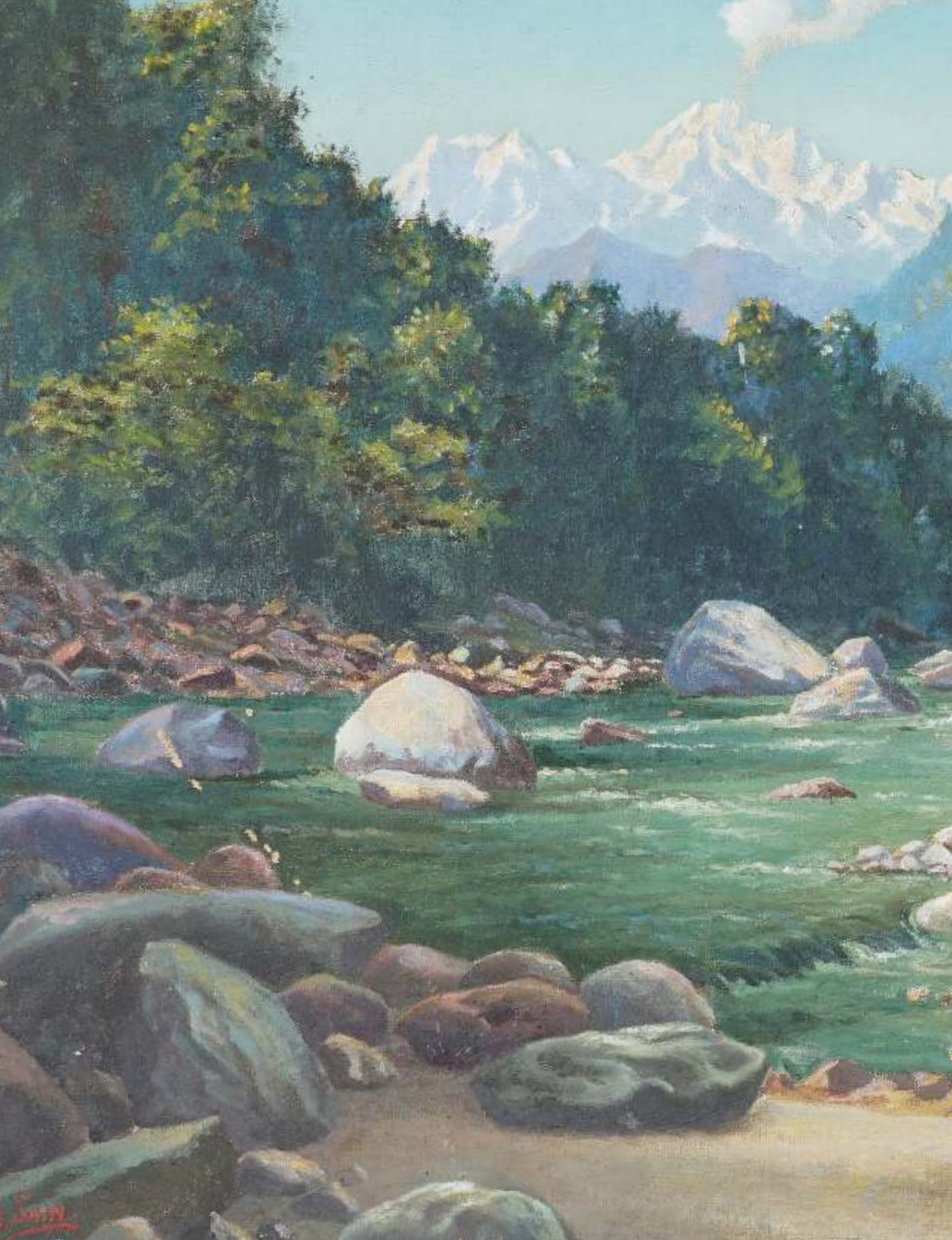
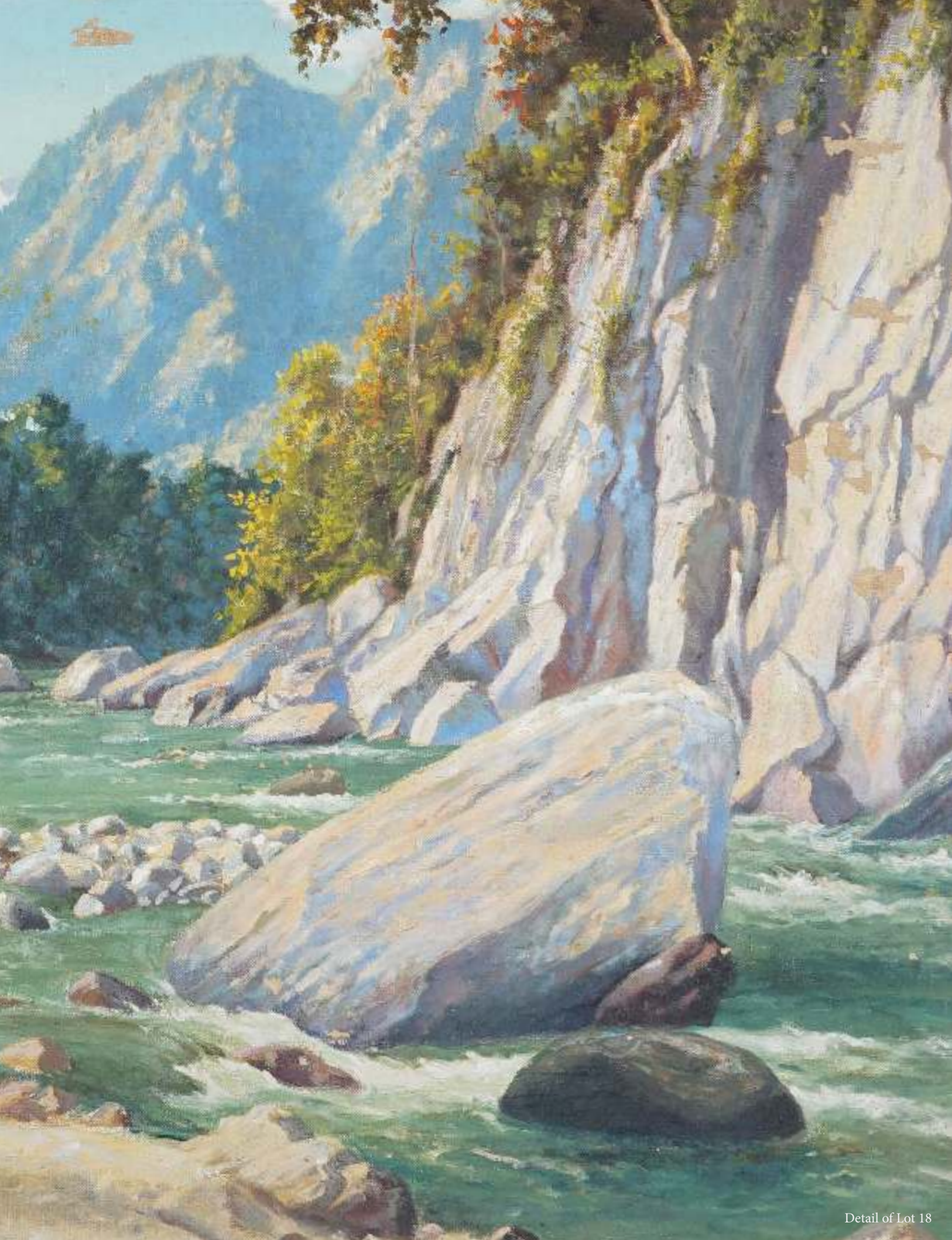
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Bengal Art

