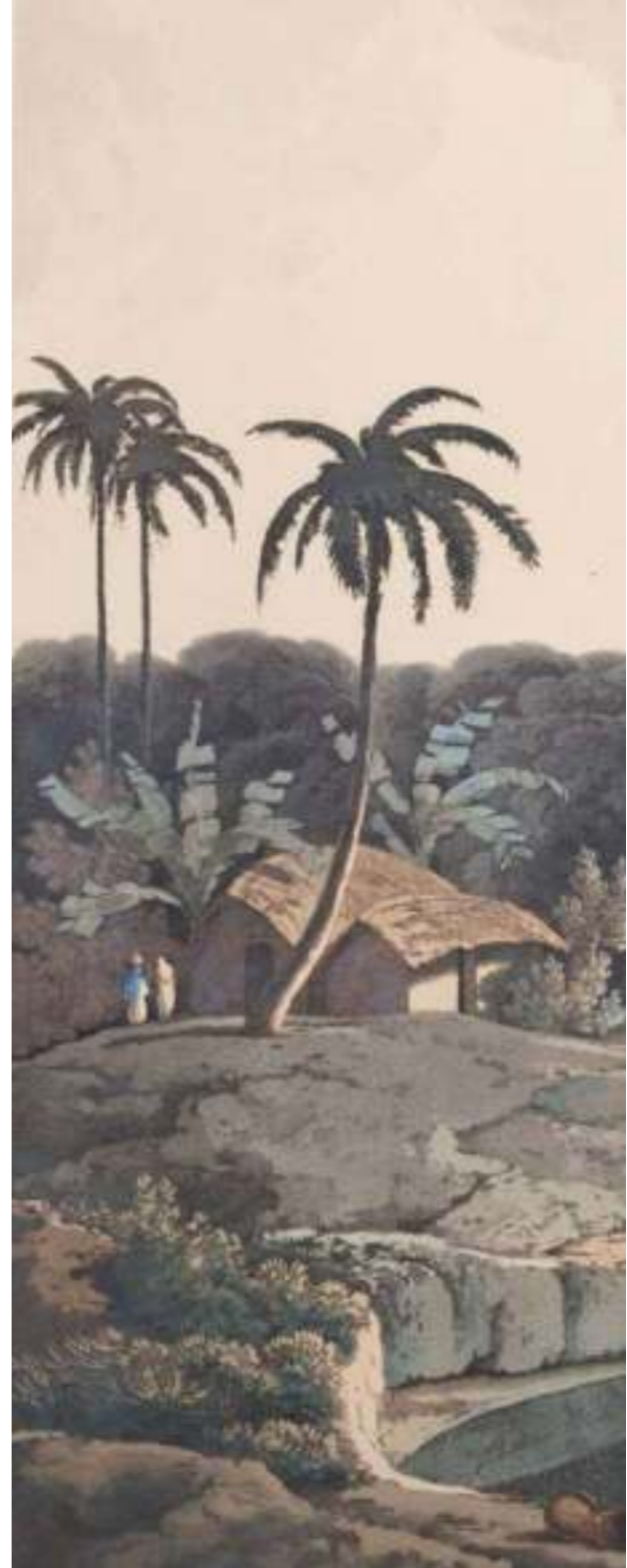
Elephant Folio

₹ 2,00,000-4,00,000

\$ 2,455-4,910

First Edition, Plate No. VIII. from Part 4 'Oriental Scenery'
by Thomas & William Daniell, colored by hand on thick J
Whatman wove paper, Paper water marked 'J Whatman 1802',
Published by Thomas Daniell, London, 1804.
Mounted.

Condition - Excellent





WILLIAM DANIELL

1769-1837

Six Beautiful Animal Study in Steel Engravings

Black & white engravings

1834

Image size: 19.5 x 12.5 cm (7.6 x 4.9 inches)

Mount size: 22 x 28.4 cm (8.7 x 11.2 inches)

₹ 10,000-20,000

\$ 122-245

1 - The Rhinoceros

2 - On the Island of Elephanta

3 - The Monkey and Cranes

4 - The Braminee Bull

5 - Boa constrictor & boats crew

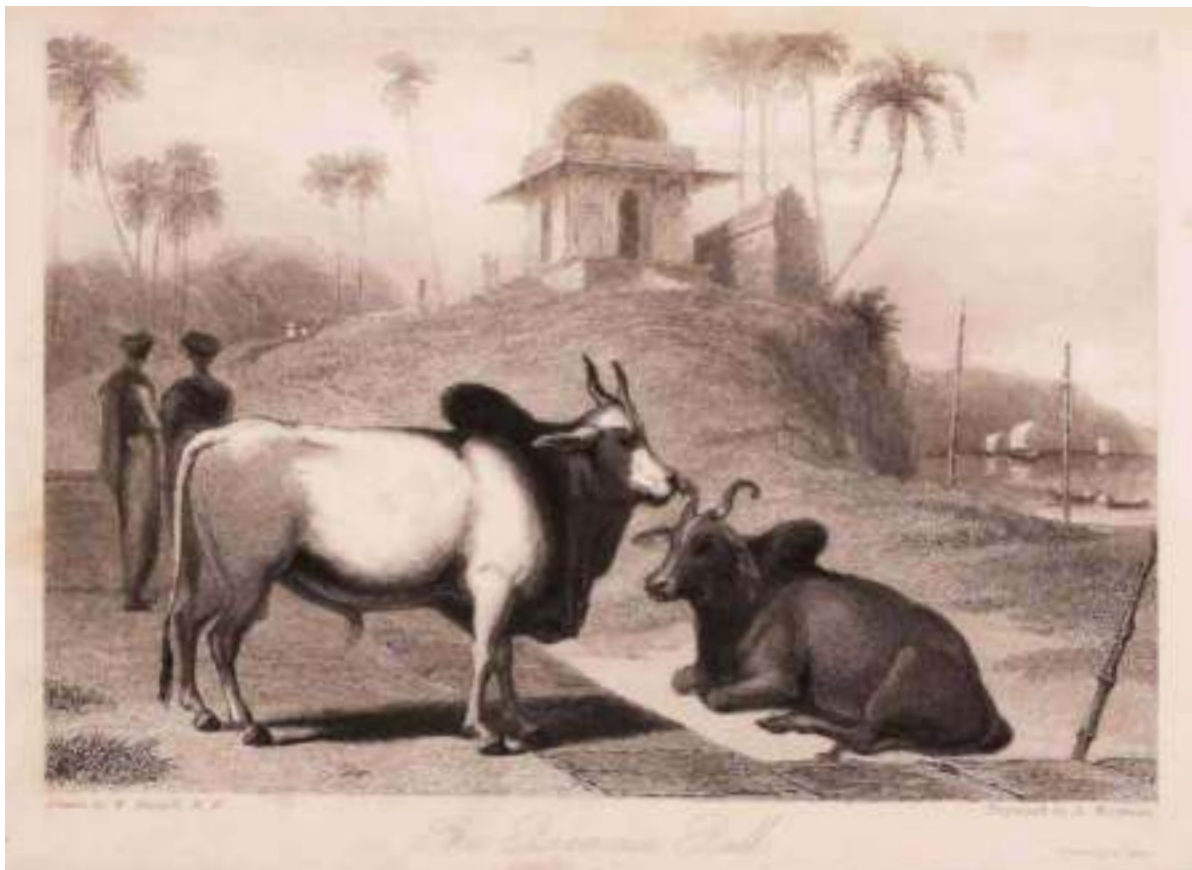
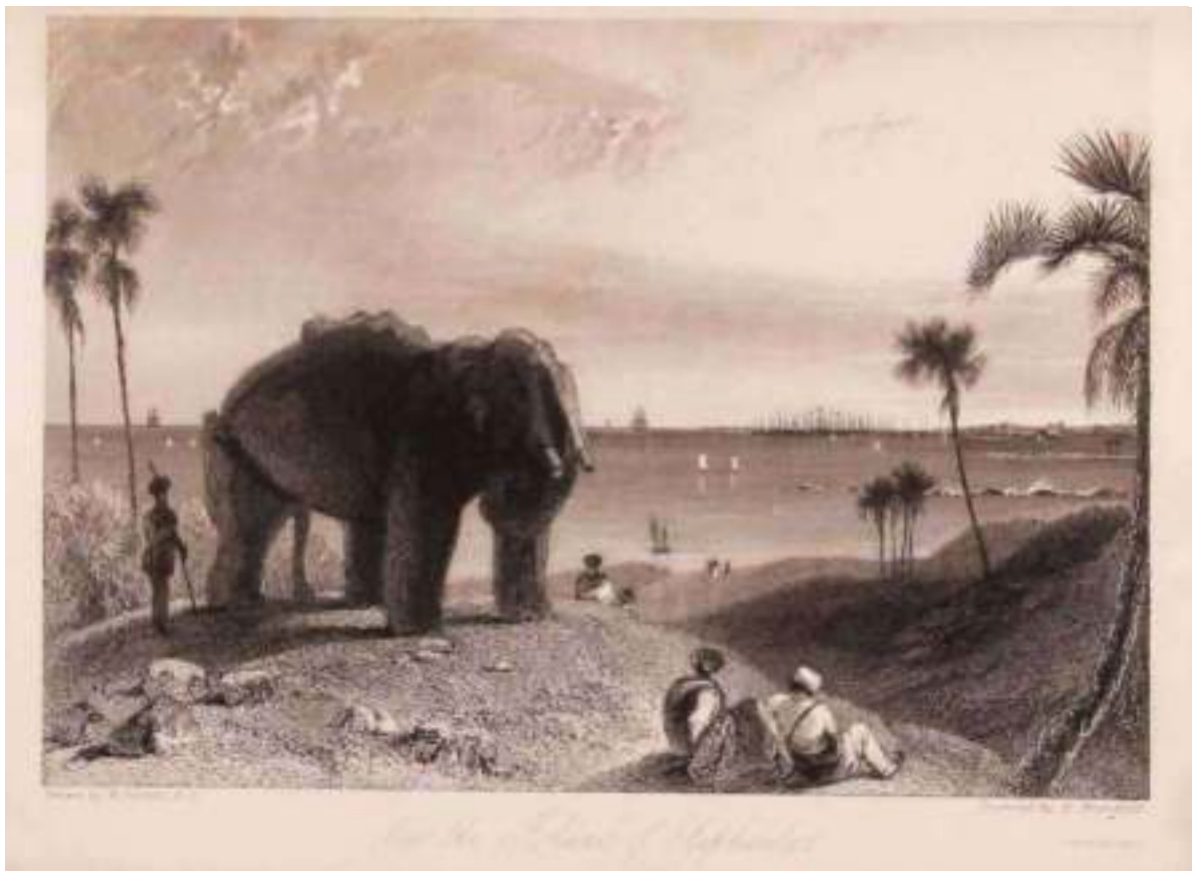
6 - The Yak of Thibet

Black & white engraving's, London, 1834.

Mounted.

Condition - Good





A Set of Four Prints Portraying Women

F. B. SOLVYN

1760-1824

Portraits of Women

Hand colored etchings from Solvyn's Calcutta edition which was published in Calcutta in 1796.

Print Size: 32 x 40 cm (12.5 x 15.7 inches)

Mount Size: 41 x 53 cm (16.1 x 20.8 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

1 - A Woman of Distinction

2 - A Polye

3 - A Ramjunny

4 - A Hedgra

Mounted.

Condition - Good

Frans Balthazar Solvyns: (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.





Life in Bengal in 18th Century

F. B. SOLVYN

1760-1824

Set of Four Early Views of life in Bengal

Hand colored etchings from Solvyn's extremely rare Calcutta first edition which was published in Calcutta in 1796.

Print Size: 36 x 50.8 cm (14.1 x 20 inches)

Mount Size: 45.3 x 56.9 cm (17.8 x 22.4 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

1 - A Dingee

2 - A Dole Jatra

3 - A J'Huppaun

4 - A School

Mounted.

Condition - Good





Beautiful Depiction of Marriage Ceremony in 18th Century Bengal

F. B. SOLVYN

1760-1824

Behayo (Marriage)

Hand colored etching from Solvyn's, Paris edition which was published in Paris in 1808.

Image size: 34 x 47.5 cm (13.3 x 18.7 inches)

Sheet size: 56 x 77.7 cm (22 x 30.5 inches)

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Condition - Excellent



Depiction of Various Forms of Tapasya (Meditation) in 18th Century Bengal

F. B. SOLVYN

1760-1824

Oudoubahous

Original hand colored etching from Solvyn's, Paris edition which was published in Paris in 1808.

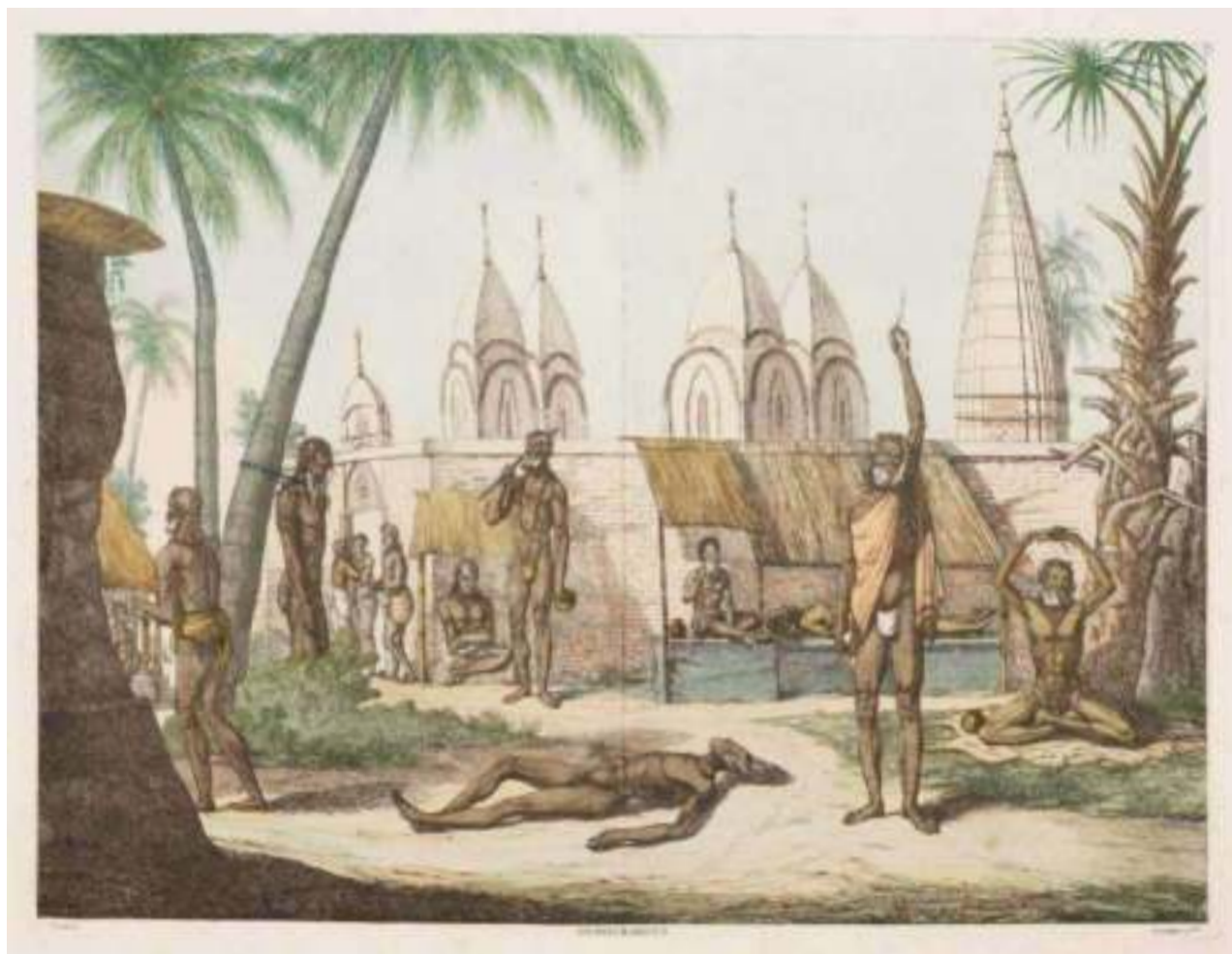
Image size: 34 x 47.5 cm (13.3 x 18.7 inches)

Sheet size: 56.5 x 77.4 cm (22.2 x 30.4 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Condition - Excellent



Beautiful Early 19th Century View of Fort at Mathura on River Jamuna**EDWARD ORME & DANIELL**

1775-1848

Multura Fort

Hand colored aquatint engraving

1803

Image size: 29.8 x 42.5 cm (11.7 x 16.7 inches)

Sheet Size: 48.8 x 56.9 cm (19.2 x 22.4 inches)

Mount Size: 54.5 x 60.6 cm (21.4 x 23.8 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Plate 20 From 'Twenty four Views in Indostan' by William Orme, Based on a picture by Frances Swaine Bard this composition depicts the river Yamuna, as it flows past the fort at Mathura, also known as the Kans Qila.

Colonel Ward Print, W. Orme Delin, Published & Sold by Edward Orme, Printseller to his Majesty & the Royal Family, 5 New Bond St. London, Jan. 1, 1803.

Mounted.

Condition - Excellent



Landscape with Pagoda**EDWARD ORME & DANIELL**

1775-1848

A Pagoda

Hand colored aquatint engraving

1804

Image size: 42.7 x 29.4 cm (16.8 x 11.5 inches)

Sheet size: 57.5 x 41.8 cm (22.6 x 16.4 inches)

Mount size: 60.7 x 48.8 cm (23.8 x 19.2 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

From 'Twenty four Views in Indostan' by William Orme, based on a picture by Frances Swaine Bard this composition depicts a Pagoda in Gaur or ancient city of Chandraketugarh. Daniell Pinxt, J.C. Stadler aquatints published & sold by Edward Orme, Printseller to his Majesty 59 new bond St. London, July 30, 1804. Mounted.

Condition - Excellent



Early Hand-colored Lithographic View of Himalayas**PRINCE F. W. WALDEMAR**

1817-1849

Tancote

Hand colored lithograph

1846

Image Size: 21.8 x 31.2 cm (8.5 x 12.2 inches)

Sheet Size: 33.7 x 43.8 cm (13.2 x 17.2 inches)

₹ 30,000-45,000

\$ 368-552

Very rare hand-color lithographic print from a deluxe edition copy of book titled 'Zur Erinnerung an die Reise des Prinzen Waldemar von preussen nach Indien in den Jahren 1844-1846'.

Condition - Good

**Friedrich Wilhelm Waldemar:
(1817-1849)**

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.



Early Hand-colored Lithographic View of Himalayas

PRINCE F. W. WALDEMAR

1817-1849

Pattehvon Bimpaddi

Hand colored lithograph

1853

Image Size: 22.4 x 32.2 cm (8.8 x 12.6 inches)

Sheet Size: 33.1 x 41.3 cm (13 x 16.2 inches)

₹ 30,000-50,000

\$ 368-613

Very rare hand-color lithographic print from a deluxe edition copy of book titled 'Zur Erinnerung an die Reise des Prinzen Waldemar von preussen nach Indien in den Jahren 1844-1846'.

Condition - Good

Which was published after the death of the Prince Waldemar at the expense of King Friedrich Wilhelm IV in only small numbers, The magnificent plates of the book were drawn and lithographed by Bellermann, Tempeltei and Klaus after the original sketches of the Prince. - With views of Aden, Benares, Candy, Delhi, Cairo, Himalyas, Kathmandu, Madras, Corfu, Lahore, Patna, Trieste, etc. as well as numerous landscapes from the Himalayas (including the double-page panorama), natives, hunting and battle scenes. - Describes the journey of the Prince of the Orient, India and Ceylon, and climbing the Himalayas and the Anglo-Indian war against the Sikhs in 1846.



LUIGI MAYER

1755-1803

Ruins in the Castle of Cairo, Near Joseph's Hall

Hand colored aquatint engraving

1802

Image size: 29.8 x 38 cm (11.7 x 14.9 inches)

Mount size: 42 x 50.8 cm (16.5 x 20 inches)

₹ 20,000-40,000

\$ 245-491

Hand-colored Aquatint Engraving, Published by R. Bowyer Hifteric gallery, pall mall, London, 1802.
Mounted.

Condition - Good



An Early 19th Century View of A Mosque in the Hills, Salem, Tamil Nadu

JAMES HUNTER

1755-1792

A View in the Barrah Mauhl

Hand colored aquatint engraving

1804

Image size: 33 x 27 cm (12.9 x 10.6 inches)

Sheet size: 51 x 40 cm (20 x 15.7 inches)

₹ 30,000-50,000

\$ 368-613

First Edition, Plate 35 from 'Picturesque Senery in the Kingdom of Mysore' by James Hunter Based on a picture by Hunter depicting hills north-east of Salem in Tamil Nadu.

This area was konwn as Barrah Mauhal by Britisher but this name is no longer used Into the lower level of the hills a Mosque can we seen, Edward Orme, Paper watermarked E & P 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.



**One of the Earliest View of the Mosque
at Seringapatam, Karnataka**

JAMES HUNTER

1755-1792

**Music Gallery at the Entrance of The
Mosque Seringapatam**

Hand colored aquatint engraving

1804

Size: 33 x 27 cm (12.9 x 10.6 inches)

₹ 35,000-60,000

\$ 429-736

First Edition, Hand colored aquatint engraving from a book titled 'Picturesque Scenery in the Kingdom of Mysore from forty drawings taken on the spot', Edward Orme, London, 1804.