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Detail of Lot 18



Detail of Lot 17

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Detail of Lot 2



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AUCTION

Bidding Start:
Monday 25th September 2023 at 8.00 AM

Bidding Start Ending:
Wed. 11th October 2023 at 7.00 PM

Front cover: Lot 03
Inside front cover: Lot 18
Opposite: Lot 17
Inside back cover: Lot 30
Back cover: Lot 20

Lot 1

Dutch Bengal School Painting

DUTCH BENGAL SCHOOL

Kali with Shiv

Oil on Canvas
Circa 1880-1900s

Image size: 34.8 x 25 inches
Frame size: 40 x 30 inches

₹ 300000-500000
$ 3600-4800

Condition - Very Good

In Original frame.
This painting depicts the Goddess Kali with God Shiva beneath her feet.

A riveting oil on canvas, of the image of the goddess Kali, dancing on her male consort Shiva. She is shown four-armed, as the black goddess , dripping with blood and her tongue sticking out. In her lower left hand she holds a severed head.She is painted against a moss green background , jewels hang in the form of long necklaces that seem as tall as her, but its the garland of skulls that points to the precision of the composition and the narrative of the Bengal School in the Dutch tradition of early European masters realist style.

Devi Mahatmya

The worship of a kali goddess as the source of life and fertility has prehistoric roots, but the transformation of that deity into a Great goddess of cosmic powers was achieved with the composition of the Devi Mahatmya (Glory of the goddess), a text of the fifth to sixth century, when worship of the female principle took on dramatic new dimensions. The goddess is not only the mysterious source of life, she is the very soil, all-creating and all consuming.

Goddess Kali makes her 'official' debut in the Devi-Mahatmya, where she is said to have emanated from the brow of Goddess Durga (slayer of demons) during one of the battles between the divine and anti-divine forces. Etymologically Durga's name means "Beyond Reach". She is thus an echo of the woman warrior's fierce virginal autonomy. In this context Kali is considered the 'forceful' form of the great goddess Durga.

Goddess Kali's blackness symbolises her all-embracing, comprehensive nature, because black is the colour in which all other colours merge; black absorbs and dissolves them. 'Just as all colours disappear in black, so all names and forms disappear in her' (Mahanirvana Tantra). Or black is said to represent the total absence of colour, again signifying the nature of Kali as ultimate reality. This in Sanskrit is named as nirguna (beyond all quality and form). Either way, Kali's black colour symbolizes her transcendence of all form.





Lot 2

Acstatic Sankirtana

DUTCH BENGAL SCHOOL

Chaitnya Mahaprbhu with Group Dancing

Oil on Canvas
Circa 1900-1920s

Image size: 25.1 x 19.4 inches
Frame size: 29.9 x 25.3 inches

₹ 200000-300000
$ 2400-3600

Condition - Very Good

In Original frame.
This painting depicts Ecstatic Sankirtana (Dancing) of Chaitanya Mahaprabhu with his followers. Chaitanya Mahaprabhu used to dance and chant kirtan and remain engrossed. He was not concerned with the people of the material world.

The venerable Chaitanya Mahaprabhu with a group dancing and singing kirtanas /bhajans is an image that revels in the beauty of bhava and Bhakti.This oil on canvas is about the finesse and felicity of creating a group of human figures in realist idioms of perfection in tone and timbre.

The Bhakti Movement started from South India, by Alvaras and Nayanars. Alvaras are the devotees of Lord Vishnu and Nayanars are devotees of Lord Shiva. These devotees travelled to various places singing hymns in praise of their Gods.

Singer song writer

The world over, the image of the singer-songwriter has been a powerful one. Bards, who functioned as chroniclers and satirists mocking the meaningless conventions of their times, and who sometimes wrote and sang their verses, have featured in most world civilisations.

In India, the image of the singer-songwriter manifested itself in its fullest in what came to be known later as the Bhakti movement.
Bhakti poets emphasised surrender to god. Equally, many of the Bhakti saints were rebels who chose to defy the currents of their time through their writings. The Bhakti tradition continues in a modified version even in the present day.

Hailing from both high and low



castes, these Bhakti poets created a formidable body of literature that firmly established itself in the popular canon. Chaitanya Mahaprabhu was born in Bengal and considered the inspiration of Krishna consciousness.

Many followers believe that Lord Krishna Chaitanya is Krishna Himself in the garb of a devotee of Krishna, and therefore the versions of both Lord Krishna and Sri Krishna Chaitanya Mahaprabhu are identical.

Sometimes the Supreme Personality of Godhead Himself wonders how much transcendental pleasure is within Himself, and in order to taste His own potency, He sometimes takes the position of tasting Himself. Lord Chaitanya is Krishna Himself, the greatest of all in this group we note that the music is the thread that brings them together in a single bond while the rhythms propel them to dance.

Resplendent and resonant are their very actions and gestures, as they are lost in the hymns of praise that reach the innermost chambers of their hearts.Their bare chested bodies their vastras and their coloured dhotis are reflective of their simplicity and their deep devotion to Lord Krishna.Their posture and poise captured by the artists tells us that it is their song that is imperative and filled with adoration of the spirit.



Lot 3

A Divine Couple

DUTCH BENGAL SCHOOL

Radha Krishna with two Gopis

Oil on Canvas

Circa 1900-1920

Size: 24.3 x 19.6 inches

₹ 200000-300000

$ 2400-3600

Condition - Very Good

The Dutch Bengal Painting of Radha Krishna with two Gopis is done in the typical classical style that was popular in the early 1900s. Here in this work the focus is on Radha and Krishna.While there are many stories about the Radha Krishna bonding it is the holy books that present a clear commentary of the role of Radha more as a spiritual friend rather than a consort.

The Holy Texts

Radha appears as an anonymous Gopi, the favorite of Krishna, in texts such as the Bhagavatapuranaand the Cilappadikaram. While the Rasalila section of the Bhagavatapurana spans 5 chapters of the 10th book, it does not mention Radha explicitly, but mentions the Gopis only as a generic term, while including descriptions of a special Gopi as the favorite of Krishna. She figures as the prominent and favorite Gopi of Krishna during his autumnal rasalila, the round dance in Braj. Numerous forests (groves and arbors) are mentioned in the Harivamsa, the Bhagavatapurana, and the Gargasamhita as favorite places of Krishna to play with his friends the Gopas and also to sport with Radha and the Gopis.

This work does many things as it brings back the verses and the dualities presented in the life of devotees.Radha is the central character of the Gitagovinda, noted as an epitome of love. The subject of the Gitagovinda poetry is the Rasalila of Radha and Krishna. However, the separation (viraha) and union, two modes of love found expression in fantasy-laden world. The world of Vraja is transformed in the poems of the Gitagovinda into a heavenly blissful place, where only happiness is found, and thoughts of Krishna pervade.The halo of Lord Krishna under the tree brings us to the forests of the Puranas.Expression is the hallmark of this realist painting set in a forest.

Twelve forests are mentioned as settings for Radha and Krishna's love story, and also the rasa dance, as well as other events in the life of Krishna. Sringaravata is identified as the particular tree associated with the secret randezvous that Krishna went with his favorite Gopi, later identified as Radha.Lot # 4. Mix Media on paper on laid on board. Circa 1910-1930





Lot 4

A Dutch Bengal School Painting

BANERJEE, C. C.

Durga with Lion

Mix Media on paper on laid on board

Circa 1910-1930s

Image size: 29.9 x 23.6 inches

Mount size: 39 x 29.3 inches

Frame size: 43.7 x 33.8 inches

₹ 300000-400000

$ 3600-4800

Signed by artist

Condition - Good

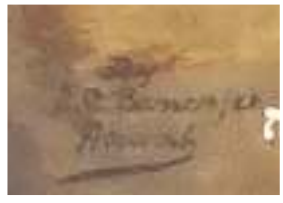
CC Banerjee's Bengal School Painting of Durga with Lion.

Created in the style of the Durga Puja Pandal, superbly executed is the altarpiece of Durga that relates to the popular Durga Puja which became firmly established among the native princes and officials of Bengal during the government of Lord Cornwallis in British India. After the Hindu reformists conflated Durga with India, she became an icon for the Indian independence movement. In the first quarter of the 20th century, the tradition of Baroyari or community puja was popularized and became one of the most important festivals.

Bannerjee adds all the paraphernalia to the dressed up Durga. This painting clearly tells us that the worship of a mother goddess as the source of life and fertility has ancient roots, but the composition of the text Devi Mahatmya ("Glory of the Goddess") during the fifth to sixth century led to the dramatic transformation of the female principle into a Great goddess of cosmic powers.

For believers in Bengal and beyond , Durga is the cosmic Magna Mater, and this popular iconic type encapsulates the struggle between the goddess and the demon Mahishasura, who symbolises ignorance, disorder, chaos, and evil. Later textual sources generally refer to the subject as Mahishasuramardini, or "killer of the buffalo demon." She remains the most important and popular form of the great goddess known generically as Devi or Shakti.

This Durga is the goddess who is worshipped over the festival days and then taken for her visarjan .It is the many additions of decorations that become the festive motifs that create an aura of deep devotion and awe of the goddess who returns every year for the Puja season.







Lot 5

A Dutch Bengal School Painting

BANERJEE, C. C.

Bhadra Kali

Mix Media on paper on laid on board
Circa 1910-1930s

Image size: 29.9 x 23.6 inches
Mount size: 39 x 29.3 inches
Frame size: 43.7 x 33.8 inches

₹ 300000-400000
$ 3600-4800

Signed by artist

Condition - Good

CC Bannerjee's Bhadrakali is another work that expounds the modern day drama of the worship of Devi.In this case he creates the portrait of Bhadrakali all ready to worshipped by her devotees.Signed Howrah we could safely say that Banerjee was recreating the Puja Pandal exactly the way he saw it. What is most creditable is his loyalty to the scene and his meticulous observation of the many details the figures accompanying the goddess and the offerings.The scene is one of absolute adoration and a sense of spiritual fervour from devotees who believe in her powers.

Bhadrakāli, the goddess is considered to be the auspicious and fortunate form of Adi Shakti who protects the good, known as bhadra. In Vaishnavism, Bhadrakali is among the many epithets of Yogamaya, the internal potency of illusion of the preserver deity, Vishnu.

Auspicious One

In Sanskrit, Bhadra means auspicious. Another interpretation of this name is that Bhadra comes from 'Bha' and 'dra', The letter 'Bha' means 'delusion' or 'Maya'and 'dra' is used as a superlative i.e. meaning 'the most/the greatest etc.' which makes the meaning of Bhadra as Maha Maya.