Condition - Excellent





One of the Earliest View of Bankipore

JAMES HUNTER

1755-1792

A House at Bankipore, The Residence of William Hunter

Hand colored aquatint engraving

1804

Image size: 33 x 27 cm (12.9 x 10.6 inches)

Sheet size: 51 x 40 cm (20 x 15.7 inches)

₹ 30,000-60,000

\$ 368-736

First Edition, Plate no. 40 from a book titled 'Picturesque Scenery in the Kingdom of Mysore from forty drawings taken on the spot', Paper watermarked E & P 1804 Edward Orme, London, 1804.

Condition - Fine



One of the Earliest View of Conjeveram, South India**JAMES HUNTER**

1755-1792

A View from The Royal, Artillery Encampment, Conjeveram

Hand colored aquatint engraving

1804

Image size: 33 x 27 cm (12.9 x 10.6 inches)

Sheet size: 51 x 40 cm (20 x 15.7 inches)

₹ 35,000-60,000

\$ 429-736

First Edition, Plate no. 36 from a book titled 'Picturesque Scenery in the Kingdom of Mysore from forty drawings taken on the spot', Paper watermarked E & P 1804, Edward Orme, London, 1804.

Condition - Good



Large, Early 19th Century Hand-colored Aquatint View of Fort at Jaunpur

HENRY SALT

1780–1827

Ruins of the Fort at Juanpore at the River Goomtee

Hand colored aquatint engraving

1809

Image size: 41.4 x 59.5 cm (16.2 x 23.4 inches)

Sheet size: 53.9 x 73.6 cm (21.2 x 28.9 inches)

Mount size: 72.2 x 85.1 cm (28.4 x 33.5 inches)

₹ 1,50,000-3,00,000

\$ 1,841-3,683

Plate No. V. from book titled 'Twenty-Four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia, & Egypt' Drawn by Henry Salt, Engraved by Robert Havell, Published by W. Miller, London, 1809.

Mounted.

Condition - Fine

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.



Large, Early 19th Century Hand-colored Aquatint View of Great Temple at Tanjore**HENRY SALT**

1780–1827

Pagoda at Tanjore

Hand colored aquatint engraving

1809

Image size: 41.5 x 59 cm (16.3 x 23.2 inches)

Sheet Size: 50.2 x 68.7 cm (19.7 x 27 inches)

Mount Size: 72.1 x 85 cm (28.3 x 33.4 inches)

₹ 2,50,000-5,00,000

\$ 3,069-6,138

Plate No. X. from book titled 'Twenty-Four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia, & Egypt' Drawn by Henry Salt, Engraved by Robert Havell, Watermak. J. Whatman 1817, Published by W. Miller, London, 1809.

Mounted.

Condition - Excellent



The Chetzin Calat in the Tigray Region of Present Day Ethiopia**HENRY SALT**

1780–1827

The Vale of Calaat

Hand colored aquatint engraving

1809

Image size: 42 x 59.5 cm (16.5 x 23.4 inches)

Sheet size: 54.8 x 68.5 cm (21.5 x 26.9 inches)

Mount size: 72.3 x 85 cm (28.4 x 33.4 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Plate No. XXII. from book titled 'Twenty-Four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia, & Egypt' Drawn by Henry Salt, Engraved by Robert Havell, Published by W. Miller, London, 1809.

Mounted.

Condition - Good





28

Large, Early 19th Century Hand-colored Aquatint View of Poona with River in the Foreground

HENRY SALT

1780–1827

Poonah

Hand colored aquatint engraving

1809

Image size: 41.9 x 59.7 cm (16.4 x 23.5 inches)

Sheet size: 50 x 69.6 cm (19.6 x 27.4 inches)

Mount size: 72.2 x 85.3 cm (28.4 x 33.5 inches)

Elephant Folio

₹ 2,50,000-5,00,000

\$ 3,069-6,138

Plate No. XIII. from book titled 'Twenty-Four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia, & Egypt' Drawn by Henry Salt, Engraved by Robert Havell, Watermark 'J Whatman 1810', Published by W. Miller, London, 1809.

Mounted.

Condition - Good

Earliest, Hand-colored Aquatint View of Himalayas

JAMES BAILLIE FRASER

1783–1856

Fort of Raeengurh

Hand colored aquatint engraving

1820

Image size: 42.5 x 59.5 cm (16.7 x 23.4 inches)

Sheet size: 48 x 60.4 cm (18.8 x 23.7 inches)

Mount size: 72 x 85 cm (28.3 x 33.4 inches)

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Plate No. IX. from 'Views of Himala Mountains' by J.B. Fraser, Engraved by Robert Havell, Published by Rodwell and Martin, London, 1820.

Mounted.

Condition - Good

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 Aquatint View of Himalayas**JAMES BAILLIE FRASER**

1783–1856

Village of Shai

Original hand colored aquatint engraving

1820

Image size: 42.5 x 58.8 cm (16.7 x 23 inches)

Sheet size: 49 x 65.1 cm (19.2 x 25.6 inches)

Mount size: 70.7 x 82 cm (27.8 x 32.2 inches)

Elephant Folio

₹ 2,00,000-4,00,000

\$ 2,455-4,910

First Edition, Plate No. XVI. from 'Views of Himala Mountains' by J.B. Fraser on wove paper, Colored by hand, Engraved by Robert Havell, Paper water marked 'Wise & Co 1820', Published by Rodwell and Martin, London, 1820.

Mounted.

Condition - Good



Finest & Earliest, Hand-colored Aquatint View of Himalayas**JAMES BAILLIE FRASER**

1783–1856

The Junction of the Touse and Pabur

Large hand colored aquatint engraving

1820

Image size: 42.2 x 59.2 cm (16.6 x 23.3 inches)

Sheet size: 49.3 x 67.3 cm (19.4 x 26.4 inches)

Mount size: 72 x 85 cm (28.3 x 33.4 inches)

₹ 2,00,000-4,00,000

\$ 2,455-4,910

First Edition, Plate No. XVII. from 'Views of Himala Mountains' by J.B. Fraser on wove paper, Colored by hand, Engraved by Robert Havell, Paper water marked J Whatman, Turkey Mill 1815, Published by Rodwell and Martin, London, 1820.

Mounted.

Condition - Good



Finest Hand-colored Lithographic Portrait of a Head Servant at Governor House, Calcutta

EMILY EDEN

1797-1869

Dhulloo. Jemadar or Head Servant

Hand colored lithograph

1844

Image size: 26.7 x 17.5 cm (10.5 x 6.8 inches)

Sheet Size: 31.6 x 24.5 (12.4 x 9.6 inches)

₹ 60,000-90,000

\$ 736-1,104

In Emily Eden words, 'They are jemadar or head servants working under the British in the government house Calcutta', Hand colored lithograph, Tipped on card, deluxe edition, Published by J. Dickson & Son, London, 1844.

Condition - Fine

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.



**Finest Hand-colored Lithographic
Portrait of a Converted Hindoo**

EMILY EDEN

1797-1869

Annan Messee, A Converted Hindoo

Hand colored lithograph

1844

Image Size: 27.1 x 20 cm (10.6 x 7.8 inches)

Sheet Size: 35.5 x 26 cm (13.9 x 10.2 inches)

₹ 60,000-90,000

\$ 736-1,104

Emily Edan described the figure of Anand Masih as follows Anund Musseeh is a man of considerable notoriety and interest in the Upper Provinces of Bengal.

He is a native convert to Christianity, who was brought to renounce the Hindoo faith by the argument of a British clergyman at the station of Meerut. He now labours as a preacher among his countrymen, and is a man of remarkable suavity and prepossessing address of elocution. The word 'Musseeh' which he has adopted in his new name, is an Arabic one, identical with the 'Messiah' of our Bibles', tipped on card, deluxe edition, Published by J. Dickson & Son, London, 1844.

Condition - Excellent



Finest Hand-colored Lithographic Group of Tibetan Tartars

EMILY EDEN

1797-1869

Group of Tibetan Tartars

Hand colored lithograph

1844

Plate size: 37 x 28 cm (14.5 x 11 inch)

Mount size: 49 x 35.8 cm (19.2 x 14 inch)

₹ 2,00,000-4,00,000

\$ 2,455-4,910

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

Condition - Excellent



**An Engraving Showing the Tent
Pugging Sport in India**

MISS ELIZBETH THOMPSON

1846-1933

**Missed ! An Engraving Showing the
Tent Pugging Sport in India**

Hand colored aquatint

1846

Size: 65 x 55 cm (25.5 x 21.6 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

A Bengal Lancer of the game of Tent
pegging- Facsimile of a Watercolor Sketch
by Miss E. Thompson, Supplement to The
Graphic christmas, 1875.

Condition - Good



A Hand-colored Engraving Showing the Scene from Anglo-Sikh War**HENRY MARTENS**

1602-1680

A Sikh War Engraving, Charge of H.M. 14th Light Dragoons at the Battle of Ramnuggur

Hand colored aquatint engraving

1851

Size: 71 x 55 cm (28 x 22 inches)

Signed in English bottom right

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Hand colored aquatint engraving by J Harris after H Martens, Published by Rudolph Ackermann, 26 January 1851. During the 2nd Sikh War (1848-1849): The Battle of Ramnagar was fought on the banks of the River Chenab in between British and Sikh forces. The British were led by Sir Hugh Gough, while the Sikhs were led by Sher Singh Attariwalla, During the battle Gough ordered the 14th Light Dragoons and the 5th Bengal Light Cavalry to attack the Sikh cavalry. They drove back the Sikhs but then came under heavy artillery fire and were forced to retire. Framed.

Condition - Excellent





37

An Hand-colored Engraving Showing the Scene from Anglo-Sikh War

HENRY MARTENS

1602-1680

A Sikh War Engraving, The Storming of Mooltan

Hand colored aquatint engraving

1851

Size: 85 x 64 cm (33.5 x 25.5 inches)

₹ 2,00,000-4,00,000

\$ 2,455-4,910

The Siege of Multan began on 19 April 1848 and lasted until 22 January 1849, and saw fighting around Multan (in present-day Pakistan) between the British East India Company and the Sikh Empire. It began with a rebellion against a ruler imposed by the East India Company which precipitated the Second Anglo-Sikh War and ended when the last defenders of the city surrendered to British forces.

Framed.

Condition - Excellent

A Set of Four Original 19th Century Hand-colored Lithographs View of Game in India**A. W. PHILLIPS****Four Mesmerizing Shikar Hand Colored Lithographs**

Hand colored lithographs

1851

Image size: 71 x 53 cm (28 x 21 inches)

Frame size: 137 x 78 cm (54 x 31 inches)

₹ 6,00,000-10,00,000

\$ 7,366-12,277

1 - The Jungle Side, The Boar breaking

2 - The Early Repast

3 - The Wounded Boar, Charging

4 - The Death of the Boar

Painted by A. W. Phillips, Day & Son, Lithographer to the Queen, Published by J. Watson, Vere street, Oxford street, London, June 4, 1851.

Framed.

Condition - Excellent





Army Medal Presentation

**MRS. COLONEL MIGNON,
AFTER THOMAS STUDDERT**

The Presentation of the Medals
and Clasps to the Bombay
Fusiliers

Hand colored etching with aquatint

1853

Size: 91 x 71 cm (36 x 28 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Outdoor scene from parade-ground,
Fusiliers fill foreground to background
left to center, Mrs Mignon sits at a table to
the middle-ground right, Buildings to the
background-left, Publisher: Ackermann,
Bombay, 1853.

Framed.

Condition - Excellent





The first General Order, K.P. 1857, in consequence of the Bombay Fusiliers being of the rank.
THE PRESENTATION OF THE MEDALS AND CLASPS TO THE BOMBAY FUSILIERS.
By Major-General Murray at Poona, on the 25th day of February 1857.
As originally painted by the artist and published by Messrs. H. & A. Colver, 101, Strand St.

A Pair of an Early 19th Century Semi-humorous Hand-colored Aquatint View of British Officer's Life During the Early Days of British Rule in India

C. HUNT

1803-1877

Madras Embarking

Hand colored aquatint

1856

Image Size: 51 x 37 cm (20 x 14.5 inches)

Sheet Size: 57 x 44 cm (22.4 x 17.3 inches)

₹ 1,50,000-2,50,000

\$ 1,841-3,069

One of a pair of semi-humorous color aquatints by C. Hunt after East; British civilian men and women and naval and military personnel landing from whale boats on beach near quay and buildings, with assistance of native sailors, bearers, etc., Publisher: Ackermann.

Framed.

Condition - Good





41

A Pair of an Early 19th Century Semi-humorous Hand-colored Aquatint View of British Officer's Life During the Early Days of British Rule in India

C. HUNT

1803-1877

Madras Landing

Hand colored aquatint

1856

Image Size: 51 x 37 cm (20 x 14.5 inches)

Sheet Size: 57 x 44 cm (22.4 x 17.3 inches)

₹ 1,50,000-2,50,000

\$ 1,841-3,069

One of a pair of semi-humorous color aquatints by C. Hunt after East British civilian men and women and naval and military personnel landing from whale boats on beach near quay and buildings with assistance of native sailors, bearers, etc., Publisher: Ackerman.

Framed.

Condition - Good

A 19th Century Hand-colored Cartoon taking Pun at British Prime Minister Gladstones Liberal Policy towards Russia

TOM MERRY

1852-1902

India Suitable for a Russian Emperor

Hand colored lithograph

Image Size: 50.7 x 32.5 cm (19.9 x 12.7 inches)

Frame Size: 54.9 x 37.1 cm (21.6 x 14.6 inches)

Signed in English bottom left

₹ 40,000-60,000

\$ 491-736

An auction at which British dominions are sold, according to proposed Liberal reforms; India being sold at auction to a Russian man. Colour lithograph by Tom Merry, 31 October 1891.

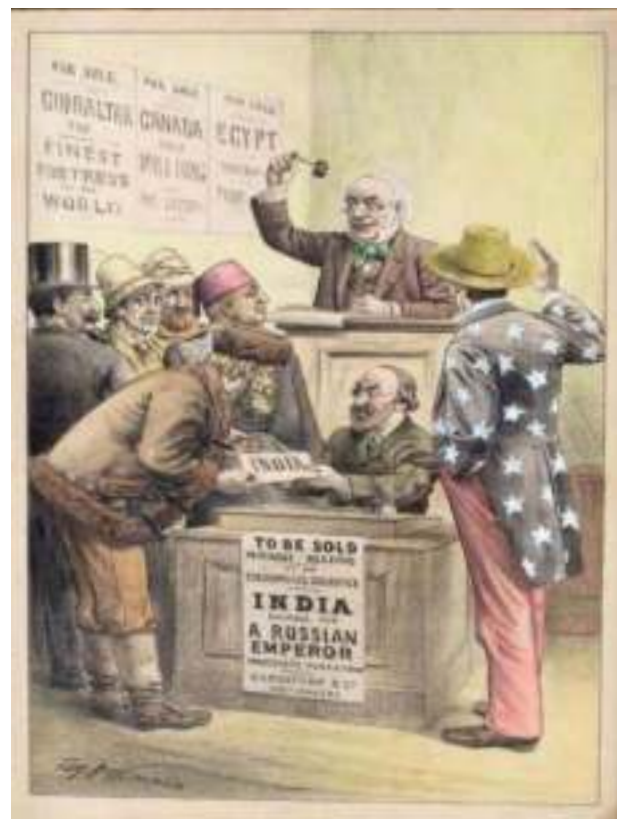
The auctioneer is Gladstone, and his clerk sitting below him is Sir William Harcourt. Men representing Gibraltar, Canada and Egypt wait to be sold. The bidders include a Frenchman (?) on the left, an American on the right, and the Russian buyer of India in the middle

One print in a series on the proposed Newcastle Programme, a “radical programme” put forward by the National Liberal Federation in Great Britain, led by Joseph Chamberlain, involving Home Rule for Ireland, reform of the House of Lords, and other measures. The series envisages disastrous results in the event of the programme being implemented.

Printed and published by the Publishing Company Limited, October 31st, 1891.

Framed.

Condition - Excellent



Tom Merry

A 19th Century Hand-colored Cartoon taking Pun at British Prime Minister Gladstones Liberal Policy

TOM MERRY

1852-1902

O! What a Surprise! with Apologies to the Barrister

Hand colored lithograph

Image Size: 45.2 x 29 cm (17.7 x 11.4 inches)

Frame Size: 56.5 x 38.7 cm (22.2 x 15.2 inches)

Signed in English bottom right

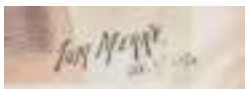
₹ 40,000-60,000

\$ 491-736

One print in a series, taking pun on the proposed Newcastle Programme, a “radical programme” put forward by the National Liberal Federation in Great Britain, led by Joseph Chamberlain, involving Home Rule for Ireland, reform of the House of Lords, and other measures. The series envisages disastrous results in the event of the programme being implemented.

Printed and published by the Publishing Company Limited, October 31st, 1891.
Framed.

Condition - Excellent



A Sikh Raja with Attendants

WILLIAM CARPENTER

1818–1899

Rajah Jowaher Singh and Attendants

Chromolithograph

1858

Image size: 26.7 x 41 cm (10.5 x 16.1 inches)

Mount size: 38.8 x 51.2 cm (15.2 x 20.1 inches)

₹ 40,000-80,000

\$ 491-982

Rajah Jowaher Singh and Attendants, After W. Carpenter, Published by Illustrated London News 1858.
Mounted.

Condition - Fine



First Edition of Early Printed Book on Indian History

THOMAS MAURICE

1754-1824

The History of Hindostan

Printed book

1795-98

Size: 25.4 x 20.3 cm (10 x 7.9 inch)

₹ 1,50,000-2,00,000

\$ 1,841-2,455

First Edition, 4to, Vol. I - 577(i) pp, Vol. II - xix, (iii), 705,(iii) pp, Contemporary half leather over marbled boards, recently rebacked.

Thomas Maurice (1754-1824) published numerous works on the religion of India. After he had completed his extensive 'Indian Antiquities' he traced Indian history back to its classical origins. Volume I mainly gives ancient astronomical details from the Hindoo, Hebraic, Phoenician, Egyptian and Greek systems, covering the period between the creation and the flood. Volume II contains the Sanskrit and classical history of India. The imaginative curious plates are showing the Indian Deities (incarnations of Veeshnu, Creeshna etc.) but also the ancient zodiac from Egypt, oriental zodiac, the 28 Hindoo lunar mansions. The plates are mainly facsimiles of the mythological designs and as Maurice says in his advertisement 'Absurd as some of them may appear to an European eye, it appeared still more absurd attempt to make any alterations in them', Title in gilt on spine. Printed by W. Bulmer and Co. Cleveland Row, St. James's, for The Author; and Sold by R. Faulder.

Condition - Fine



Historical Account of British India in Decorative Binding

HUGH MURRAY

1789–1845

Historical and Descriptive Account of British India

Printed book

1843

Size: 17 x 11 cm (6.6 x 4.3 inches)

₹ 40,000-60,000

\$ 491-736

From, The Most Remote Period to the Conclusion of the Afghan War.

Fourth Edition, 8vo, 3 Vols. Vol. 1, pp 388, 10 plates, Vol. 2, pp 516, Vol. 3, pp 412. Contemporary cloth gilt with title in gilt on spine and decoration in gilt on front covers, book plate of Robert Cassels, Published by Oliver & Boyd, Tweeddale Court, London, 1843.

Condition - A fine set of all three vols in fine binding & very good provenance.



First Edition Book on Indian Mutiny

R. MONTGOMERY MARTIN

The Indian Empire Illustrated

Printed book

Circa 1858s

Size: 28.5 x 19.6 cm (11.2 x 7.7 inches)

₹ 1,00,000-2,00,000

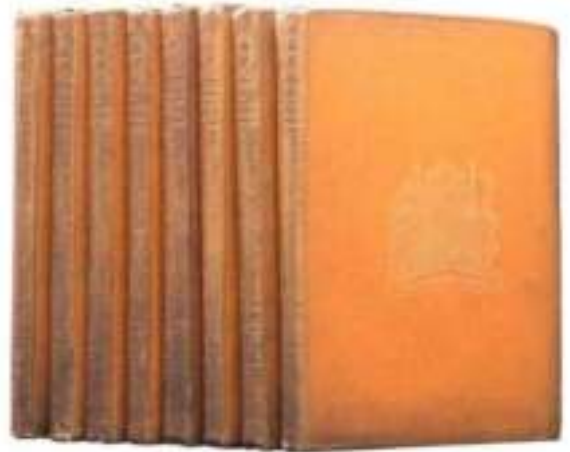
\$ 1,227-2,455

First Edition, 4to, 8 Volumes, with a full account of the Mutiny of the Native Troops, and an Exposition of the Social and religious state of one hundred million subjects of the crown of England, original binding. 123 plates in all volumes, 1 map and 1 table, A well-illustrated mid-19th century history of India by a noted member of the East India Company, with an important account of the Indian Rebellion of 1857.

Martin served as a member of the Court of Directors of the East India Company and traveled much of the world, including in India, as a surgeon, botanist, naturalist and historian. His comprehensive history is particularly valuable for its inside account of the commercial aspects of life in India and his account of the "Indian Mutiny".

The work is admirably illustrated with numerous steel engraved views of the principal cities and sites in India, including Delhi, Agra, Lucknow, Hyderabad, etc., as well as views in the Himalayas and portraits of various Indian princes and notables, Published by the London printing and publishing company Ltd.

Condition - Good



A First Hand Narrative of Mutiny in Oudh by Gubbins Given One of the Ladies who escaped from Sultanpoor

MARTIN RICHARD GUBBINS

An Account of the Mutinies In Oudh

Printed book

1858

Size: 22.8 x 15.2 cm (9 x 6 inches)

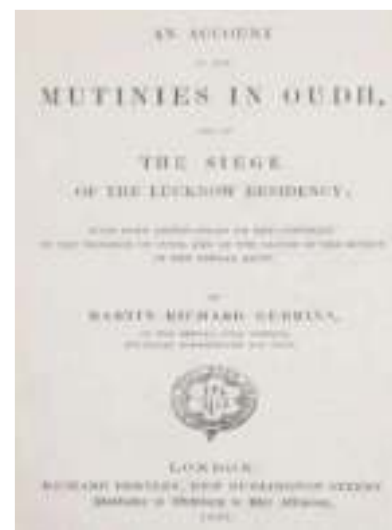
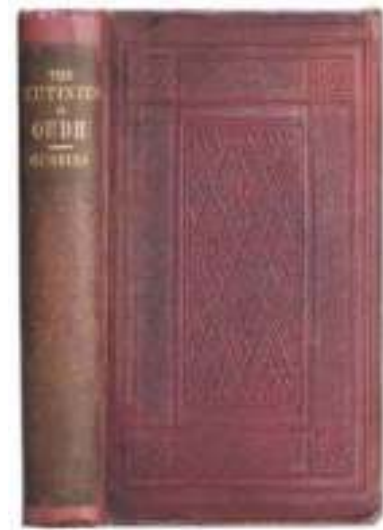
₹ 40,000-60,000

\$ 491-736

An Account of the Mutinies In Oudh and of The Siege of the Lucknow Residency; with some observations on the condition of the province of Oudh, and on the causes of the Mutiny of the Bengal Army.

First Edition, Large 8vo, PP 464+31+XII, 4 plates, 4 folding map, numerous black and white illustrations. Original binding, title in gilt on spine,"a narrative given by one of the Ladies who escaped from Sultanpoor, and Vincent Eyre's account of the relief of Arrah. "Gubbins was the financial commissioner of Oude. He served through the siege at Lucknow Gubbins did not get along well with Henry Lawrence and never forgave him for keeping the command of the Residency from him. The book is quite good though a number of authorities have claimed that it is biased and Gubbins too egotistical. Gubbins returned to India from England in 1858 and became a judge at Agra. There was an enquiry into his actions at Lucknow he again retired to England and in May of 1863 committed suicide" (Sorsky), Richard Bentley, New Burlington street, Publisher in ordinary to her Majesty.

Condition - Fine



An Outline of the Early History of Hindoostan, Illustrated with upward of Five Hundred Engravings

HENRY BEVERIDGE

A Comprehensive History of India

Printed book

1860

Size: 18.5 x 26.5 cm (7.2 x 10.4 inches)

₹ 60,000-1,00,000

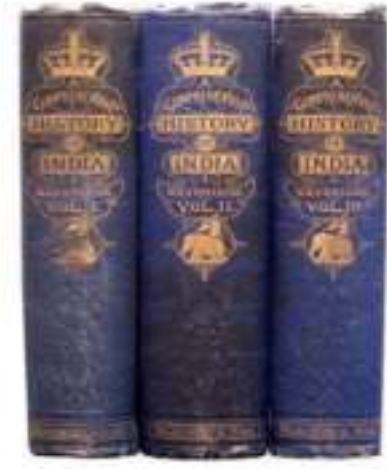
\$ 736-1,227

Civil, Military and Social

First Edition, 4to, 3 vols., half-titles, Vol. I, PP XII+707+4, 1 frontispiece plate, engraved title, 6 maps. Vol. II, PP X+852+4, 1 frontispiece plate, engraved title, 8 maps. Vol. III, PP X+743, 1 engraved title, 3 maps and 2 plans. bound in the original blue embossed cloth with gilt on spines and upper covers, A very good set with the original yellow end papers and perfectly firm joints and hinges, Approx 2250 pages with numerous engravings and coloured maps.

Each volume has an extra title page with engraved vignette, from The first landing of the English, to the Suppression of the Sepoy Revolt; Including An outline of the Early history of Hindoostan, Illustrated with upward of Five Hundred Engravings.

Condition - Fine



First Edition Book on British Empire in India

E. H. NOLAN

A History of the British Empire in India and the East

Printed book

Circa 1860s

Size: 24.7 x 17.7 cm (9.7 x 6.9 inches)

₹ 1,00,000-1,50,000

\$ 1,227-1,841

First Edition, 8vo., Vol I, PP 192, Vol II, PP 193 to 392, Vol III, PP 393 to 592, Vol IV, PP 593 to 792 Vol V, 793 to 804 and 1 to 188 and Vol VI, 189 to 388, Vol VII, PP 389 to 588, Vol VIII, PP 589 to 774, portrait frontispieces, vignette title-pages, 8 double-page maps, 63 steel engraved plates, Original Pictorial red cloth binding, title in gilt on front and spine. include in-depth information of Indian history, Geography, Geology, population, religion, cities, Ceylon, Government of British Indian Empire, Commerce of India, ancient India etc. East India Company, Ostend Company, French enterprise in India, The navy at Bombay, Warren Hastings, various Indian wars, Lord Amherst, Affghan War, Sikh War, Persian War, etc. Published by James S. Virtue.

Condition - Good



Acc. Richard



The Celebrated Jaina Place of Pilgrimage, Near Palitana in Kathiawad

JAMES BURGESS

The Temples of Satrunjaya

Printed book

1868, Reprint 1976

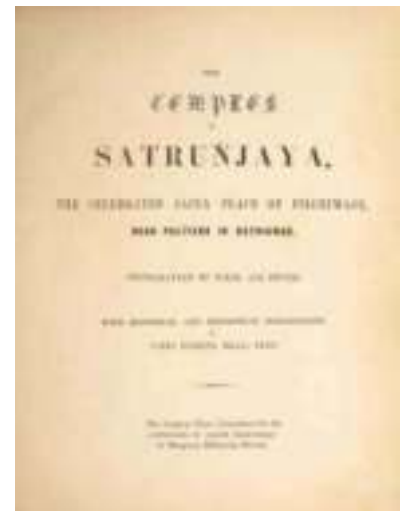
Size: 51.2 x 37 cm (20.1 x 14.5 inches)

₹ 40,000-60,000

\$ 491-736

Folio, PP 27, 45 photographs, Large paper copy in original pictorial cloth hardcover binding, Photographed by Sykes and Dwyer, Published by Motilal Banarasidass, Indological Publishers & Booksellers, New Delhi, 1868, Reprint Gandhi Nagar 1976.

Condition - Excellent



First Edition of An Illustrated Book on India, Its Princes and People, Upper, Central, and Farther India

MRS. JULIA A. STONE

India, Its Princes and People

Printed book

1877

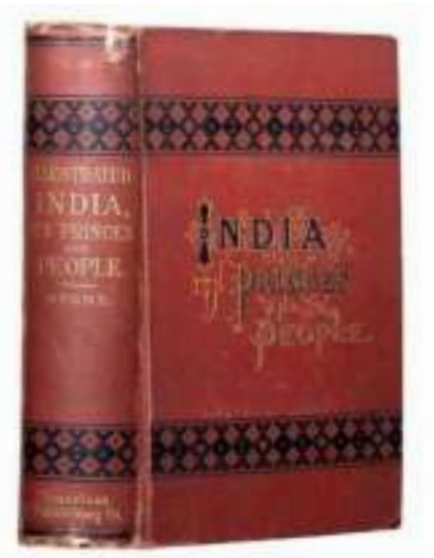
Size: 22.8 x 15.2 cm (9 x 6 inches)

₹ 40,000-60,000

\$ 491-736

First Edition, 8vo., Containing 123 Full-Page Engravings and Maps, Publishers original decorative cloth gilt, title in gilt on front cover and on spine. Also, An authentic account of the visit to India of His Royalo Highness, The Prince of Wales, Published by American Publishing Company.

Condition - Fine



First Edition Book on India Army

WALTER RICHARDS

Her Majesty's Army together with Indian And Colonial Forces

Printed book

Circa 1880s

Size: 24.1 x 30.4 cm (9.5 x 12 inches)

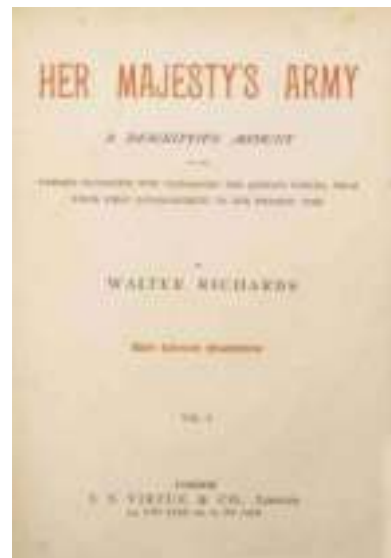
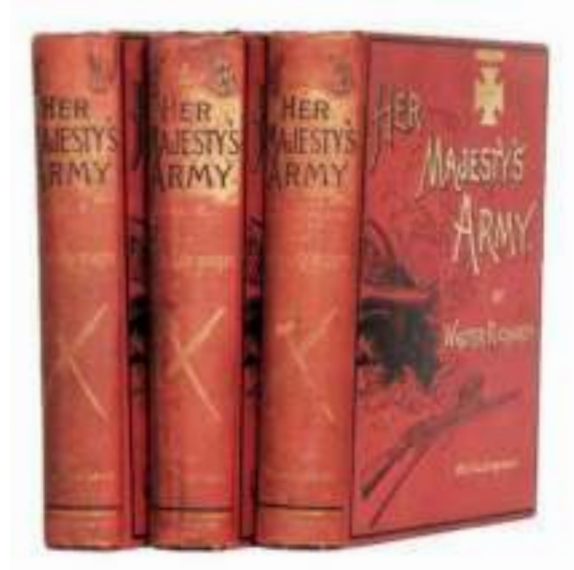
₹ 60,000-1,00,000

\$ 736-1,227

A descriptive account of the Various regiments now comprising the Queen's forces in India and the colonies.

First Edition, 4to, 3 vols, pp iv+352; viii+352; vi+376, with 16+15+16 total 47 chromo-lithographs, Original pictorial red cloth with gilt decoration on spine and front cover, title in gilt on cover and spine, Published by J.S. Virtue & Co., Ltd.

Condition - Excellent



First Edition Book on Indian Flowers

L. CLARKSON

Indian Summer Autumn Poems and Sketches

Printed book

1881

Size: 32.2 x 25.4 cm (12.7 x 10 inches)

₹ 40,000-60,000

\$ 491-736

First Edition, 4to., 13 Colored plates, Original pictorial blue cloth gilt over beweled boards, gilt decoration on front cover, title in gilt on spine, original binding. With slip box, Published by E. P. Dulton & Co., New york, 1881.

To American poets only I am indebted for these verses and to the woods of Maryland for the studies - Title Page

Condition - Excellent



First Edition of An Illustrated Book on India

W. S. CAINE

Picturesque India

Printed book

1890

Size: 22.2 x 15.2 cm (8.7 x 6 inches)

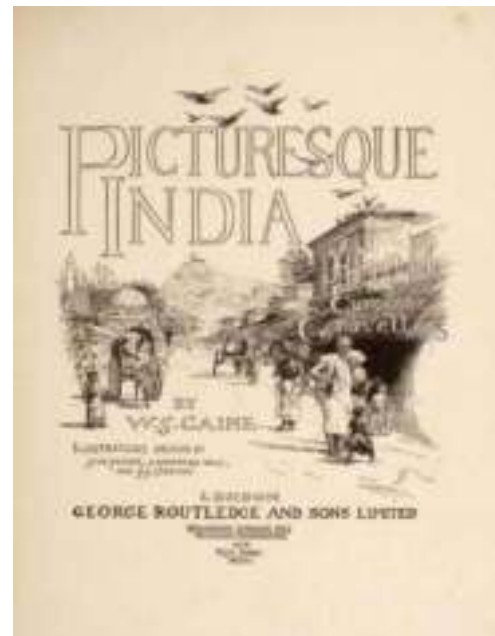
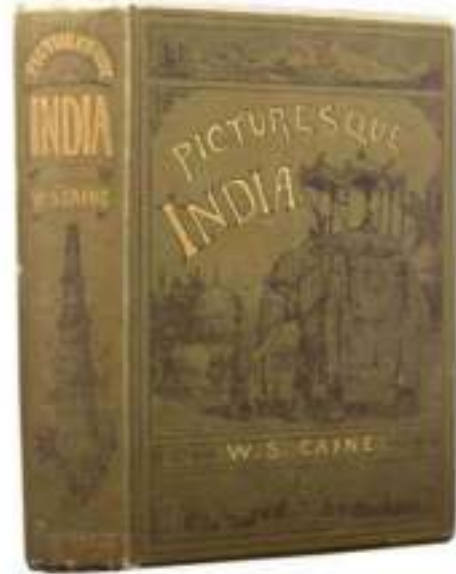
₹ 45,000-60,000

\$ 552-736

A Handbook for European Travellers

First Edition, 8vo., 624pp. Many engraved illustrations, all edges gilt with large colour-printed folding map of India in 2 sheets, In elaborately decorated pictorial boards, Illustrations drawn by John Pedder, H. Sheppard Dale and H.H. Stanton, Published by George Routledge and Sons Ltd., London, 1890.

Condition - Excellent



An Early Recipe Book on Anglo-Indian Cookery

COL. A. R. KENNY - HERBERT WYVERN

Culinary Jottings

Printed book

1891

Size: 20.7 x 13.5 cm (8.1 x 5.3 inches)

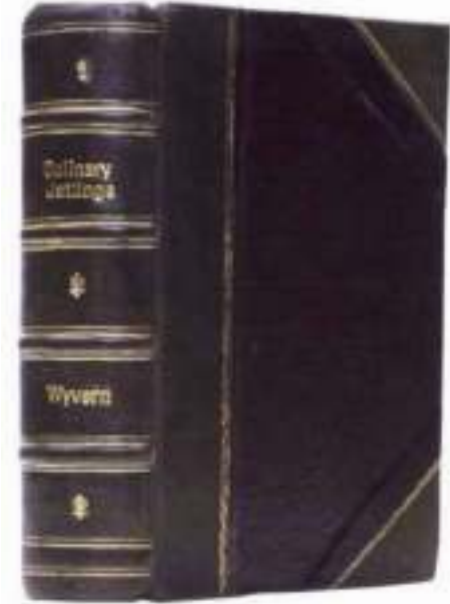
₹ 35,000-45,000

\$ 429-552

A Treatise in Thirty Chapters on Reformed Cookery for Anglo-Indian Exiles. Based Upon Modern English, and Continental Principles with Thirty Menus for Little Dinners Worked Out in Detail and an Essay on Our Kitchens in India.

Sixth Edition, large 8vo, v +608 pp, later half leather binding, title in gilt on spine, Published by Higginbotham & Co., Madras, 1891.

Condition - Good



First Edition of An Illustrated Travel Book on India

ELIZA RHAMAH SCIDMORE

Winter India

Printed book

1903

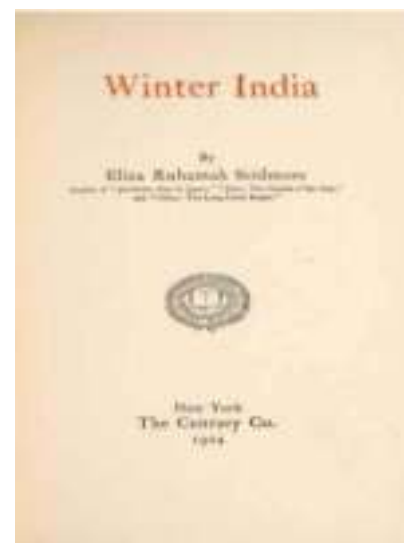
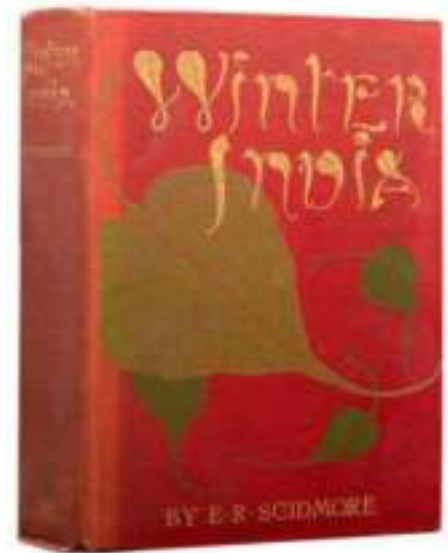
Size: 21.5 x 14.4 cm (8.5 x 5.7 inches)

₹ 25,000-40,000

\$ 306-491

First Edition, 8vo., pp 400, 43 plates, red hard cover, title in gilt on spine and cover, 43 pictorial illustrations and photographs. The book was published in 1903 during the British colonial empire but Eliza Scidmore transcends that period of history and mentions places and ceremonies and gods and goddesses which are part of the India of all times. In her book one feels transported to Delhi, can learn about Madras and the Seven Pagodas, visit Calcutta in Christmas week and feel in touch with the spirit of Buddhism reading about her description of the historical site of the bodhi-tree, learn about Shiva and Benares and travel in the imagination through the Khyber Pass with the old silk route caravans, Published by The Century Co., New york, 1903.

Condition - Excellent



Pictorial First Edition Book on Durbar

MORTIMER MENPES

The Durbar

Printed book

1903

Size: 22 x 15.2 cm (8.7 x 6 inches)

₹ 25,000-35,000

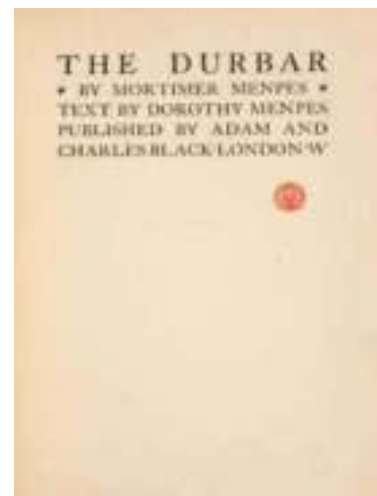
\$ 306-429

First Edition, 4to., pp 210, 100 chromolithograph plates & tissue guards all present, Text by Dorothy Menpes.

A detailed record of the celebrations in Delhi for the coronation (in absentia) of Edward VII as King Emperor, with the many ceremonial outfits beautifully illustrated.

The first Durbar was held in 1877 to proclaim Queen Victoria as Empress of India. This is the second Durbar to proclaim Edward VII as king, in 1902 but was not attended by the King either. It was not until the 1911 Durbar, when George V and Queen Mary went to India, was the Emperor and his Empress proclaimed in person to the people of India. Our authors stayed in Camp Number One called "The Millionaires' Camp." in Delhi. The illustrations have been engraved and printed at the Menpes Press under Mr. Menpes's direction. Original pictorial buckram, title in gilt on spine and front cover, Published by Adam & Charles Black, London, 1903.

Condition - Excellent



First Edition Book of Historical Records of Bengal

S. C. HILL

Indian Records Series: Bengal in 1756 - 1757

Printed book

1905

Size: 21 x 29.2 cm (8.2 x 11.4 inches)

₹ 2,00,000-3,00,000

\$ 2,455-3,683

Complete set of 3 vols

First Edition, Large 8vo, PP Vol-1: ccxii+308; Vol-2: xx+469; vii+487. 11+6+6 illustration and maps, all collated and complete as per content list, Publishers original pictorial cloth gilt, title in gilt on cover and spine, Published for Govt. of India by John Murray, London, 1905.

Condition - Fine



First Edition Pictorial Book on Armies of India

G. F. MAJOR MACMUNN

The Armies of India

Printed book

1911

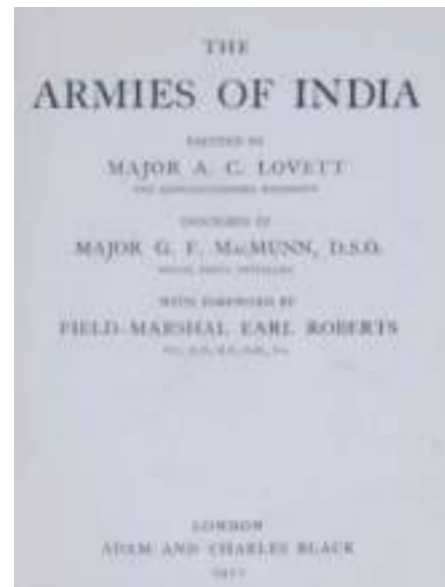
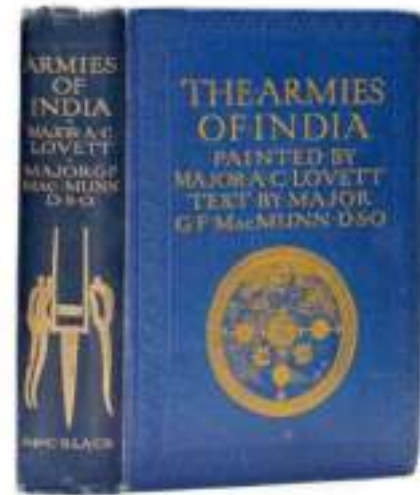
Size: 22 x 15.2 cm (8.7 x 6 inches)

₹ 30,000-45,000

\$ 368-552

First Edition, 8vo, pp 224 with 72 color illustrations, original blue cloth pictorial binding title in gilt on front and spine, Painted by Major A. C. Lovett, The Gloucestershire Regiment, Described by Major G. F. Macmunn, D.S.O., Royal field artillery with foreword by Field-Marshal Earl Roberts, V.C., K.G., K.P., O.M., etc., Published by Adam and Charles Black, London, 1911.