In other words, maya represents the illusion of the samsara we are in, and worshipping of Bhadrakali is thought of getting liberated from this maha maya. This can be seen with the head that she holds in her hand - the chopped head and the sickle represents that Bhadrakali gives liberation (i.e., liberates ourselves of our own ego, hence the chopped head). This goddess is represented with three eyes, and four, sixteen, or eighteen hands. She carries a number of weapons, with flames flowing from her head, and a small tusk protruding from her mouth.Bhadrakali is also worshipped in South India, in Kerala,Tamil Nadu as well as Maharashtra.







Lot 6

Old Bengal School Painting

OLD BENGAL SCHOOL

Krishna Radha in Om

Oil on Canvas
Circa 1880-1900s

Size: 29.6 x 22.4 inches

₹ 150000-300000
$ 1800-3600

Signed by artist in English

Condition - Good

When the alphabet of the word Om is recreated as one that stands like a sentinel for Lord Krishna and Radha it becomes a work of art that transcends time.This painting by an anonymous artists celebrates the union of Lord Krishna and Radha.

To remain still is one of the qualities that the Eastern philosophy teaches when facing the rapidly-changing world and we get an aura of stillness when we look at this work. The golden coloured Om is both soothing yet delicate. Behind its meticulous thoughts, which portray a discipline inherited from tradition, there are innovative and ingenious experiments in this painting that brings together the Radha Krishna sect .

We see that the artist creates a synergy by his seamless intertwining of tradition and the alphabet that stands for time eternal , both in his emotive evocations as well as his painting. Just after looking at it we feel like we are being introduced to divine fantasies on canvas and enchantment in the visual world. The visual richness comprises of colour and precise contours and bold strokes.

We can gain multiple moments of silence through the pages, understanding the traditional aesthetics of both concept and imagery — the kinetics of consciousness also come into play — and you realise that silence is the source of his inspiration.

The lush foliage seen in the background created in impressionist strokes perfectly reflects the rich metaphoric prose of Jayadeva's Gita Govinda, giving visual form to Krishna and Radha's passion. While the depiction of the forest is perhaps lesser in detail and created more as a kingdom of hazy clouds and verdant trees, it is more freely depicted and employs a greater range of colours.

Krishna and Radha gaze into each other's eyes as the embrace within the arc of the Om alphabet. Their love is expressed by the multitude of suggestions, the poise and posture and gesture of Radha's hands and Krishna's gaze; the scent of flowering trees, and the intertwining of their bodies and garments. This quintessential Indian idea—that nature echoes human passion—is beautifully manifested in this work by this master who has successfully translated emotion into visual delight. The personification of the lovers Krishna and Radha was a popular pictorial theme not just in Bengal but also in other places in India like the Kota and other Rajasthani courts. The subject of Radha and Krishna relates to the poetry of the time and the ardent ethos of deep love that becomes divine.







Lot 7

Dutch Bengal School Painting

DUTCH BENGAL SCHOOL

Dutch Bengal Portrait Vishnu

Oil on Canvas

Circa 1880-1900s

Size: 26 x 18.3 inches

₹ 150000-300000

$ 1800-3600

Condition - Very Good

Oil on canvas "portrait of Vishnu" depicting the Hindu God. Vishnu is often portrayed with fare skin, holding various attributes like a Conch Shell (Shankh), Discus (Chakra), Mace (Gadha) and Flower.

In this specific artwork, Vishnu in a regal and divine form, seated on a hard throne with other symbolic elements that represent his role as a preserver and protector in Hindu mythology.

The style of the painting blend Dutch and Indian artistic techniques with detailed and vibrant colors, intricate patterns.









Lot 8

Attributed to Nandlal Bose

ATTRIBUTED TO BOSE, NAND LAL

Painting on Post Card

Pen and Ink on post-card

1917

Image size: 5.2 x 3.2 inches

Mount size: 7.3 x 5.2 inches

Frame size: 8.5 x 6.4 inches

₹ 100000-200000

$ 1200-2400

Signed by artist

Condition - Very Good

With postal stamp dated 28. Oct. 1917.

A quicksilver miniature drawing of a couple hugging, this is a portrait of deep emotion.Nandlal Bose did a series of drawings in everyday idioms that looked deceptively simple but had about them a deeply expressive evocation that drew all art lovers to it. This quick drawing has a spontaneity that is not just minimal but it is filled with the beauty of humble rhythmic resonance in terms of the fraction of the moment .

Scholar and critic R.Sivakumar has said:

"Nandalal Bose looked at cultural idioms and the fabric of the common man when he created images of musicians, blacksmiths, tailors, an esraj player, a veena player, or women doing their chores."

The vigour and vitality of the man and the lady in embrace are shown through lithe, gestural lines pared down to a minimum.

Nandalal Bose one of India's greatest teachers believed that



art also included passing on to students an analytical insight into the syntactic structure and expressive possibilities of traditional practices. Coming at a time when under colonial intervention traditional practices were passing into oblivion among Indians this was of seminal importance. And his method of study being comparative it led to the exploration of affinities and differences not merely between varied practices within Indian art but in the entire region.

This cursory brusque drawing also gives expression to Bose's personality. Bose was an artist, designer, craftsperson, educator and curator all rolled into one. This led him to develop a personal language which functioned at many levels rather than an individual style that perhaps made an artist unique but also restricted his expressive and communicational range. And rather than impose his personality upon mediums he took advantage of the materials and their innate possibilities to communicate his vision. In a non traditional society he wanted each artist to acquire something of the adeptness and amplitude of traditions.The postcard speaks of age old traditions of hand drawn and written notes, and the importance of the posts and telegraphs department for communication all over India.Indeed this drawing is one of deep nostalgia.





Lot 9

Attributed to Nandlal Bose

ATTRIBUTED TO BOSE, NANDLAL

A Beautiful sketch of a lady

Water color on paper, laid on card
1952

Image size: 16.3 x 12.5 inches
Mount size: 19.7 x 15.5 inches
Frame size: 22.8 x 18.8 inches

₹ 10000-20000
$ 120-240

Signed and dated by artist
Signed and dated 1.7.52 in Bangla with his monogram-seal.

Condition - Very Good

Sketched in the style of an Indian sculpture, created like a sepia toned insignia, Sketch of a lady is a work of multiple proportions and perspectives. In the arts of India, scrutinized from a cognitive and linguistic perspective, the great pedagogue from Santiniketan Nandlal Bose saw two discrete approaches. One of these was concerned with volumetric apprehension of forms and was monumental in concept and expression. And this encompassed both sculptural reliefs and murals of Ajanta and Bagh. The other approach was more decorative in orientation, and combined flat colours and graphic rendering of forms.