Condition - Excellent



An Illustrated Travel Book on India

MORTIMER MENPES

India

Printed book

1912

Size: 22 x 15.2 cm (8.7 x 6 inches)

₹ 30,000-45,000

\$ 368-552

Second Edition, large 8vo, PP XII+ 216. Illustrated with 75 colour plates, text by F. A. Steel, Original pictorial binding with beautiful tree and peacock design on front cover. Title in yellow on front panel and spine. A Lovely production. Mortimer Luddington Menpes, was an Australian-born artist, author, printmaker and illustrator, who in 1901 published *War Impressions*, the first of a series of books illustrated in colour from his sketches, with, in most cases, a text written by his daughter Dorothy.

The series included *Japan, a Record in Colour* (1888, 1901), *France, Spain and Morocco* (1893), *World's Children* (1903), *The Durbar* (1903), *Venice* (1904), *India* (text by F. A. Steel, 1905), *The Thames* (text by G. E. Mitton, 1906), *Paris* (1907), *China* (text by Sir H. A. Blake, 1909), *The People of India* (text by G. E. Mitton, 1910), *Lord Kitchener* (1915), and *Lord*, Published by Adam & Charles Black, London, 1912.

Condition - Fine



An Important Book on Punjab

C. C. DYSON

From A Punjaub Pomegranate Grove

Printed book

1913

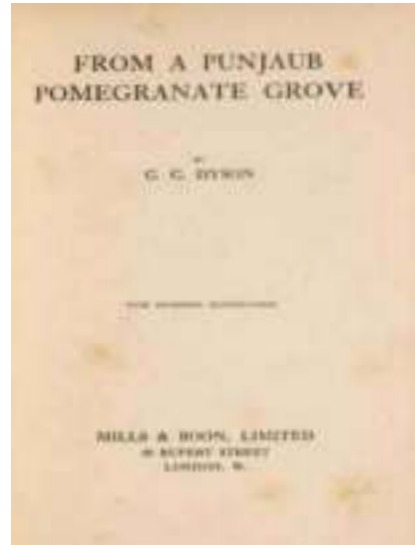
Size: 22.6 x 13.9 cm (8.9 x 5.5 inches)

₹ 30,000-45,000

\$ 368-552

First Edition, 4to., pp 289+32+vii, 14 plates, original green cloth binding, Gilt decoration and title in gilt on spine, Published by Mills & Boon Ltd., London, 1913.

Condition - Excellent



An Illustrated Book on South India**F. E. PENNY LADY LAWLEY**

Southern India

Printed book

1914

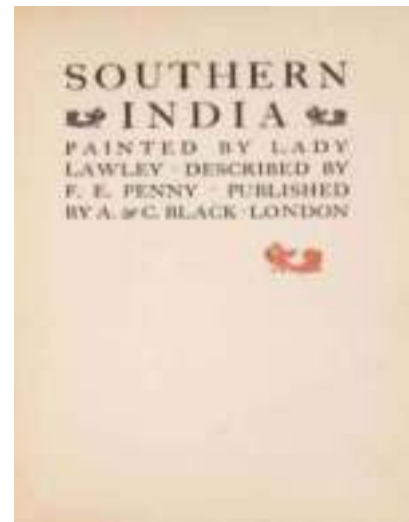
Size: 19.5 x 13.3cm (7.7 x 5.2 inches)

₹ 30,000-45,000

\$ 368-552

8vo., pp xi+257, 50 illustrations, painted by Lady Lawley, described by F E Penny, Publishers Original decorative cloth binding, title in gilt on spine, Published by A & C., Black Ltd., London, 1914.

Condition - Excellent



An Illustrated Book on Travel in Kashmir

SIR FRANCIS YOUNGHUSBAND

Kashmir

Printed book

1917

Size: 22 x 15.2 cm (8.7 x 6 inches)

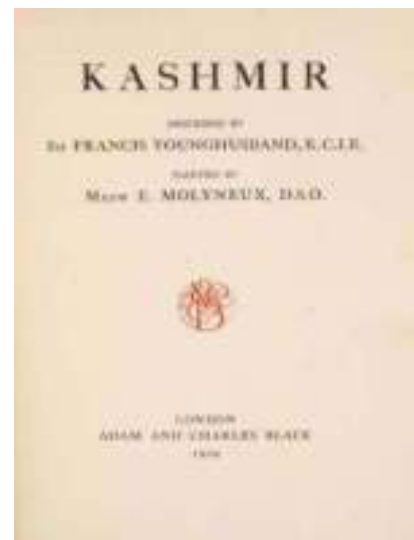
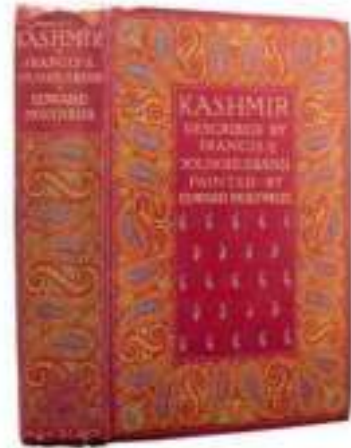
₹ 30,000-45,000

\$ 368-552

Large thick 8vo. xvi, 284pp, 70 colored plates with tissue guards, folding colored map. Decorated maroon cloth, top edges gilt a little spotting on the others.

A lovely clean copy. Described by Sir Francis Younghusband & Painted by Major E. Molyneux, Published by A. C. Black, London, 1917.

Condition - Excellent



An Illustrated Book on Travel in Kashmir

V. C. SCOTT O'CONNOR

The Charm of Kashmir

Printed book

1920

Size: 29.3 x 23.5 cm (11.5 x 9.2 inches)

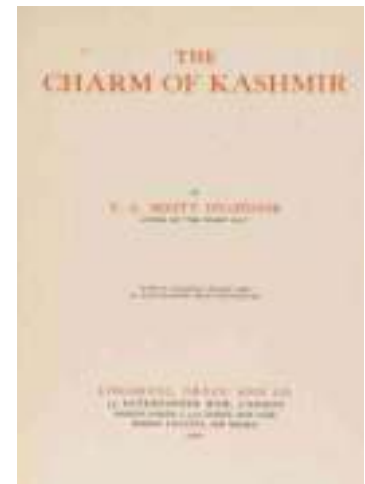
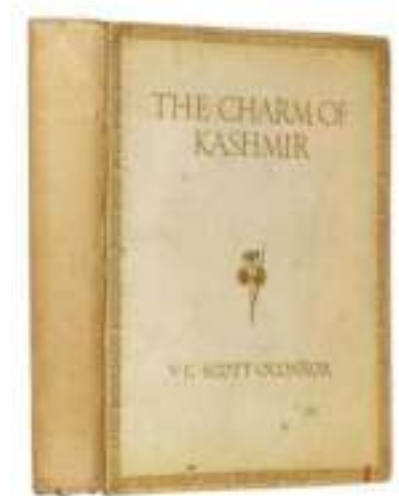
₹ 60,000-1,00,000

\$ 736-1,227

First Edition, pp 182, 15 fine mounted colored plates (all original captioned tissue guards present) and 24 splendid full-page sepia-toned photographic plates, Handsomely bound in the original white buckram, upper and back strip framed. Blocked and lettered in gilt, gilt on covers. Plates and photographs on cartridge paper, printed pages are heavy. Dedication by kind permission to the Queen (Mary).

This is a very beautifully presented book, elegantly written, an attractive portrayal of trip to Kashmir, illustrated after the paintings of Abanindro Nath Tagore, Mrs Sultan Ahmad, Miss Hadenfelt and Colonel Strahan, and from photographs, largely taken by the author, Published by Longmans, Green and Co., London, 1920.

Condition - Excellent



A Bibliography Record of Two Centuries of Finely Illustrated Bird Books

SACHEVERELL SITWELL; HANDASYDE BUCHANAN & JAMES FISHER

Fine Bird Books 1700-1900

Printed book

1953

Size: 49.7 x 34.8 cm (19.5 x 13.7 inches)

₹ 40,000-80,000

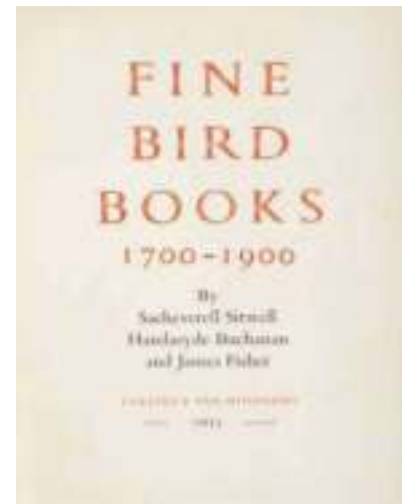
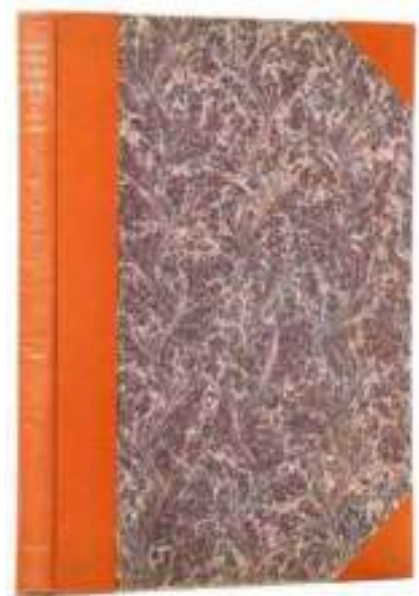
\$ 491-982

First Edition, Large folio, 16 color plates, 23 uncolored plates, half leather binding, title in gilt on spine with slip case, Published by Collins & Van Nostrand, New York, 1953.

This important volume contains sixteen color plates and twenty-three in black & white plates by nineteen greatest painters of birds.

Spanning a period of two centuries, the painters included are Catesby, Audubon, Gould, and Sharpe, to name a few. The book is composed of three sections; an essay on bird books by Sitwell, a bibliography by Buchanan and Fisher, and a list of species in the plates by Fisher.

Condition - Excellent



A Bibliography Record of Two Centuries of Finely Illustrated Flower Books

SACHEVERELL SITWELL

Great Flower Books 1700-1900

Printed book

1956

Size: 49.4 x 35 cm (19.4 x 13.7 inches)

₹ 40,000-80,000

\$ 491-982

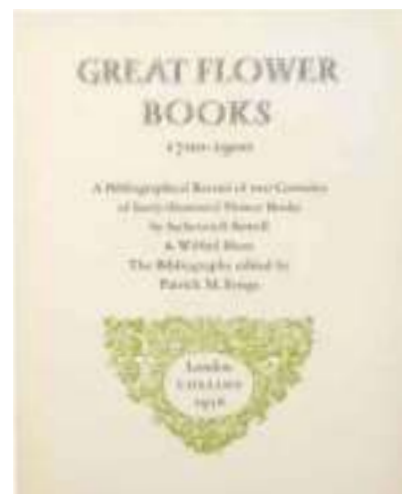
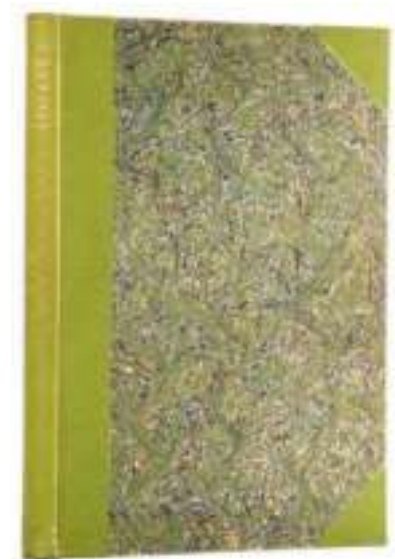
A bibliography record of two centuries of finely - illustrated flower books

Folio, pp 94 plus 36 tissue guarded plates, 20 of which are in colour, Half green morocco over marbled boards, hardcover binding, title in gilt on spine, edited by Patrick M. Syngé, Published by Collins, London, 1956.

A beautiful book the most thorough and comprehensive bibliography of flower books, describing over 750 books.

The book is composed in four sections: an essay on flower books by Sitwell, an essay on the illustrators by Wilfrid Blunt, an introduction to the bibliography by Patrick M. Syngé, and the bibliography by W. T. Stearn, Sabine Wilson, and Handasyde Buchanan

Condition - Excellent



Rare First Edition Autobiography of Mahatma Gandhi

SHRIMAN NARAYAN

The Selected Works of Mahatma Gandhi

Printed book

1968

Size: 20.9 x 14.4 cm (8.2 x 5.7 inches)

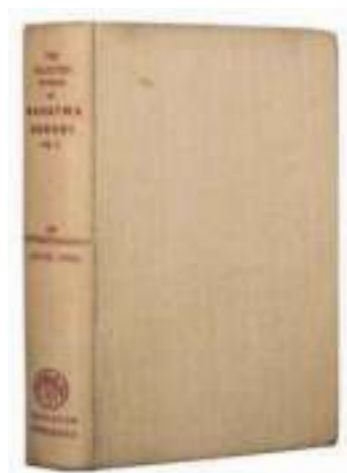
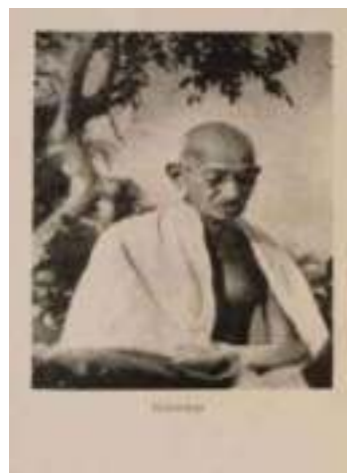
₹ 1,00,000-2,00,000

\$ 1,227-2,455

Rare only 5000 sets printed.

First Edition, 8vo., 6 Vols, Vol. I, An Autobiography, PP xxiv+376, 7 illustrations. Vol. II, An Autobiography, PP viii+417, 7 illustrations. Vol. III, Satyagraha in South Africa, PP xvi+471, 6 illustrations. Vol. IV, The Basic Works, PP xiv+464, 4 illustrations. Vol. V, Selected Letters, PP xv+514, 8 illustrations. Vol. VI, The Voice of Truth, PP xv+555, 5 illustrations. Original Canvas binding with dust jacket, Transl. from the Original in Gujarati by Mahadev Desai, Published by Navajivan Publishing House, Ahmedabad, 1968.

Condition - Fine



N. S. RAMASAMY NAIDU**Untilted Lord Vishu**

Oleograph print

Circa 1920s

Size: 50 x 35 cm (19.6 x 13.7 inches)

₹ 30,000-45,000

\$ 368-552

An Original print made using the oleograph technique which is a chemical method for making multi-color prints, that dates back to the 1920s, **Printed by Chitrashala Press** Madura, Published by The Coronation Litho Work Dharma villa buildings, Shivkasi.

Condition - Good



**Rare Oleograph of Sikh Guru,
Guru Nanak Dev Ji**

**NAROTTAM NARAYAN
NATHDWARA**

Bawa Guru Nanak

Oleograph print

Circa 1920s

Size: 50 x 35 cm (19.6 x 13.7 inch)

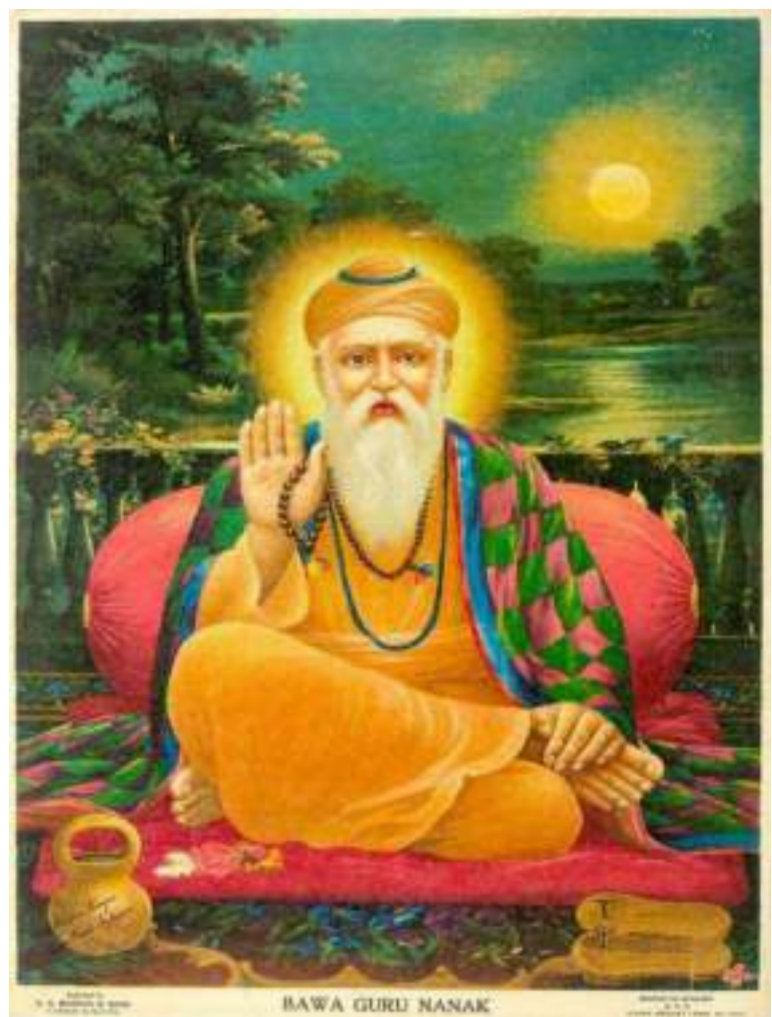
Signed by artist in English bottom left

₹ 80,000-1,00,000

\$ 982-1,227

This Majestic creation from is an original print made using the oleograph technique which is a chemical method for making multi-color prints, Published by S.S. Brijbasi & Sons Mathura, 1920s.

Condition - Fine



**Rare Oleograph of Ram Darbar by Ravi
Varma Press**

C. G. RAMUNUJAM

Sri Rama Pattabhishekam

Oleograph print

1927

Size: 50 x 35 cm (19.6 x 13.7 inch)

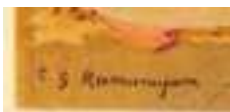
Signed by artist in English bottom left

₹ 40,000-80,000

\$ 491-982

This Majestic creation from **C.G. Ramunujam 1927** is an original print made using the oleograph technique which is a chemical method for making multi-color prints, that dates back to the 1920s, **Printed by Ravi Varma Press** Malavali, C. Cunniah & Co. Glass Merchants Madras.

Condition - Excellent



Rare Oleograph of Rama's Coronation

P. S. R. RAO

Sri Rama Pattabhishek

Oleograph print

1957

Size: 50 x 35 cm (19.6 x 13.7 inches)

Signed by artist and dated in English
bottom left

₹ 40,000-60,000

\$ 491-736

An original print made using the oleograph technique which is a chemical method for making multi-color prints, copyright Prasad Process (Private) Ltd., Madras-26, sole agents Gurumaharaj frame works chickpet: bangalore-2, Published by Olety Sons Bangalore, 1957.

Condition - Excellent



Original Oleograph Ravi Varma

RAVI VARMA

1848–1906

Sri Jagadguru Adi Sankracharya

Oleograph print

1904

Size: 50 x 35 cm (19.6 x 13.7 inch)

Signed and dated in English bottom left

₹ 30,000-50,000

\$ 368-613

Signed, dated and numbered print, Registered No. 137, **Year 1904**, An original print made using the Oleograph technique which is a chemical method for making multi-color prints, **Printed by Ravi Varma Prees Malavali**.

Condition - Excellent

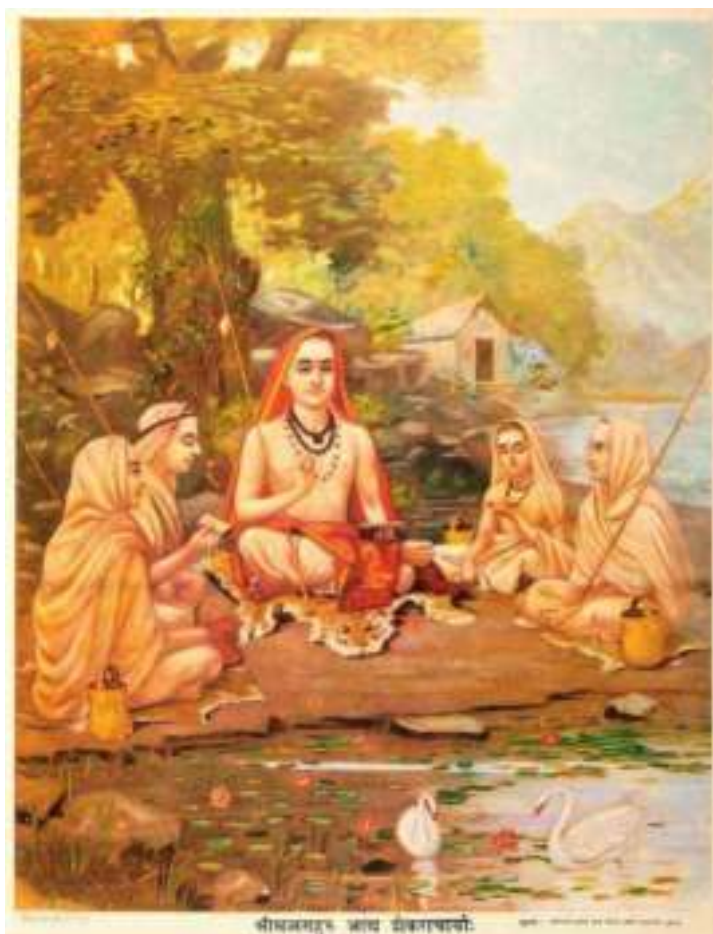
Raja Ravi Verma: (1848–1906)

One of the most renowned painters of 19th century India, Raja Ravi Verma changed the way paintings were being produced in India. His prints on Hindu deities, mythological figures from Puranas and epic poems brought him profound acclaim. Verma is credited with making affordable lithographs that helped common people to also develop artistic taste. His works stands as one of the best examples of European academic style blending perfectly with the sensibility and iconography of Indian art. All these greatly enhanced his influence as a painter



and extended his reach as a public figure. He is particularly noted for drawing beautiful and sensuous images of women giving a glimpse into their private lives.

The artist was closely related to the Travancore royal family and received patronage from the heir till he trained in Madurai. His amicable relation with the British administration also helped him to further his recognition as he exhibited his works all over the world.



Original Oleograph Ravi Varma

RAVI VERMA

1848–1906

Sita Vanvas

Oleograph print

Early 19th Century

Image size: 50 x 34.5 cm (19.6 x 13.5 inches)

Frame size: 64.5 x 49.5 cm (25.3 x 19.4 inches)

Signed by Ravi Varma in English bottom right

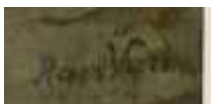
₹ 40,000-80,000

\$ 491-982

Signed and Numbered, Registered No. 158,
Printed by Ravi varma press Karla, Lonavla,
Published by Anant Shivaji Deasi, Moti Bazaar,
Mumbai.

Framed.

Condition - Good



Original Oleograph Ravi Varma

RAVI VERMA

1848–1906

Mohini

Oleograph print

Early 19th Century

Image size: 49 x 35 cm (19.2 x 13.7 inches)

Frame size: 65 x 49.5 cm (25.5 x 19.4 inches)

Signed by Ravi Varma in English bottom left

₹ 40,000-80,000

\$ 491-982

Signed and Numbered, Registered No. 3,
Printed by Ravi-Vijaya Press Ghat Kopar,
Published by Anant Shivaji Desai, Moti
bazaar, Mumbai.

Framed.

Condition - Good



**A Cloth Embellished Original
Oleograph by Ravi Varma**

RAVI VERMA

1848–1906

Vishnu-Garudabahan

Oleograph print

Early 19th Century

Print Size: 50.8 x 35.5 cm (20 x 14 inches)

Frame Size: 55.8 x 40.6 cm (22 x 16 inches)

Signed by Ravi varma in English bottom right

₹ 60,000-1,00,000

\$ 736-1,227

Hand embellished silk & guilt work on paper.
Framed.

Condition - Fine



Shiva Family

RAVI VERMA

1848–1906

Shankar

Oleograph print

Early 19th Century

Print Size: 50.8 x 35.5 cm (20 x 14 inches)

Frame Size: 50.8 x 66 cm (20 x 26 inches)

₹ 40,000-60,000

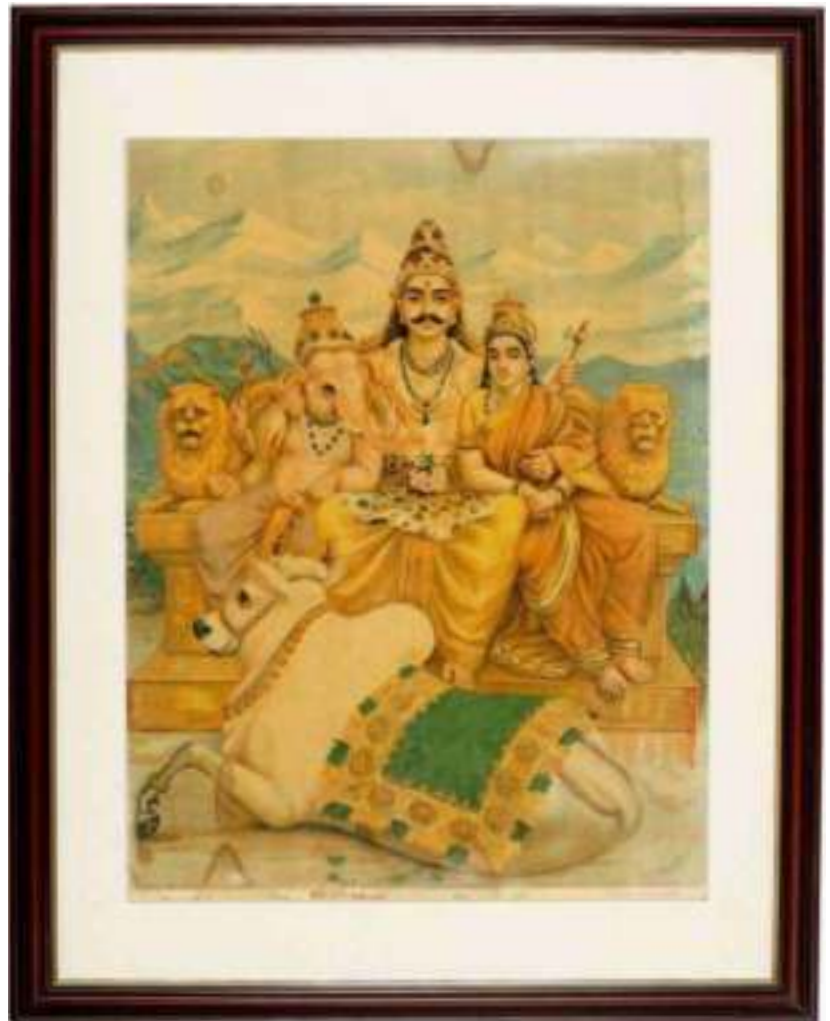
\$ 491-736

Registered No. 39, **Printed by Ravi Varma**

press karla, Lonavla.

Framed.

Condition - Good



Original Oleograph Ravi Varma

RAVI VERMA

1848–1906

Rupsundari

Oleograph print

Early 19th Century

Image Size: 50.8 x 34.5 cm (20 x 14 inches)

Frame size: 65 x 49 cm (25.5 x 19.2 inches)

₹ 40,000-60,000

\$ 491-736

Registered No. 203, The Ravi Varma press
picture depot, **Printed by Ravi Varma press**
Malavli Lonavla, Bombay.

Framed.

Condition - Good



Original Oleograph Ravi Varma**RAVI VERMA**

1848–1906

Hansdamyanti

Oleograph print

Early 19th Century

Image size: 49.5 x 34.5 (19.4 x 13.5 inches)

Frame size: 65 x 50 cm (25.5 x 19.6 inches)

Signed by Ravi Varma in English bottom left

₹ 40,000-60,000

\$ 491-736

Signed and Numbered, Registered No. 26,
Printed by Ravi-Vijaya Press Ghat Kopar,
Published by Anant Shivaji Desai, Moti
bazaar, Mumbai.
Framed.

Condition - Good



Original Oleograph by Dhurandhar

M. V. DHURANDHAR

1867-1944

Shiwaji and Subhedar's Daughter

Oleograph Print

Image size: 48.5 x 34.5 cm (19 x 13.5 inches)

Frame size: 66 x 50.5 cm (25.9 x 19.8 inches)

Signed in English bottom right

₹ 30,000-60,000

\$ 368-736

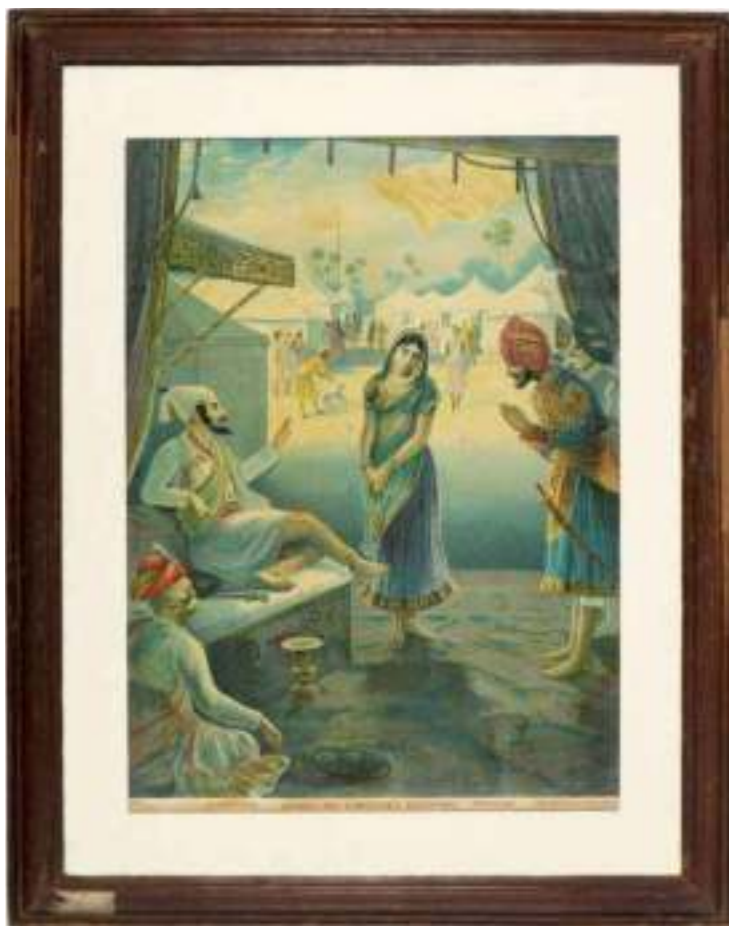
Signed and Numbered, Signed by artist in English bottom right, Registered no. 185, **Printed by Ravi Varma press** karla, Lonavla, Published by Anant Shivaji Desai, Moti Bazaar, Mumbai. Framed.

Condition - Fine

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.



An Early Chore Bagan Lithograph

CHORE BAGAN LITHOGRAPH

Sree Sree Radha Krishna

Lithograph print

Image size: 36 x 28.8 cm (14.1 x 11.3 inches)

Mount size: 45 x 38 cm (17.7 x 14.9 inches)

₹ 80,000-1,20,000

\$ 982-1,473

Old Bengal Print, Printed at Chore Bagan Art Studio, 24 Bhoobun Banerjee Lane, Calcutta. Mounted.

Condition - Excellent



Beautiful Young Ladies

UNKNOWN

Two Beautiful Portraits of Lady

German Oleograph's

₹ 30,000-50,000

\$ 368-613

1 - A Beautiful Lady

Image size: 52 x 39.5 cm (20.4 x 15.5 inches)

Frame size: 59 x 46.5 cm (23.2 x 18.3 inches)

2 - A Beautiful Lady

Image size: 51.5 x 36 cm (20.2 x 14.1 inches)

Frame size: 55 x 50 cm (21.6 x 19.6 inches)

Framed.

Condition - Good



Early Printed Textiles Label

UNKNOWN

Beautiful Ladies

Bazaar Art

Circa 1920s

Size: 30.4 x 35.5 cm (12 x 14 inches)

₹ 30,000-45,000

\$ 368-552

1 - Bul Bule Hind, Advertisement for Ganesh Ganga Ram and Son

2 - Advertisement for Ganesh Ganga Ram and Son, Bombay.

Vintage textiles label of early 20th Century,

First label with the Image of a Traditional spinning Takli cotton (Swadeshi yarn)

Second Label with the Image of musical evening (A elite enjoying music and beauty)

Artist M.V Dhurandra, Circa 1920s, medium lithograph on paper

Mounted.

Condition - Fine



**An Early Oleograph Advertising
Calendar**

MURARI

Sita Swamvar

Bazaar Art

Image size: 54 x 39 cm (21.2 x 15.3 inches)

Mount size: 68 x 53 cm (26.7 x 20.8 inches)

Signed in English bottom right

₹ 40000-60000

\$ 491-736

Rama breaking the bow

Advertisement for Imperial Chemical
Industrial (India) Ltd.

Mounted.

Condition - Fine



Original Photographs

MAHATTA & COMPANY

Two Views of Srinagar

Album Prints

Circa 1920s

₹ 40,000-60,000

\$ 491-736

1 - A View of Lake and City Srinagar, Kashmir.

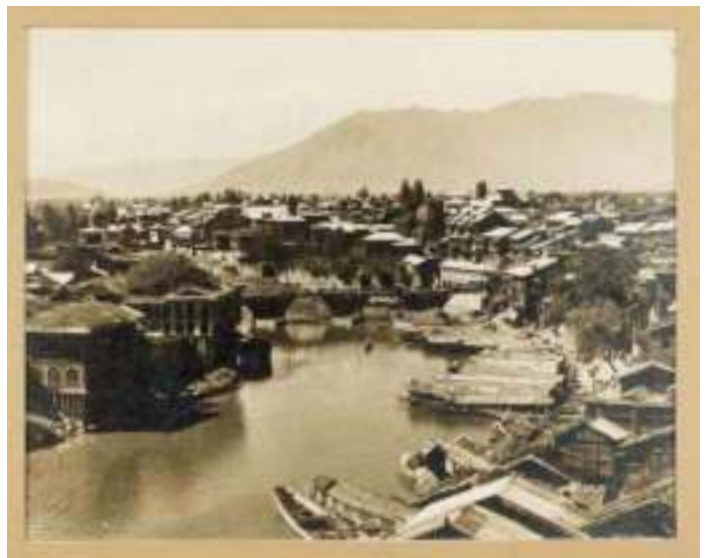
2 - Bund Srinagar.

Photo Size: 24.2 x 29.5 cm (9.5 x 11.6 inches)

Mount Size: 33.1 x 38.1 cm (13 x 15 inches)

Mounted.

Condition - Fine



An Important Album by American Soldiers Showing the Life in Calcutta in 1946

CLYDE WADDELL

A Yank's Memories of Calcutta

Album

Circa 1946

Size: 26 x 33.6 cm (10.2 x 13.2 inches)

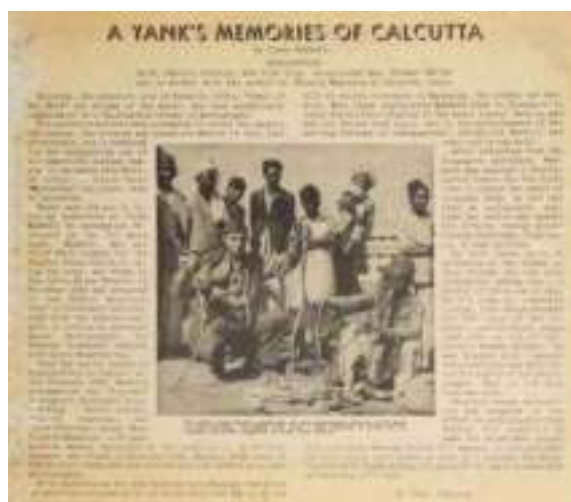
₹ 2,00,000-4,00,000

\$ 2,455-4,910

Introduction by M. Charles Preston.(Houston, TX), and but circa 1946.

First Edition, Oblong small folio album, Single title leaf, 60 ll., silver gelatin photograph with typed caption, original black cloth album.

The Images in this rare album provide a brave and honest look at the life and experiences of US soldiers stationed in Calcutta, Waddell had been stationed in Calcutta as chief photographer for the Houston Press and US Army Public Relations officer with the Southeast Asian command. He was also chief photographer for Mountbatten. He took these images while on leave shortly after the Japanese surrender. Comprising mostly street scenes of everyday life in Calcutta, along with interiors of local landmarks such as temples and train stations as well as US Army headquarters, the American Red Cross Burra Club and a hotel for US Army officers, each image is captioned with two or three sentences locating and providing context for the image. Waddell also includes images of the underbelly of Calcutta such as that of a brothel and an opium den. The sixty photographs document a city of "squalor and luxury, poverty and grandiose wealth in this land of extremes" (Preface). In the Preface provided by M. Charles Preston, we learn that Waddell "took these pictures primarily at the behest of many friends who had been constantly asking him for photos of Calcutta scenes. Requests





became so numerous and response to the effort so enthusiastic that Waddell felt compelled to make the album more generally available through fellow ‘GI’ agents.” Although this suggests the album might have been printed in an edition of 100 or so, the survival rate has been low. One can well imagine that they were broken up and favorite photographs from the album were framed. This is seemingly borne out by the three OCLC holdings (Texas A&M, UT Dallas, Southeastern Louisiana); another defective copy is believed to be held at UPenn.

Condition - Very Good

Pandit Nehru with Mr. & Mrs. Churchills**ASSOCIATED PRESS PHOTO****Nehru Dines with The Churchills**

Original Albumen Photograph

1949

Size: 14.5 x 19.9 cm (5.7 x 7.8 inches)

₹ 40,000-80,000

\$ 491-982

Pandit Jawaharlal Nehru (centre), Prime Minister of India, is Pictured with Mr. and Mrs. Winston Churchill of who he was the dinner guest at their London home May 2. The event is taken as evidence of Churchill's putting into practice the policy he announced to the commonns last week of accepting the new commonwealth formula and trying to make it work. in the past Churchill has been hotly opposed to Indian Independance, for which Nehru has fought, Published by Associated Press Photo from London, 1949.

Condition - Excellent



Original Photograph

HAMILTON STUDIO

Nawab Sir Ahamad Ali Khan
Bahadur of Maler Kotla, Punjab

Photograph

1910

Photo size: 28.8 x 22.6 cm (11.3 x 8.8 inches)

Sheet size: 40.3 x 30 cm (15.8 x 11.8 inches)

Signed in English bottom right

₹ 30,000-60,000

\$ 368-736

Loose in a folder.

Condition - Excellent



Handwritten signature in a small rectangular box.

Original Photograph

HERZOG & HIGGINS MHOW C. I.

Ganga Singh of Bikaner with his son
Prince Sadul Singh of Bikaner

Photograph

Photo size: 16.4 x 11.3 cm (6.4 x 4.4 inches)

Mount size: 27.8 x 20.2 cm (10.9 x 7.9 inches)

₹ 60,000-1,00,000

\$ 736-1,227

Mounted on Photographer's Original Card Board.

Condition - Excellent



Original Photograph

UNKNOWN

Maharaja Sadul Singh of Bikaner

Photograph

Photo size: 15.2 x 10.2 cm (5.9 x 4 inches)

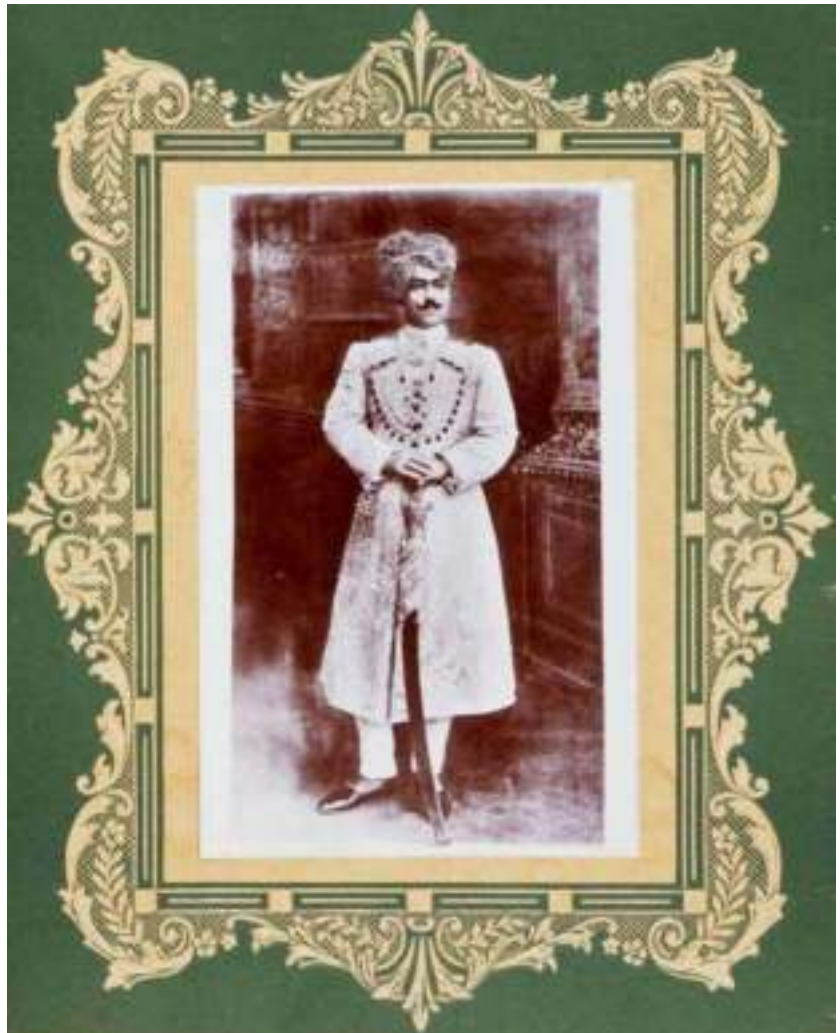
Mount size: 25.5 x 20.2 cm (10 x 7.9 inches)

₹ 30,000-60,000

\$ 368-736

Mounted on Photographer's Original Card Board.

Condition - Fine



Original Photograph

DEVARE & COMPANY

Maharaja Jiwaji Rao Scindia

Photograph

Photo size: 18.9 x 14 cm (7.4 x 5.5 inches)

Mount size: 32.8 x 27.3 cm (12.9 x 10.7 inches)

₹ 30,000-60,000

\$ 368-736

Mounted on Card Board.