This he thought found expression in different stylistic idioms and had a greater Pan-Asian compass. This sketch in its pure form is not just monochromatic but it could be seen in conjunction with the decorative traditions of the Indian sculptural movements. Keeping this in mind he also explored where and how these distinct approaches could meet in his own practice especially after he took charge of the art institution at Santiniketan.This sketch exemplifies his search and quest for studying the human figure in myriad hues.

Leaving behind the historicist tendencies of the first fifteen years of his work Nandalal began to move towards an exploration of visual conventions at the beginning of the nineteen-twenties. This work can be described as an application of the style of Ajanta-which he had begun to use from around 1910 after a visit to Ajanta-to a more secular subject matter. The beauty of the work lies in the modelling and more flattening and decorativeness in it. This can be read as an attempt to find a middle ground between the modelled and monumental traditions on the one hand and the flat and decorative traditions of representation on the other.

The little embellishments on the feminine figure has about it an animated rendering, and is in the idiom of classical trends in form and figurative graphics. Nandlal's love for creating art lay in his vocabulary of the choice of motifs and the juxtaposition of styles pointing to his lexicon of linguistic as well as visual art grammar and indices that captured his interest. That they were not done using the techniques that were humble, like this watercolour on paper laid on card and sketched with a pen.





Lot 10

Aakar Prakar

BENDRE

Water Color Sea Shore

Water Color

Image size: 12.9 x 9.4 inches

Mount size: 17 x 13.6 inches

Frame size: 17.7 x 14.1 inches

₹ 150000-250000

$ 1800-3000

Signed by artist in Hindi

Condition - Very Good









Lot 11

Condition - Very Good

Attributed to Kali Kinkar Ghose

GHOSE, KALI KINKAR

Shiva with Nandi

Watercolor on paper laid on card

Circa 1930s

Image size: 12 x 8.4 inches

Mount size: 15.4 x 11.6 inches

Frame size: 17.3 x 13.5 inches

₹ 30000-50000

$ 400-600

Signed in Bangla with his monogram-seal

Shiva and Nandi is a gorgeous study of Siva with his Nandi who is happy to listen to his Lord and master. The bull Nandi, the vahana, or mount, of the god Shiva. is said to represent happiness and joy, as well as virility much like its associated deity.

Hindu gods have long been associated with their animal vahanas, likely since before the Common Era, with representations of both Shiva and Nandi and Durga and her lion appearing on Indo-Bactrian coins at the turn of the millennia.

Nandis are very popular in later periods of south Indian sculptures, where monumental timber figures of vahanas were commonly carved for temporary use, and recreated after a few short years, likely due to the nature of the wood requiring extensive preservation in the south Indian climate. The figures often mirrored the style and material of 19th century south Indian painting from Tanjore, particularly the fixing of gemstones and glass within gilt bands and other areas decorated with gesso and paint. This Nandi painted in white sits listening to the music created by his Lord rapt in its spiritual fervour. The tones by Das are pale and opalescent both in the human figure and the bull.

Das creates a luscious Nandi who sits in robust grace and gravitas.The strength of the Nandi the 'vahana' or carrier of Shiva is the poise in posture as it looms in its own magnificence emblematic in form and fervour. The seated Nandi Bull is always to be found facing the 'shivalingam' in places of worship. Nandi represents the nandi is a symbol of purity and strength. This gentle Nandi radiates its own inner strength and a divine energy as it extols the life of devotion and solitude.







Lot 12

PAL, JITEN

Krishna Playing flute to Radha

Water color on paper laid on card
Circa 1930s

Image size: 9.8 x 8.8 inches
Mount size: 15.6 x 13.5 inches
Frame size: 18.8 x 14.9 inches

₹ 30000-50000
$ 400-600

Signed by artist in English

Condition - Very Good

Krishna Playing Flute to Radha is a charming watercolour by Jiten Pal. Radha Krishna stories are one of the most highly retold stories in Hinduism in narrative form, in poetry as well as in Bhakti sangeet. From small children to elderly men, the antics of Krishna and the way Radha chides on him brings about awe. It is said that Radha is considered as the supreme goddess in Vaishnavism as Krishna enchants the entire world but only Radha can enchant even Krishna and bind him with her love. Radha is actually a devotee of Krishna who was given an exalted status of Krishna's consort, but it is also believed that Radha is an incarnation of goddess Lakshmi.This is a romantic interpretation set in a forest with trees and created as a scion cultural sentiment of perfection and beauty. Radha with pot wearing a sari is a statement in delicacy and grace.

Krishna in most of his depictions is seen hand in hand with his flute and his beloved Radha. Radha's undying love for Krishna is often interpreted as the ultimate quest of a mortal to unite with the divine. During Krishna's stay in Vrindavan, Radha, daughter of Vrishabhanu, becomes his beloved friend, adviser and consort. Radha is perceived here as friend as consort and companion.









Lot 13

Lady within a Courtyard

BANDYA, TILAK

Untitled

Water color on paper laid on card
Circa 1930

Image size: 10.4 x 6.8 inches
Mount size: 18.7 x 12.5 inches
Frame size: 19.7 x 13.6 inches

₹ 25000-40000
$ 300-480

Signed by artist

Signed in Bangla with his monogram-seal.

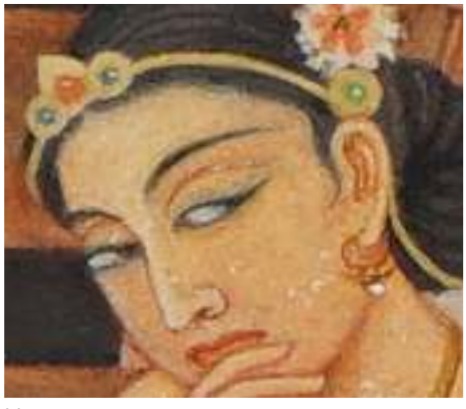
Condition - Very Good

Lady Within a Courtyard is typical scene of a lady in waiting in a courtyard with only a beautiful plant for company.Bandya was an artist of deep understanding of the choreography of the human narrative.In this case the lady is dressed up in a lehenga with her odhini and waiting.Bandya had a sense of observation that was born of meticulous observations of architectural design details as well as the texture and tone of buildings. Not only does he capture the marble and the sandstone but also the inlay work that suggests that it is a home of the wealthy.

He focusses on the lone lady who is the subject of the moment.She is caught in the spell of the Nayika who waits for her lover.This frame is suggestive of stories told the world over and the man and woman predicament of relationships that are as old as history and older perhaps than time.The colours used are rich and resonant, the divisions of the courtyard detailed in a perfection of perspective that the artists is happy to create and translate into a story of human desires.







Lot 14

Mother and Child

BANDYA, TILAK

Untitled

Water color on paper laid on card

Image size: 8.2 x 4.7 inches
Mount size: 13.7 x 9.2 inches
Frame size: 14.5 x 10 inches

₹ 30000-50000
$ 400-600

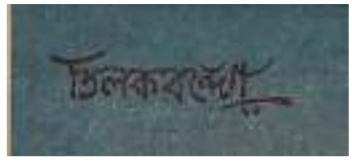
Signed by artist in Bangali

Condition - Very Good

An exceptional example of a Bengal artist's famed depictions of motherhood, Tilak's Mother and Child presents the unconditional love and beautiful relationship between a mother and her child whom she bathes at the banks of a river, with both psychological and stylistic finesse. While the Madonna and child has a long historical precedent, Tilak transformed the subject into his own signature theme.

Employing the Realist style he developed the overly sentimental and rather represents familial intimacy with classic flair. A truly multifaceted composition incorporating some of the artist's love for the human figure, it also gives us a window into the typical Bengal study of the lady in a white sari with a bordered Redding tone suggesting she is ready for the ashtami puja.

This composition is increasingly reflective of the emphasis of the effects of light and atmosphere, spontaneous and fluid brushstrokes, a softened palette and a focus on contemporary everyday life. We see Tilak's adoption of the mother-and-child subject, with its echoes of past traditions elevates visualizing the concept of "playing mother" and reflecting the nuanced relationships within the family. The affected maturity in the young mother's loving gaze is simultaneously endearing and a vehicle for social commentary. To some extent the exploration of the child-, seated pose and expression reflects aspects of early-twentieth-century lifestyle. Thus, the active parenting through example seen within the present work can be read as suggesting women's responsibility for the improvement of their children and, by implication, for the improvement of society itself.





Lot 15

DAS, KARTICK

Himalayan Landscape

Oil on Canvas
2004

Image size: 22.8 x 17 inches
Mount size: 26.9 x 21 inches

₹ 50000-100000
$ 600-1200

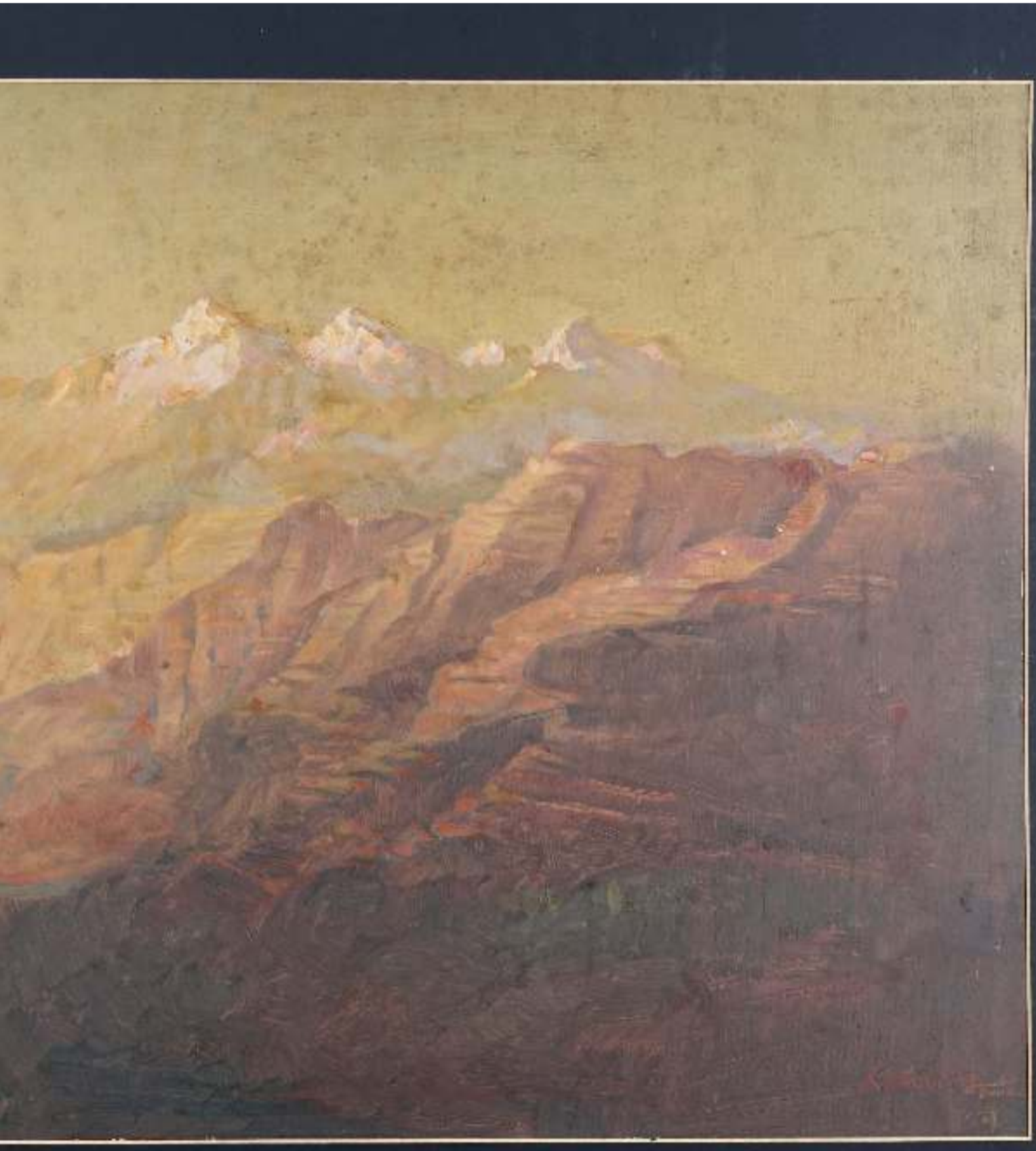
Signed and Dated by artist in English

Condition - Very Good

Kartik's Himalayan Landscape is a realist study done in mineral tones of the snow clad Himalayan ranges. His understanding of the natural landscape is one of depth and gravitas. The shades of the mountains and its vignettes, give us vistas that we can admire and appreciate.We can sense the artist's journey, amongst the most magnificent of mountain scenery created in early years. It stands as a stunning and eloquent visual record of the pioneering journey.