Condition - Good



Original Photograph

METEZENE, SHIMLA

Maharaja Jogindar Sen of Mandi

Photograph

Photo size: 35.4 x 26.1 cm (13.9 x 10.2 inches)

Mount size: 37.6 x 27.5 cm (14.8 x 10.8 inches)

₹ 30,000-60,000

\$ 368-736

Mounted on Card Board.

Condition - Excellent



Indian Raja

UNKNOWN

Portrait of A Maharaja

Photograph

Photo size: 10.7 x 13.7 cm (4.2 x 5.3 inches)

Frame Size: 20 x 24 cm (7.8 x 9.4 inches)

₹ 40,000-60,000

\$ 491-736

Portrait of Maharaja (Albumen Photograph),
Mounted on photographer's Original card
board and Framed.

Condition - Fine



Original Photograph

UNKNOWN

H.H. Ranjit Singh Ji,
Jam Sahib of Nawanagar

Sepia-tone photograph

Photo size: 26.5 x 19 cm (10.4 x 7.4 inches)

Mount size: 43 x 31.7 cm (16.9 x 12.4 inches)

₹ 30,000-60,000

\$ 368-736

The Legendary Cricket Player,
Mounted on Photographer's Original Card Board.

Condition - Fine



Hand colored Photograph

DEVARE & COMPANY

Portrait of Maharaja Jaswant Raw Holker II

Hand colored photograph

Size: 36 x 36.5 cm (14.1 x 14.3 inches)

₹ 40000-80000

\$ 491-982

Maharaja of Indore (Reign 1926 - 1948)

Loose.

Condition - Good



Original Portrait of Indian MahaRaja

P.C. SEN & SON

Portrait of Maharaja Hatua

Photograph

Circa 1910s

Photo size: 25.3 x 20.1 cm (9.9 x 7.9 inches)

Mount size: 37.8 x 30.3 cm (14.8 x 11.9 inches)

₹ 20,000-40,000

\$ 245-491

Calcutta,

Mounted on Photographer's Original Card Board.

Condition - Good



Original Photograph of Kutab Minar

UNKNOWN

The Kutab Minar, near Delhi

Photograph

Photo size: 23.8 x 18.7 cm (9.3 x 7.3 inches)

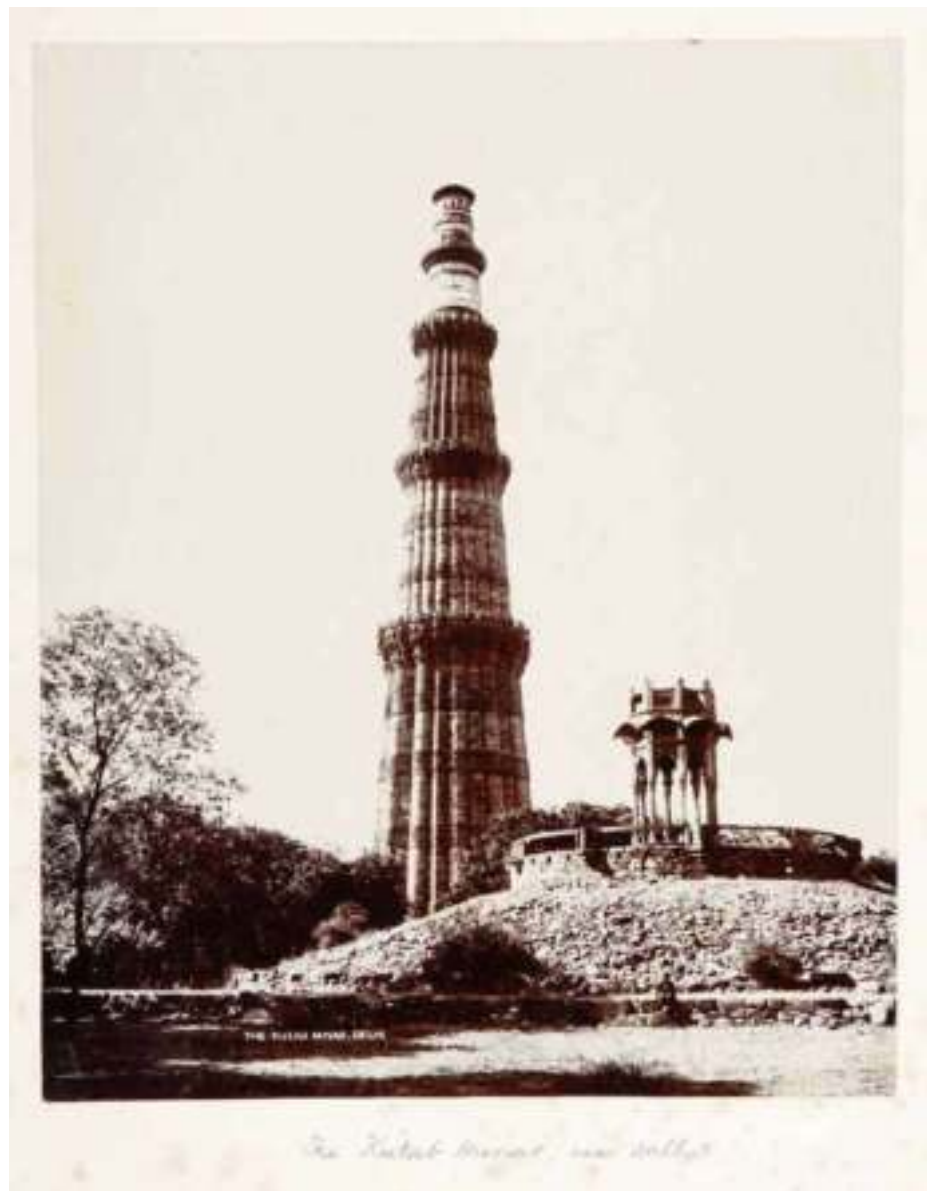
Mount size: 26.3 x 35.7 cm (10.3 x 14 inches)

₹ 40,000-60,000

\$ 491-736

Mounted on card board.

Condition - Excellent



Original Photograph of Agra Fort

UNKNOWN

Agra Fort

Photograph

Photo size: 18.1 x 24.9 cm (7.1 x 9.8 inches)

Mount size: 26.4 x 35.6 cm (10.3 x 14 inches)

₹ 30,000-45,000

\$ 368-552

Mounted on card board.

Condition - Fine



Original Photographs of Taj Mahal

UNKNOWN

Views of Taj Mahal, Agra

Photograph

₹ 40,000-60,000

\$ 491-736

1 - Taj Mahal, Agra.

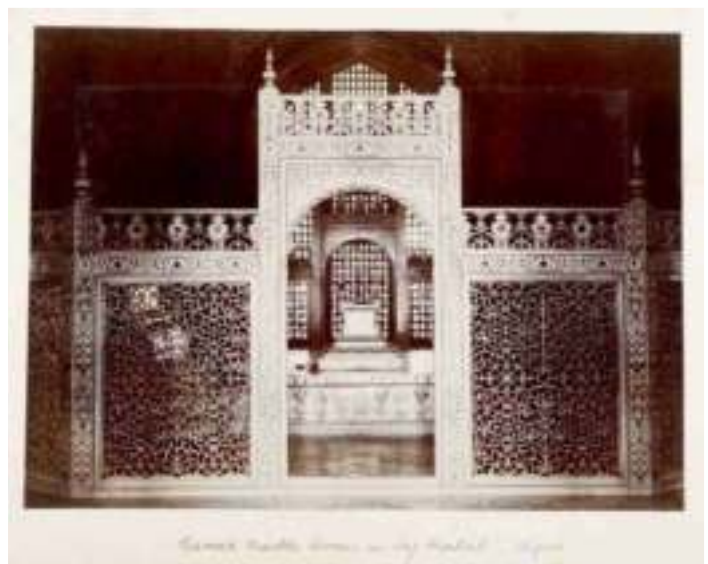
2 - Carved marble screen in Taj Mahal, Agra.

Photo Size: 18.7 x 24.4 cm (7.3 x 9.6 inches)

Mount Size: 26.4 x 35.9 cm (10.3 x 14.1 inches)

Mounted on card board.

Condition - Excellent



Original Photographs of Agra Fort

UNKNOWN

Two Views of Agra fort

Photograph

₹ 40,000-60,000

\$ 491-736

1 - Mausoleum of Itimad-ud-daulat, Agra

2 - Jehangir Mahal, Agra fort

Photo Size: 19.3 x 23.9 cm (7.5 x 9.4 inches)

Mount Size: 26.5 x 36 cm (10.4 x 14.1 inches)

Mounted on card board

Condition - Excellent



Hand Colored Photograph

D G PHALKE

H H The Maha Rao Raja Madhosinghjee Bahadur of Sikar

Hand colored photograph

Image size: 53.5 x 36.8 cm (21 x 14.4 inches)

Mount size: 71.2 x 54 cm (28 x 21.2 inches)

Signed in English bottom right

₹ 1,00,000-1,50,000

\$ 1,227-1,841

Hand colored Photographic Portrait of Raja with sword Sitting on a chair, Mounted on Photographers original card board with his signed at bottom right, sitter's name printed below the image.

Condition - Fine



D.G. Phalke.



Hand Colored Photograph

M.V. SHAH

Portrait of a Indian Nobleman in traditional Jewellery and green attire sitting on a chair

Original hand colored photograph

Image size: 59.5 x 43.2 cm (23.4 x 17 inches)

Mount size: 62.8 x 49.5 cm (24.7 x 19.4 inches)

₹ 1,50,000-2,50,000

\$ 1,841-3,069

Original hand colored photograph laid on thick mount Board with artist's signature bottom right.

Condition - Good tone, clean image, good



Hand Colored Photograph

M.V. SHAH

Portrait of a young Prince in traditional Jewellery and attire sitting on a silver chair

Original hand colored photograph

Image Size: 52.4 x 38.1 cm (20.6 x 15.1 inches)

Sheet Size: 53.3 x 39.5 cm (21 x 15.5 inches)

Signed in English bottom right

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Original hand colored photograph laid on thick mount card with artist's signature bottom right.

Condition - Good tone, clean image, excellent



**Original Lobby Card of the Film
Sansar, 1951.**

ORIGINAL LOBBY CARD

Sansar

Lobby Card

1951

Size: 29 x 24 cm (11.4 x 9.4 inches)

₹ 30000-40000

\$ 368-491

Movie: Sansar, A girl showing her dress,
A gemini picture, 1951.

Condition - Good



**Original Lobby Card of the Film
Mughal-e-Azam, 1960.**

ORIGINAL LOBBY CARD

Anaarkali (Madhu Bala)

Original large lobby card

1960

Size: 47 x 36 cm (18.5 x 14 inches)

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Anaarkali (Madhu Bala) in smiling pose in a palace background.

An Iconic Scene of Classical Indian Film Mughal-e-Azam. Original Large Lobby Card, laid on original card, colored.

Mughal-e-Azam is a 1960s Indian epic historical drama film directed by K. Asif, Produced by Shapoorji Pallonji. Starring Prithviraj Kapoor, Dilip Kumar, Madhubala, and Durga Khote, it follows the love affair between Mughal Prince Salim (who went on to become Emperor Jahangir) and Anarkali, a court dancer. Salim's father, Emperor Akbar disapproves of the relationship, which leads to a war between father and son.

Condition - Rich tones and fine



Original Lobby Card of the Film Koi Jeeta Koi Haara, 1976.

ORIGINAL LOBBY CARD

Koi Jeeta Koi Haara

Lobby Card

1976

Size: 29 x 24 cm (11.4 x 9.4 inches)

₹ 20000-30000

\$ 245-368

Movie: Koi Jeeta Koi Haara, Lakshmi movies, Anand Bhargava's, Eastmancolor, Directed by Samir Ganguly, Music Laxmikant Pyarelal, Lyrics by Anand Bakshi, 1976.

Condition - Good





107

Original Lobby Card of the Film Meena Kumari Ki Amar Kahani, 1981.

ORIGINAL LOBBY CARD

Meena Kumari Ki Amar Kahani

Lobby Card

1981

Size: 43 x 35 cm (16.9 x 13.7 inches)

₹ 40,000-60,000

\$ 491-736

Movie: Meena Kumari Ki Amar Kahani, Movie in colour, Shelly films, Sham Chawla presents, 1981.

Condition - Good

Original Mixmedia-Watercolor Artwork of Film Poster Reshma aur Shera**ORIGINAL MIXMEDIA ARTWORK**

Original Artwork of Film Reshma aur Shera

Original mixmedia & watercolor

1971

Size: 37 x 75 cm (14.5 x 29.5 inches)

₹ 60,000-1,00,000

\$ 736-1,227

Movie: Reshma aur Shera, Starring: Sunil Dutt, Waheeda Rehman, Ajantaa Art's, Edited by Pran Mehra, Produced & Directed by Sunil Dutt, Music by Jaidev, Written by Ali Raza, Photography by Ramchandra, 1971.

Condition - Good



Day Dreaming

UNKNOWN

Yoga Class ? I Thought You Said
Pour a Glass.

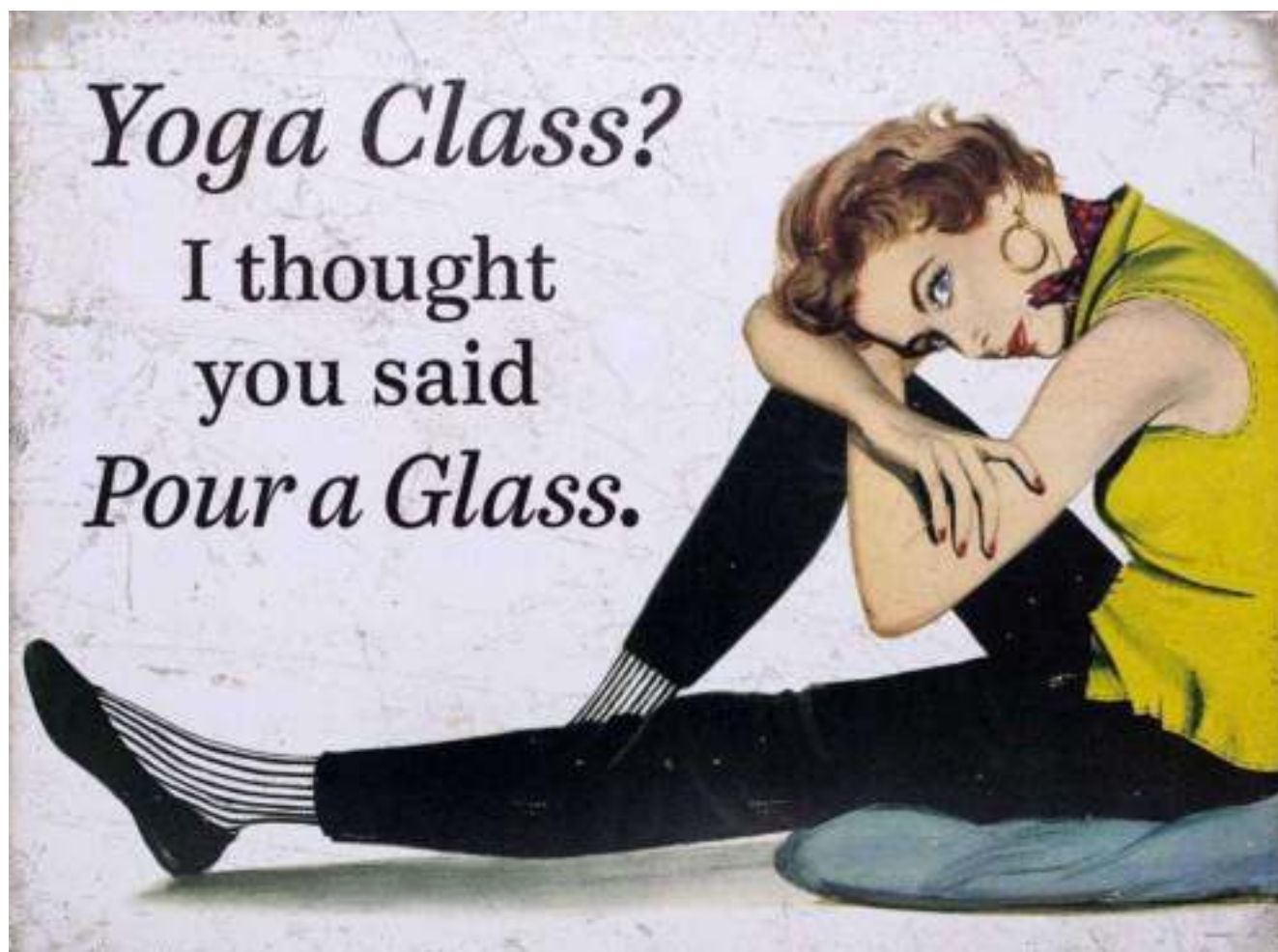
Poster on Tin

Size: 31.5 x 40.4 cm (12.4 x 15.9 inches)

₹ 20,000-30,000

\$ 245-368

Condition - Good



A Young Prince

SIKH SCHOOL

Portrait of a Sikh Nobelman

Gouache on Paper, Miniature Painting

Image Size: 42.5 x 31.5 cm (16.7 x 12.4 inches)

Frame Size: 58 x 45.5 (22.8 x 17.9 inches)

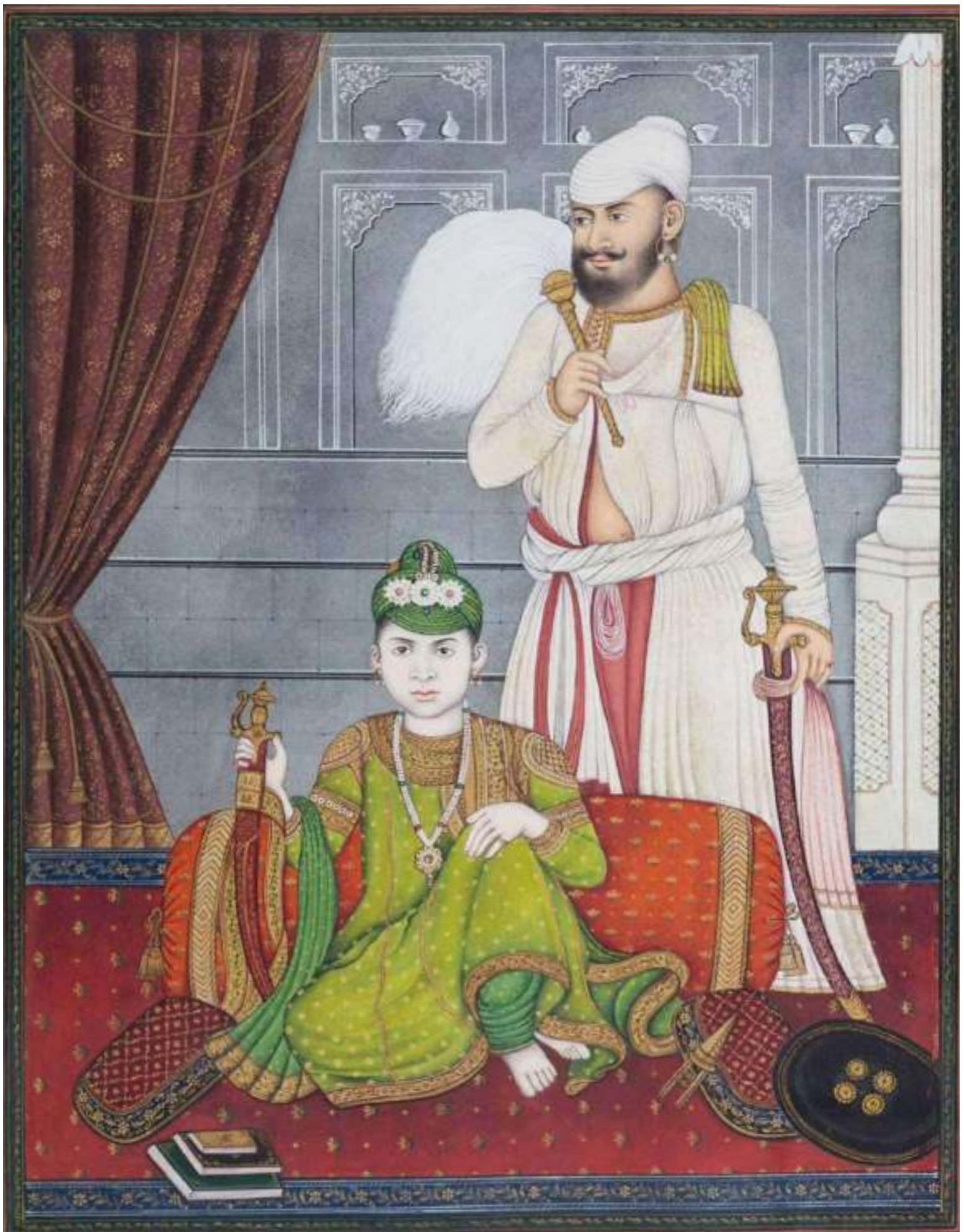
₹ 2,00,000-4,00,000

\$ 2,455-4,910

A Young Prince with Attendant in Beautiful Frame.
Framed.

Condition - Good





DECCAN SCHOOL

Deccan School

Miniature Painting

Image Size: 35.5 x 24.5 cm (13.9 x 9.6 inches)

Folio Size: 39.5 x 28.6 cm (15.5 x 11.2 inches)

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Condition - Fine



Guru Nanak Dev ji with Ten Sikh Gurus

SIKH SCHOOL

Guru Nanak Dev ji with Ten Sikh
Gurus

Miniature Painting

Image Size: 42.5 x 29 cm (16.7 x 11.4 inches)

Folio Size: 58.5 x 45.5 cm (23 x 17.9 inches)

₹ 50,000-1,00,000

\$ 613-1,227

Condition - Good



A Beautiful Lady**KALIGHAT PAINTING**

1830s–1930s

A Lady Combing Her Hair

Watercolor on paper

Size: 46 x 33 cm (18.1 x 12.9 inches)

₹ 20,000-40,000

\$ 245-491

Condition - Fine

Kalighat Painting: (1830s-1930s)

Kalighat painting evolved as a unique genre of Indian painting in 19th-century Calcutta, West Bengal characterised by bright colours and bold outlines striking a visual image of a simple yet effective measure. Images of Goddess Kali were sold as souvenirs by 'patuas' (painters) as well as depiction of other gods and mythological characters at the stalls of the Kalighat temple for pilgrims. Over time, these paintings developed to reflect a variety of subjects including satirical observations and comments on everyday life, contemporary issues of modern Calcutta and other secular themes. These were produced as cheap copies- made possible by British mill paper and factory made paints- to be sold in a mass market.



Kalighat Painting of Lord Krishna

KALIGHAT PAINTING

1830s–1930s

Baby Krishna

Watercolor on paper

Size: 46 x 32 cm (18.1 x 12.5 inches)

₹ 20,000-40,000

\$ 245-491

Condition - Fine



Original Water-color

ANONYMOUS TAMIL ARTIST

Ganesha

Watercolor on paper

Image size: 64.5 x 45.6 cm (25.3 x 17.9 inches)

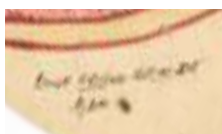
Sheet size: 65.4 x 47.4 cm (25.7 x 18.6 inches)

Signed by artist in Tamil bottom right

₹ 40,000-80,000

\$ 490-982

Condition - Good



Fishing on the Hoogly**GOPAL GHOSE**

1913–1980

Untitled

Watercolor on paper

Image size: 31.4 x 19.8 cm (12.3 x 7.7 inches)

Mount Size: 44.1 x 30.3 cm (17.3 x 11.9 inches)

Signed in English bottom right

₹ 60,000-90,000

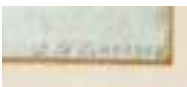
\$ 736-1,104

Mounted.

Condition - Good

Gopal Ghose: (1913-1980)

Ghose was adept with several mediums, and known especially for his ingenious handling of watercolour. He also worked with tempera, pen and ink, and brush and pastel. He travelled extensively within India to paint his landscapes. Ghose was drawn to the pictorial vocabulary developed by European Expressionists and Cubists to depict nature. Ghose reworked the genre of landscape painting, investing it with expressionistic qualities. Gopal Ghose was one of the founders of the Calcutta Group, perhaps the first group of modernist painters in India. His works can be seen at the Birla Academy of Art and Culture, Kolkata, and the National Gallery of Modern Art, New Delhi. Ghose died in 1980.



Fine Signed and dated Watercolor on Paper

M.V DHURANDHAR

1867-1944

A Lady on a Couch

Watercolor on paper

Size: 22.6 x 15 cm (8.8 x 5.9 inches)

Signed in English bottom right

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Condition - Excellent





Souza's Early Signed & Dated Face Study

F. N. SOUZA

1924-2002

Untitled

Pen & ink on paper

1960

Image size: 17 x 11 cm (6.6 x 4.3 inches)

Frame size: 31.8 x 24.5 cm (12.5 x 9.6 inches)

Signed and dated in English top left

₹ 1,50,000-2,00,000

\$ 1,841-2,455

Framed.

Condition - Excellent



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. Husain, 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.



Souza's Early Signed & Dated

F. N. SOUZA

1924-2002

Untitled

Oil on paper

1962

Image size: 38 x 27 cm (14.9 x 10.6 inches)

Signed and dated in English top right

₹ 1,50,000-1,75,000

\$ 1,841-2,148

Condition - Good



**Signed & Dated Oil on Paper by
B. Prabha**

B. PRABHA

1933-2001

Untitled

Oil on paper

1963

Size: 37 x 27 cm (14.5 x 10.6 inches)

Signed and dated in Devanagari bottom
right

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Condition - Fine

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."



A Tribute to Tagore

RAMMOHUN LIBRARY

The Golden Book of Tagore

Printed book

1990

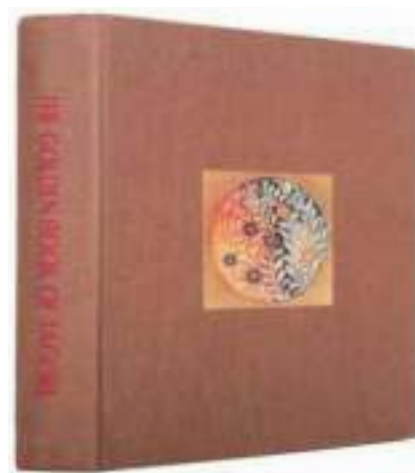
Size: 27.5 x 22.7 cm (10.8 x 8.9 inches)

₹ 40,000-60,000

\$ 491-736

Second edition, Large 8vo., pp 375+30, 30 color and black and white illustration, original cloth binding with printed vignette on cover, Published by Rammohun Library & Free Reading Room, Calcutta, 1990.

Condition - Excellent



UNKNOWN

S.H. Raza Selected Works

Printed book

2007

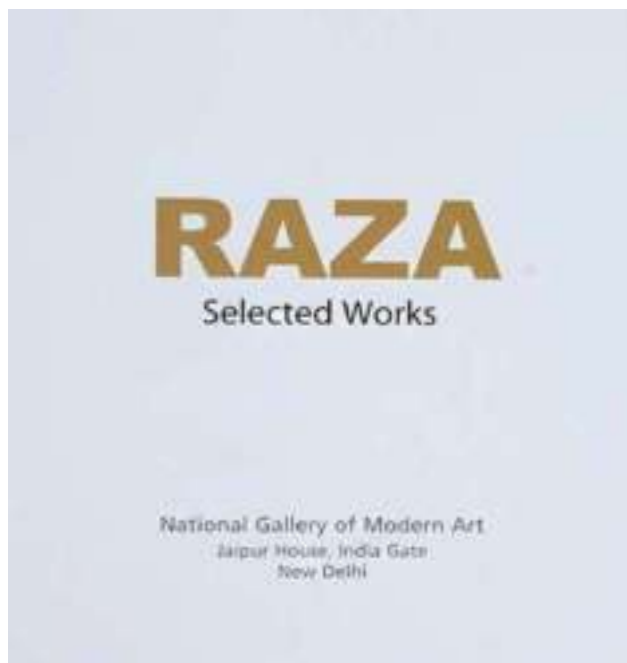
Size: 25.4 x 25.4 cm (10.7 x 10.7 inches)

₹ 40,000-60,000

\$ 491-736

Oblong 4to., Catalogue, National Gallery of Modern Art, 2007.

Condition - Excellent



DR. DANIEL HERWITZ

Husain

Printed book

1988

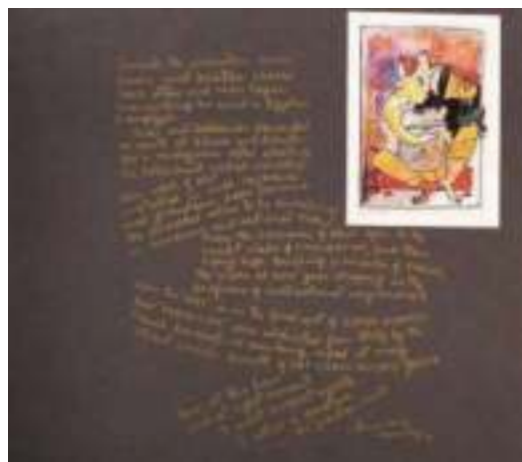
Size: 34.2 x 30.4 cm (13.5 x 12.5 inches)

₹ 40,000-80,000

\$ 491-982

PP 336, copy is in near-mint condition in Good condition heavy printed slipcase, dust jacket is protected by a mylar sleeve, profusely illustrated with color plates, Drawing, Painting, Water Color, Graphic, Sculpture, Architecture, Photography, Tapestry. Near Fine in Near Fine dust jacket, Very Scarce, Published by Tata Steel Publication, Mumbai, 1988.

Condition - Excellent



M. F. HUSAIN

1915-2011

Untitled

Colored lithograph

Size: 60.9 x 91.4 cm (24 x 36 inches)

Editional Size 50

Signed in English bottom right

₹ 1,00,000-1,50,000

\$ 1,227-1,841

Mounted.

Condition - Good



A Beautiful Lady**HEMENDRANATH MAJUMDAR**

1898-1948

Portrait of A Lady

Watercolor on card board

1935

Image Size: 29.4 x 19.5 cm (11.5 x 7.6 inches)

Card Board Size: 37 x 25.7 cm (14.5 x 10.1 inches)

Signed and dated in English bottom left

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Condition - Fine

Hemendranath Mazumdar: (1898-1948)

Hemendranath Mazumdar born in a landowning family in Bengal. Hemen Mazumdar changed the way women were depicted in Indian art. Early in his career, he was known for his portraits of Indian royalty and paintings of women, whom he painted in diaphanous clothes. After Ravi Varma, he became the most sought-after artist for oil portraits.

His large oils of partially clothed or nude women, with their air of voyeuristic eroticism attracted the Maharajas of Jaipur, Bikaner, Kashmir, Patiala and other princely states as clients who threw open their palaces to him. Most commonly a single woman is seen in these works in wet drapery and idealised romantic settings, emphasizing sensuous appeal.



A Beautiful Building

‘S.M.Q. 1958’

Untitled

Watercolor on paper

1958

Image size: 38 x 27 cm (14.9 x 10.6 inches)

Folio size: 44.2 x 33 cm(17.4 x 12.9 inches)

Signed and dated in English bottom right

₹ 1,00,000-1,50,000

\$ 1,227-1,841

Mounted on Card Board.

Condition - Fine



Signed & Dated Watercolor by Pralhad Dhond**PRALHAD DHOND ANANT**

1908-2001

Untitled

Watercolor on paper

1990

Size: 38 x 27 cm (14.9 x 10.6 inches)

Signed and dated in English bottom right

₹ 25,000-28,500

\$ 306-349

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'.



ATIN BASAK

1966

Sharp Knife and the Seeds Rain

Acrylic on canvas

1992

Image size: 59.6 x 59.7 cm (23.4 x 23.5 inches)

Frame size: 64.1 x 63.9 cm (25.2 x 25.1 inches)

Signed and dated in English bottom right

₹ 40,000-60,000

\$ 491-736

Framed.

Condition - Excellent



Painting Based on Umar Khayam Series

RAM GOPAL VIJAYVARGIYA

1905-2003

Umar Khayam

Watercolor on paper

Size: 34 x 21 cm (13.3 x 8.2 inches)

Signed in Devanagari bottom left

₹ 60,000-90,000

\$ 736-1,104

Paste on paper.

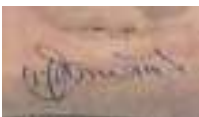
Condition - Good

Ram Gopal Vijayvargiya: (1905-2003)

Born in 1905 in Rajasthan, Vijayvargiya graduated from the Maharaja School of Art and moved to Calcutta, founding inspiration from the Bengal School style under the tutelage of Shailendra Nath De. His works are heavily inspired from literary works by Kalidas and Omar Khayyam as well as Indian legends which were exhibited for the first time in 1928. Magazines of that time such as Modern Review and Vishal Bharat often showcased his works as plates. An artistic journey lasting several decades and encompassing thousands of work which are part of various collection all over the world, his work never display an inclination towards any particular type of school and had a very individual sense of

perception and vision. They very much centred on women, ranging from spiritual to erotic all characterised by their excellent execution with graceful and accentuated lines giving suppleness to the paintings.

He was awarded the Padma Shri in 1984, the Lalit Kala Akademi Fellowship in 1988 and several other state and national recognitions. The master artist passed away in 2003 leaving behind a plethora of work that brims with cultural significance.



A Study of Parrot

JAI PRAKASH

1958

Untitled

Watercolor on paper

Image size: 29 x 18 cm (11.4 x 7 inches)

Mount size: 42.5 x 31.5 cm (16.7 x 12.4 inches)

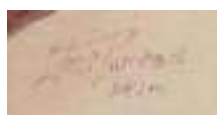
Signed in English bottom center

₹ 40,000-80,000

\$ 491-982

Mounted.

Condition - Fine



A Beautiful Sketch Showing the Coronation of Rama

B. L. SHARMA

Ram Raj Abhishek

Pencil & ink on paper

Image size: 40.3 x 60.5 cm (15.8 x 23.8 inches)

Board size: 50.5 x 70.5 cm (19.8 x 27.7 inches)

Signed in English bottom right

₹ 60,000-80,000

\$ 736-982

Rare.

Condition - Excellent



A Beautiful Painting of Lord Ganesh

MALVIKA

Ganesha

Acrylic on canvas

Image size: 50 x 40.2 cm (19.6 x 15.8 inches)

Canvas size: 60.6 x 47.2 cm (23.8 x 18.5 inches)

Signed in English bottom right

₹ 60,000-80,000

\$ 736-982

Condition - Excellent



An Original Watercolour of 'Bibi ka Makbra' at Nizamuddin, Delhi

EUPHAN NEVILL

The Tomb of Bairan Khan at Delhi

Watercolor on paper

Image size: 28 x 46.5 cm (11 x 18.3 inches)

Frame size: 45 x 63.3 cm (17.7 x 24.9 inches)

Signed in English bottom left

₹ 2,00,000-4,00,000

\$ 2,455-4,910

Framed.

Provenance: Given to Capt. A. B. H. Bridges by Euphan Nevill, Then given to Elizabeth's Mother by Capt. A. B. H. Bridges.

Condition - Excellent



Temple Facade

GRAHAM BROWN

1967

Untitled

Oil on canvas

Image Size: 54.3 x 46.5 cm (20.9 x 18.3 inches)

Frame Size: 63.5 x 56 cm (25 x 22 inches)

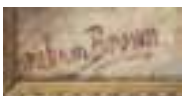
Signed in English bottom left

₹ 2,00,000-3,00,000

\$ 2,455-3,683

Framed.

Condition - Excellent



A Fruit Composition by ARA

KRISHNAJI HOWLAJI ARA

1914–1985

Untitled

Watercolor on paper

Image size: 35 x 22 cm (13.7 x 8.6 inches)

Frame size: 52.5 x 39 cm (20.6 x 15.3 inches)

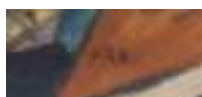
Signed in English bottom center

₹ 1,50,000-2,00,000

\$ 1,841-2,455

Framed.

Condition - Excellent



Playing Holi

UNKNOWN

Town Square, India

Oil on canvas

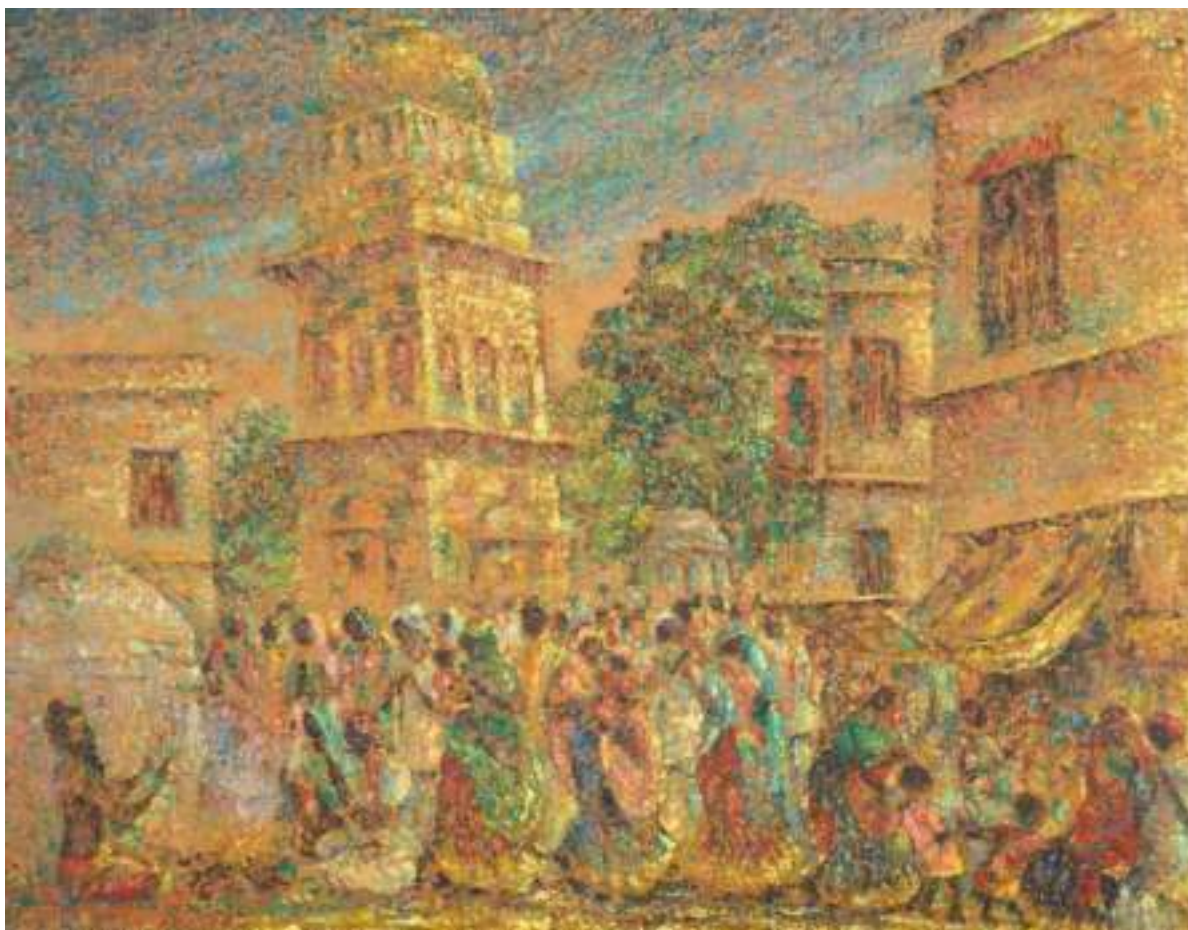
Size: 43.3 x 57.5 cm (17 x 22.6 inches)

Signed in English bottom left

₹ 1,50,000-2,50,000

\$ 1,841-3,069

Condition - Fine



Mother and Child**MONI SANYAL**

1912-1989

Untitled

Watercolor on paper

Size: 37.2 x 48.8 cm (14.6 x 19.2 inches)

₹ 1,00,000-1,50,000

\$ 1,227-1,841

Condition - Good

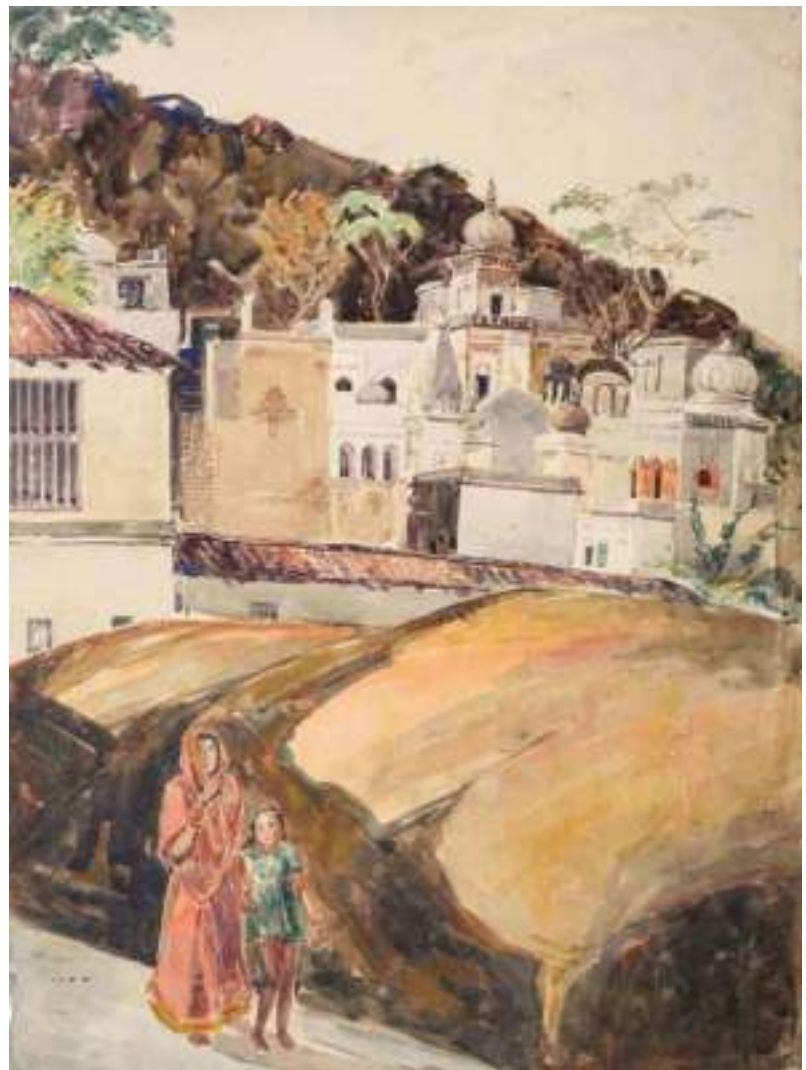
Moni Sanyal: (1912-1989)

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.