We can sense that the artist was drawn inexplicably to the vast mountain ranges of the Himalayas, and his love for the abode of snow capped mountains fave him the ability to grasp and depict the most subtle shades, along with hues and tones of the mountain ranges , reflecting their divinity through an ethereal transparency. His love for the panoramic view gave him a certain vigour. We could say that he sensed the subtle spirit and harmony of the mountains, as well as their solemn, and majestic essence.The Himalayas for Indian artists like Kartik were about an epic significance for humanity as the symbol of the purest, highest aspiration towards beauty and knowledge. The Himalayas for then was like a treasure trove for humans who wanted to capture its spirit in pristine and prismatic indices.





Lot 16

KAR, CHINTAMONI

Buddha with his Wife

Water color on paper laid on card
Circa 1940s

Image Size: 15.2 x 10.8 inches
Mount size: 21.5 x 16.7 inches

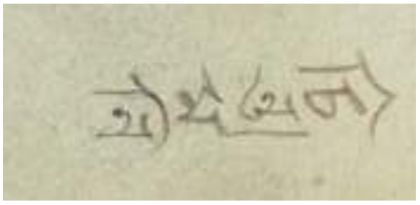
₹ 100000-120000
$ 1200-1400

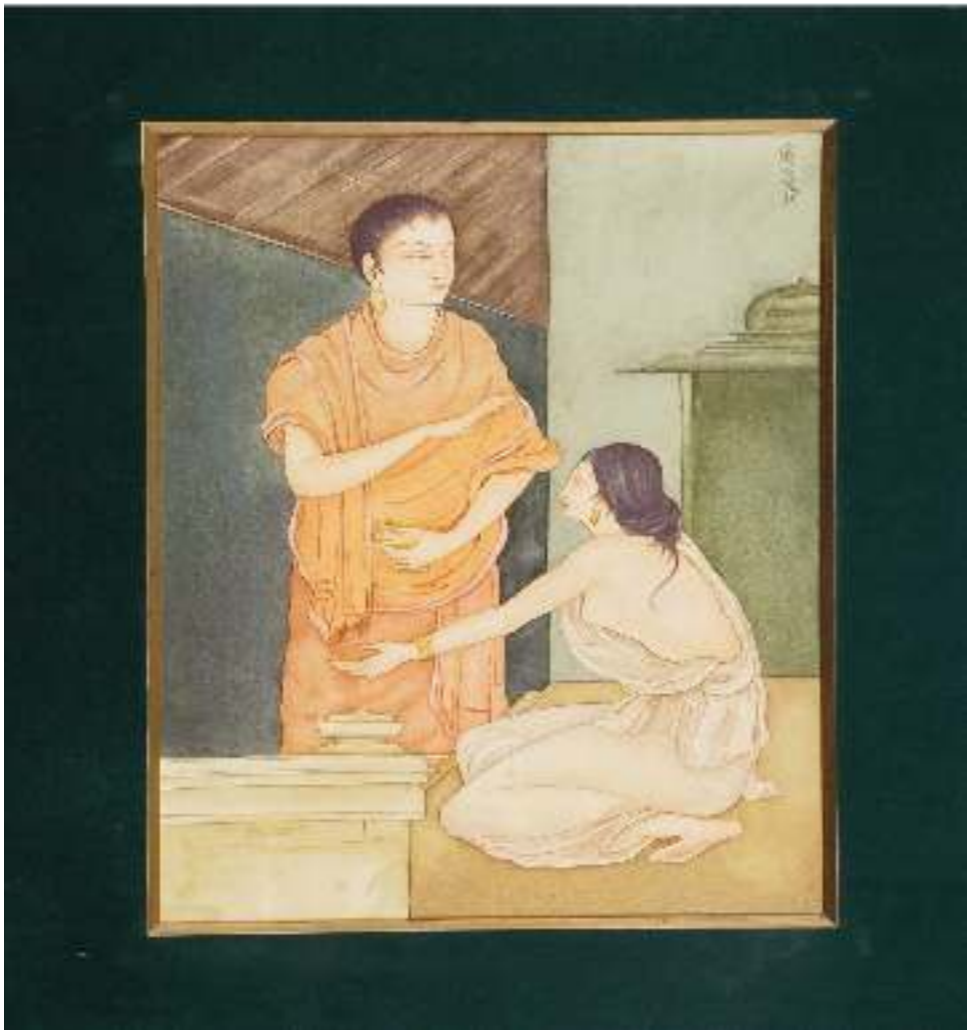
Signed by artist in Bangla

Condition - Very Good

Gautam Buddha in meditation under the tree is an oft repeated image that takes us back to the awakening under the Bodhi Tree.What makes for great quality in a Buddhist painting is based on a number of things, including the stylistic modelling of the figure, the rarity of the subject, and the skill of the artist. The resultant esoteric forms, reflected in the diversity of Buddhist deities, and particularly represented in Tibetan-style Buddhism, offer countless avenues for study and appreciation.In this case the seated Buddha sits in the lotus position on a wooden tree trunk and is attired in saffron clothes, distinguishable features found in the present work include the distinct shape of the base, the mantle-like sash draped over the shoulders, and the almost square-shaped face with heavy-lidded eyes and a near horizontal brow that joins just below a spiral urna.

The treatment of the backdrop is abstract in the trees with the halo of the godhead and the accompanying atmospherics both being a pale golden colour to create the mood of absolute calm and serenity.The beauty of such a work lies in the response it evokes in the viewer ,one of reverence and silence.