A Beautiful Composition**AMBADAS KHOBARGADE**

1922-2012

Composition

Oil on canvas

Size: 60.9 x 60.9 cm (24 x 24 inches)

₹ 1,00,000-1,50,000

\$ 1,227-1,841

Laid on paper, Mounted.

Condition - Good

Ambadas Khobragade: (1922-2012)

Ambadas was born in 1922 at Akola in Maharashtra. His works are essentially a window to the worldview of his soul. He was part of a generation of artists that was swayed by the many social, political and cultural churnings of the 1950s and 60s, and got attracted towards following abstract and non-representational art. The artist believed in getting beyond the surface, corresponding into a formless, abstract reality, where his intentions played no part in his works. His works are in many collections including the National Gallery of Modern Art, New Delhi; Glenbarra Art Museum, Japan; the Ben & Abbey Grey Foundation, USA; and the State Gallery, Norway.



RAMKINKAR BAIJ

1906-1980

Untitled

Woodcut print

Image Size: 12.1 x 18 cm (4.7 x 7 inches)

Frame Size: 36.1 x 39 cm (14.2 x 15.3 inches)

Signed in Bengali bottom right

₹ 40,000-60,000

\$ 491-736

Framed.

Condition - Fine

Ramkinkar Baij: (1906-1980)

Ramkinkar Baij was one of the pioneers of modern Indian sculpture and a key figure of Contextual Modernism. Born on 25 May 1906 in Bankura West Bengal Ramkinkar used to paint portraits of Indian freedom fighters involved in the Non-Cooperation Movement against the British rulers of India. At the age of 16 he got noticed by the renowned journalist Ramananda Chatterjee. Four years later Ramkinkar joined the Visva-Bharati University at Santiniketan as a student of fine arts. After obtaining a diploma from the university he went on to head the sculpture department. Ramkinkar was singularly reticent and other-worldly as he was single-minded in his commitment to art and humanity. But this did not stop his work from being noticed and appreciated by sensitive artists and connoisseurs, even if it were to remain a small group. Although his work was passed over for quite a while, gradually it began to get both national and international attention.

Baij died on Aug. 02, 1980 in Kolkata.



RAM KUMAR

1924-2018

Untitled

Watercolor on paper

Image Size: 19.5 x 15.3 cm (7.6 x 6 inches)

Frame Size: 39.1 x 34.5 cm (15.3 x 13.5 inches)

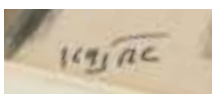
Signed in Devanagari bottom center

₹ 2,00,000-3,00,000

\$ 2,455-3,683

Framed.

Condition - Excellent



One of the Early Work of Ram Kumar

RAM KUMAR

1924-2018

Untitled

Watercolor on paper

1961

Image Size: 16 x 34.3 cm (6.2 x 13.5 inches)

Frame Size: 47.7 x 61.9 cm (18.7 x 24.3 inches)

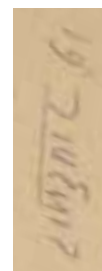
Signed and dated in Devanagari bottom right

₹ 2,00,000-3,00,000

\$ 2,455-3,683

Framed.

Condition - Fine



Rare Signed & Dated Serigraph by Bawa

MANJEET BAWA

1941-2008

Untitled

Serigraph

1996

Size: 55.5 x 63.5 cm (21.8 x 25 inches)

Signed and dated in English bottom right

₹ 1,00,000-2,00,000

\$ 1,227-2,455

Framed.

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
1996

An Impressive Face Study

MANJEET BAWA

1941-2008

Untitled

Pen on paper

2007

Size: 33 x 25.4 cm (13 x 10 inches)

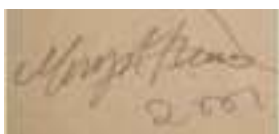
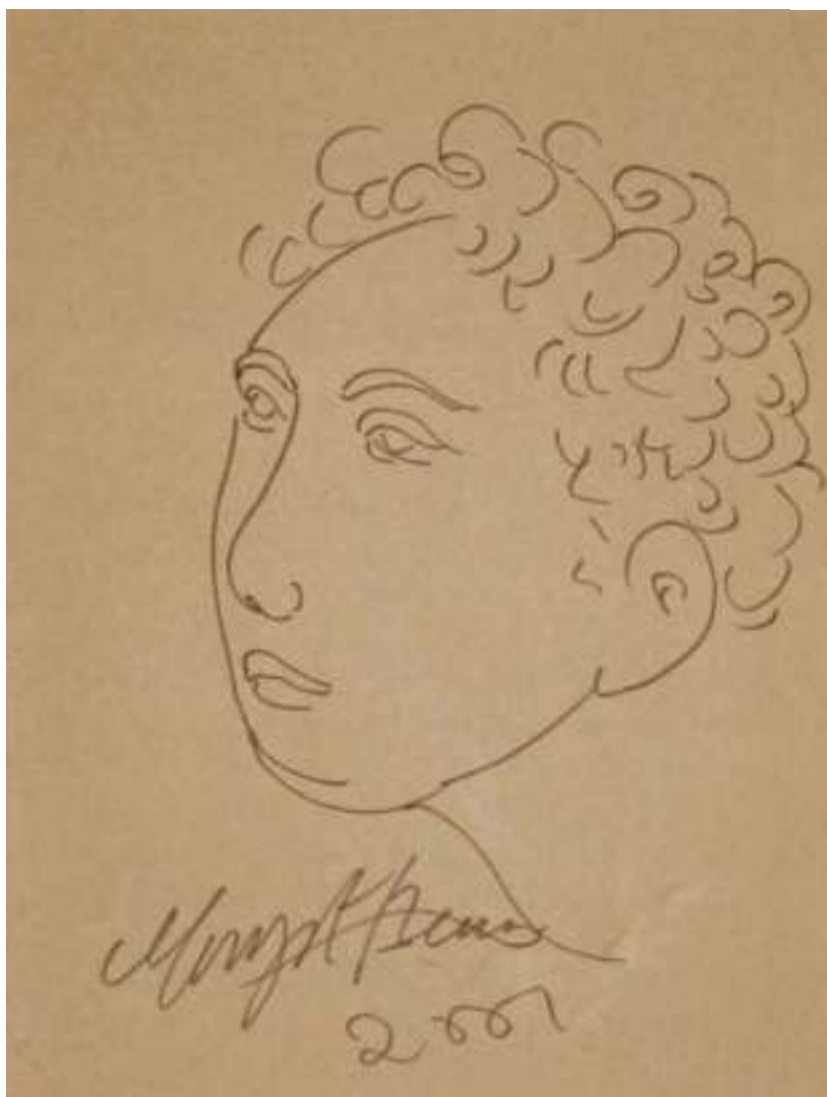
Signed and dated in English bottom center

₹ 60,000-1,00,000

\$ 736-1,227

Mounted on Card Board.

Condition - Excellent



YUSUF

1952

Untitled

Acrylic, pen & ink on canvas

Size: 118 x 85 cm (46.4 x 33.4 inches)

Signed and dated in English on back

₹ 2,00,000-2,50,000

\$ 2,455-3,069

Condition - Excellent

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.

An Impressive Work by Kanu Patel**KANU PATEL**

1966

Family in Monsoon

Oil on canvas

2007

Size: 91.5 x 121.5 cm (36 x 47.8 inches)

Signed in English bottom right

₹ 56,000-70,000

\$ 687-859

Framed.

Condition - Excellent

Kanu Patel: (1966)

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.



An Impressive Painting of Bull

G. RAMAN

1942

Bull

Oil on canvas

2008

Size: 91.5 x 91.5 cm (36 x 36 inches)

Signed and dated in English bottom center

₹ 80,000-1,00,000

\$ 982-1,227

Framed.

Condition - Excellent



G. Raman: (1942)

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

Ganesha

Oil on canvas

2008

Size: 76 x 60.5 cm (29.9 x 23.8 inches)

Signed and dated in Devanagari bottom right

₹ 22,000-27,500

\$ 270-337

Framed.

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.



An Impressive Work Presenting Hopeful Faces**VIKASH KALRA**

1973

Chehre

Oil on canvas

2008

Size: 76 x 66 cm (29.9 x 25.9 inches)

Signed and dated in English top right

₹ 70,000-87,500

\$ 859-1,074

Framed.

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 Beautiful Symphony of Rock & Bird

U.N. KANADE

1965

Someone is Watching

Ink & nip on canvas

2008

Size: 76 x 60.5 cm (29.9 x 23.8 inches)

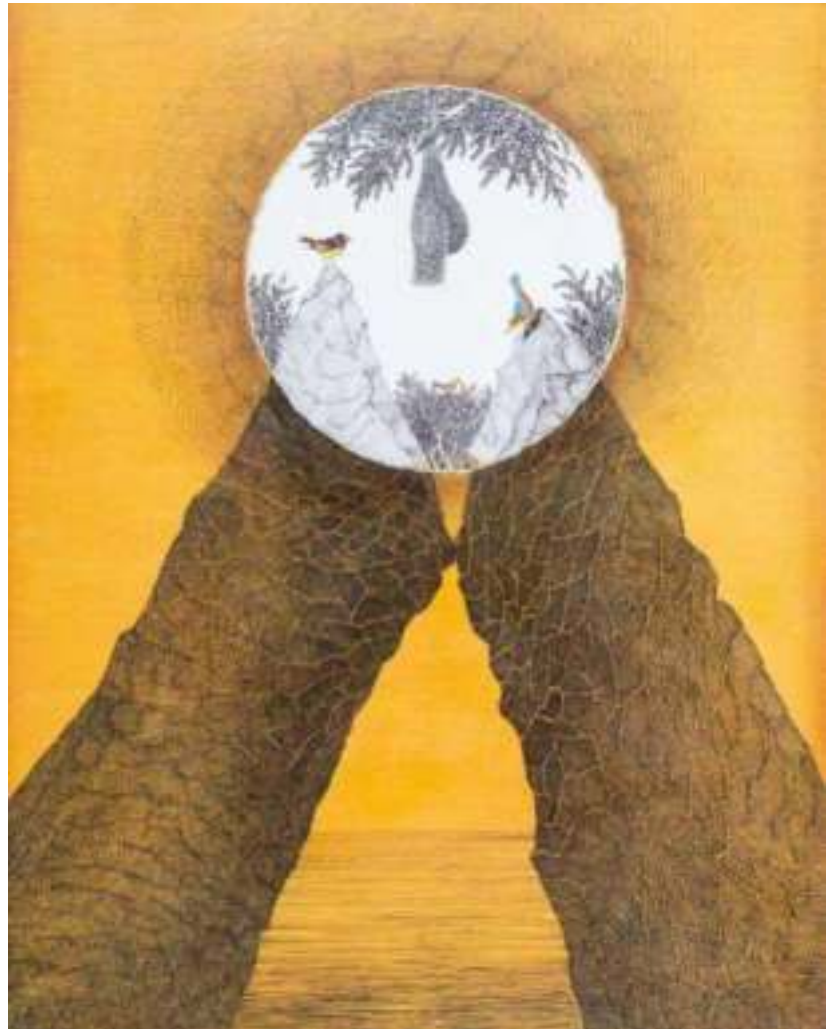
Signed and dated in English center left

₹ 46,000-57,500

\$ 564-705

Framed.

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 Beautiful Temple Scene by Kaushik Ghosh

KAUSHIK GHOSH

1974

Temple Scene

Oil & acrylic on canvas

2009

Size: 91.5 x 106.5 cm (36 x 41.9 inches)

Signed and dated in English bottom right

₹ 42,000-52,500

\$ 515-644

Framed.

Condition - Excellent

kaushik Ghosh: (1974)

Kaushik Ghosh is a self-taught artist who graduate 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 artist 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 has 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.



SHISHIR BHATT

1965

Untitled

Acrylic on canvas

2009

Size: 76 x 91.5 cm (29.9 x 36 inches)

Signed and dated in English bottom
right

₹ 30,000-37,500

\$ 368-460

Framed.

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.



SHISHIR BHATT

1965

Untitled

Acrylic on canvas

2009

Size: 91.5 x 121.5 cm (36 x 47.8 inches)

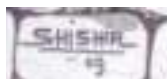
Signed and dated in English bottom right

₹ 64,000-80,000

\$ 785-982

Framed.

Condition - Excellent



An Impressive Landscape by Arup Gupta**ARUP GUPTA****Untitled**

Oil on canvas

2010

Size: 76 x 76 cm (29.9 x 29.9 inches)

₹ 67,500-90,000

\$ 828-1,104

Framed.

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.



An Impressive Work by Ghanshyam Kashyap

GHANSHYAM KASHYAP

Life in Village

Acrylic on paper

2011

Size: 48 x 30.5 cm (18.8 x 12 inches)

Signed and dated in English bottom center

₹ 8,000-10,000

\$ 98-122

Framed.

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 care-free 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.



An Impressive Work by Laxman Aelay**LAXMAN AELAY**

1965

Untitled

Acrylic, pen & ink on canvas

Size: 50.7 x 50.7 cm (19.9 x 19.6 inches)

₹ 30,000-60,000

\$ 368-736

Framed.

Condition - Excellent

**Laxman Aelay: (1965)**

Born in Kadirenigudem, Telangana, Laxman is renowned for having created the logo of the state of Telengana, 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 Eenadu 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 Yaa-di 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.

Innocent Life**FAWAD TAMKANAT**

1962

Untitled

Oil on canvas

2013

Size: 83.9 x 116.5 cm (33 x 45.8 inches)

Signed and dated in English bottom Left

₹ 1,50,000-3,00,000

\$ 1,841-3,683

Framed.

Condition - Excellent

Fawad Tamkanat: (1962)

Fawad Tamkanat was born in Hyderabad in 1962, to a family that had artistic leanings. He has carved a niche for himself as an artist who straddles the traditional and the contemporary art with equal confidence. He strives to develop his personalized with untainted visual vocabulary that is easily understandable. He explores and experiments with various mediums such as dry-point, etching, watercolour, acrylic on tarpaulin and oil. His work has never remained the same. He works on different themes like painting in black and white for a specific time, portraying women, capturing images from the busy life in Hyderabad such as market scenes, sharing space with animals and so on. He balances traditional and contemporary elements in his art.

Tamkanat loves birds and animals. He has donated his animal drawings to an NGO, Blue Cross, which sells his work to animal lovers. He has participated in several solo and group shows. In 2015 he completed his 100th International show with the Miami Art Show. His works are spread all over India and abroad.



Fawad Tamkanat
2013

S. HARSHAVARSHANA

1958

Untitled

Mix media on Paper

2017

Size: 109.2 x 76.2 cm (43 x 30 inches)

₹ 60,000-1,00,000

\$ 736-1,227

Mix media on paper, 2017.

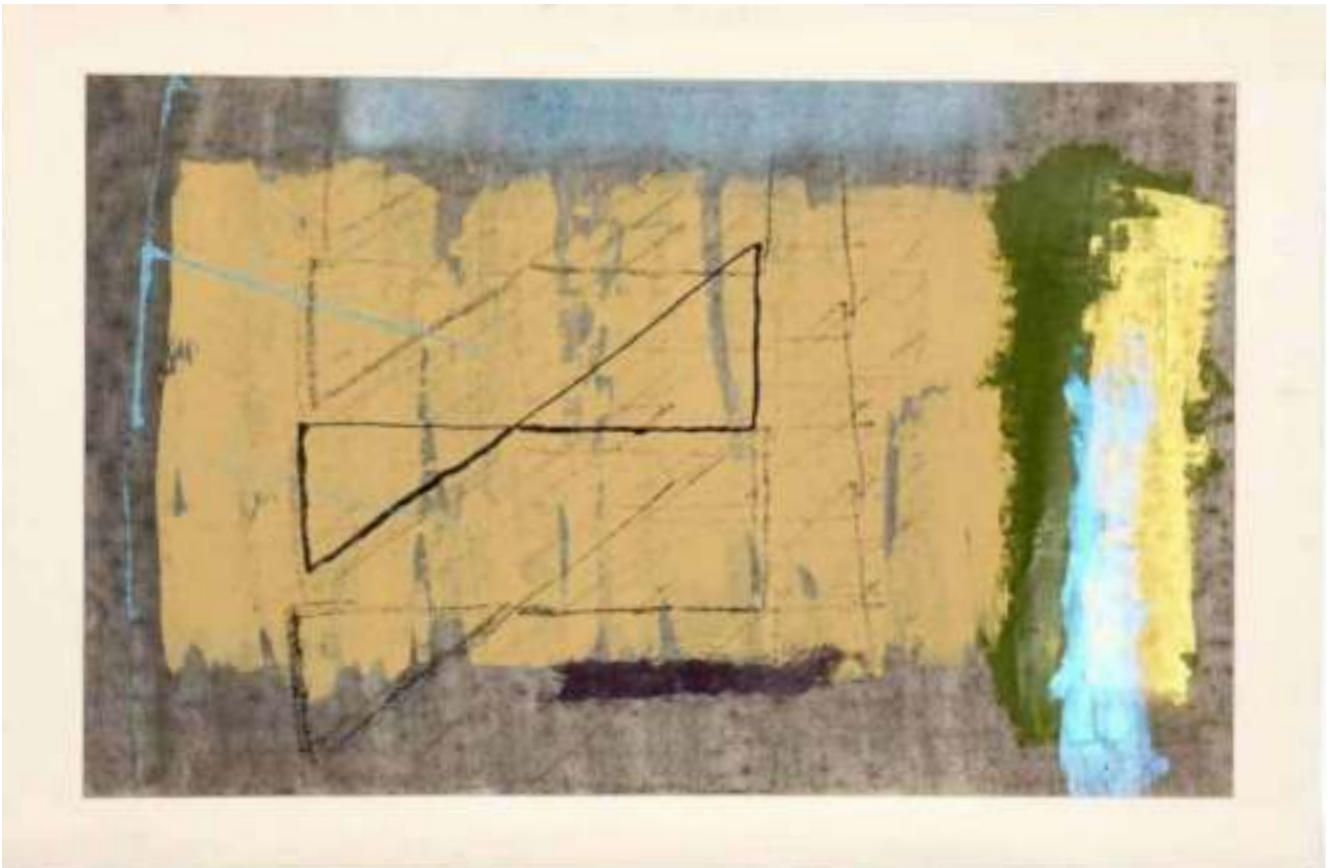
Mounted.

Condition - Excellent

S. Harshavardhana: (1958)

Born in 1958 S. harshavardhana left the corporate world to take up painting full time. His father, Jagdish Swaminathan, was an acclaimed artist.

Deeply influenced by tribal art and symbols, Harsha Vardhana, a self-taught artist displays his vast creative vocabulary in his heavily textured but simply coloured compositions. Harshavardhana creates abstract geometrical forms inverted triangular structures are constructed within carefully demarcated areas of colour, which violently cut into one another some blend in while others create obvious scars, bringing a distinctive character to the art.



SATISH SHARMA

1969

Landscape of Flesh

Sand, lime powder & oil on canvas

2022

Size: 182.8 x 91.4 cm (72 x 36 inches)

₹ 4,00,000-6,00,000

\$ 4,838-7,258

Condition - Excellent

Satish Sharma: (1969)

There is no visible story in Satish Sharma's art, however, the way he creates images and crafts, the final form awakens our memories, and at the same time inspires us to understand the many forms we see in our surroundings. Even in the absence of any shape, textures and rough structures emerging on the surface bring forth the beauty of nature. Cracks, pits, and dislodged layers seen in the painting are some of the structures that can be called natural. The patterns created by the pressure of anything on the soil, the peeling of plaster on the walls, or the abstract formations created by the effects of weathering are trivial to see. But looking at them as a life process, they can be said to be an expression of the cycle of creation and immersion. In the initial phase, Satish Sharma's art was also confined to shapes. There was a story in them. Gradually, he started getting inclined toward the mystical aspects of life. Life and its philosophy started coming into his art. It was from here that the forms began to disappear from his canvas and in its place the unmarked world began to take centre stage. There is more peace and stability in this world than in the previous world. Living in a busy and turbulent city like Delhi, he sought peace and stability through art. That's why he found neglected worldly surfaces more attractive than human behaviour. He writes in his statement

that the simple, ordinary, worldly, almost neglected surfaces present in his surroundings attract my senses. Faded walls, cracks in walls, the bark of trees, the texture of soil and stones, patterns of leaves, animal skins, shapes of clouds, and other natural elements fascinate me. I enjoy these surfaces. The more I see, the more I feel. After this, a kind of relationship is established with them. There is a unique beauty in these surfaces, the beauty of the existence of creation, which is mysterious. In his art, Satish Sharma expresses this calm but mysterious feeling. He says that my art is based only on visuals and only values the experience of viewing. I give priority to the content and the process of creating it rather than a concept or a story.

The viewing process is more important for the artist. This process of seeing what is familiar or unfamiliar starts turning into joy. It is from here that a painting or a sculpture starts making a connection with the outer world as well as the inner world. Looking at the paintings and sculptures of Satish Sharma, it seems as if the artist is playing with the material, and he is welcoming the active role of the material in this play. Satish Sharma seems to limit his role after a stage in the composition process. The creation process of Satish Sharma is such that it is not possible to imagine the final form in it. He allows the art material to act according to its character. He uses sand, marble dust, cement, etc. in oil colors and uses them on canvas or board. Metal wire has also been used in some places. Doing art is like meditation for him.



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 RESTRICTIONS-VIEWING : 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/timepiece/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 available¹ (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 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 acknowledges 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

www.indigoart.in