Lot 17

CHOUDHURY, DEVI PRASAD ROY

Two Ladies

Water color on paper laid on card
Circa 1930s

Image Size: 14.7 x 12.4 inches
Mount size: 20.5 x 18.3 inches
Frame size: 23.4 x 17.3 inches

₹ 200000-400000
$ 2400-4800

Signed by artist in Bangla

In Original frame.

Devi Prasad Roy Choudhury was one of the most renowned artists and art administrators of the twentieth century. He got his art knowledge from an Italian painter, Voiess, during the initial years of his career and later he became a disciple of Abanindranath Tagore. Initially he worked as a painter and later found his interest in working with bronze and learned sculpture techniques from artist, Hiron Moy Chowdhury. He was the first modern artist from Bengal who worked with bronze and the 'Triumph of Labour' in Delhi is one of his well-known masterpieces. He was the director of the States School of Arts and Craft, Madras from 1928-1958 and President of the National Academy of Art from the year 1954-1960.

Two Ladies is a work that reflects his love and understanding of anatomical perfection in the human figure.His learning was formed based on the Italian Renaissance artists who became anatomists by necessity, as they attempted to refine a more lifelike, sculptural portrayal of the human figure. For him the portrayal of the human figure was also about material and function in the moment of translation.

In this image two ladies are in rapt conversation.Choudhury showed the classical treatment of the body rendered in dynamic poses rendering the natural expression as well as perfection in facial features .The two ladies and their attire created in sinuous folds of soothing tranquility as well as a socio cultural context create a conversation that is framed in its own context of silent pauses and deep thoughts.The idealised female form becomes both the subject and the study of deep dialogues.The shades of the sarees one dark and one light in the older and younger ladies creates a contrast of setting tones.The background of the home too has its own lacing of inner dictates and styles of the period he created it.Choudhury was one of the greatest pedagogues the country ever knew.As a sculptor his sculptures are public works of art sculpted in the tenor of deep human values of expression and compassion and the narrative of India's freedom struggle.

Condition - Very Good













Lot 18

SAIN, M.

Landscape Boulders Himalyan Rivers

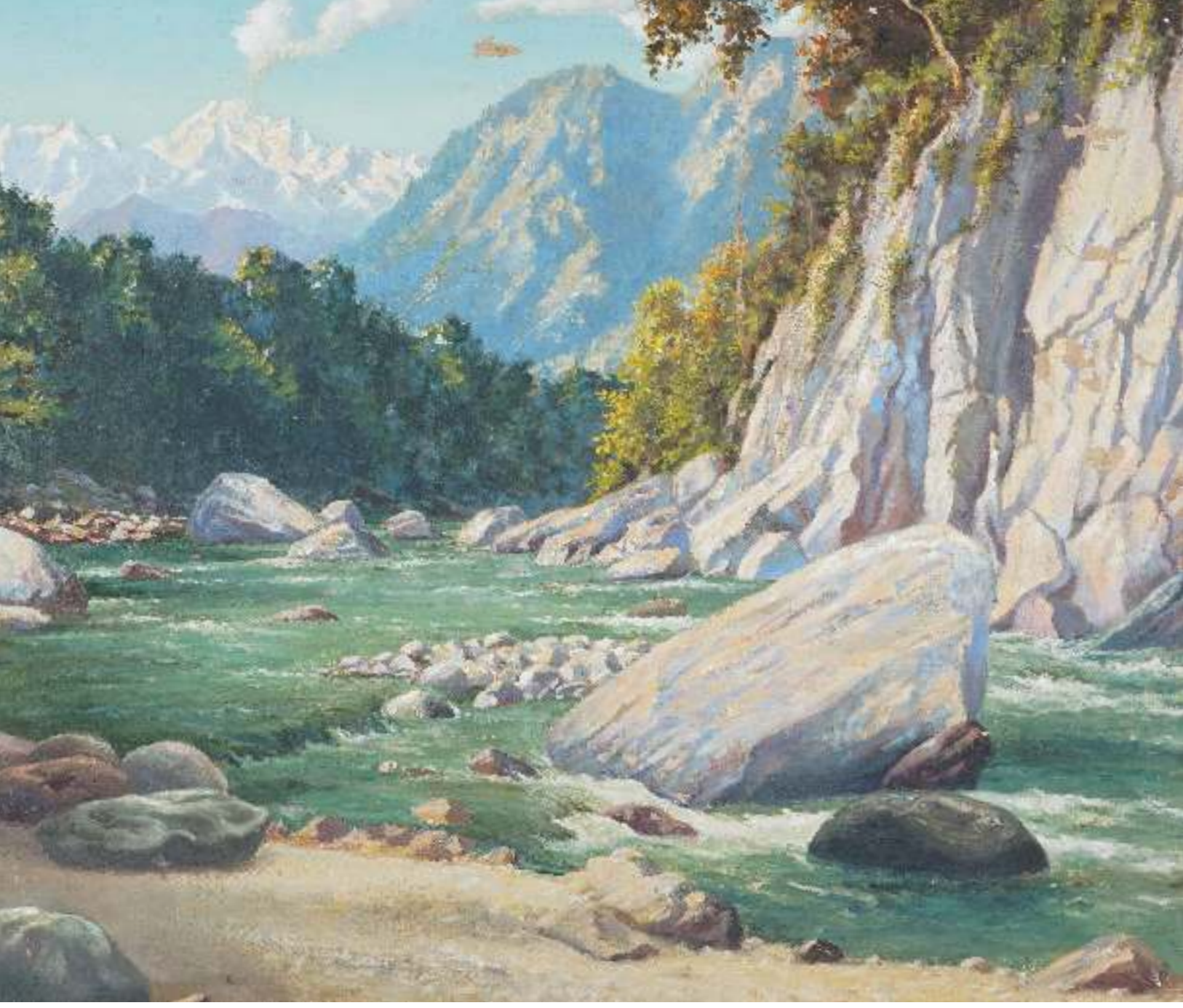
Oil on Canvas
Circa early 20th century

Image Size: 38 x 26 inches
Frame Size: 43 x 31 Inches

₹ 400000-800000
$ 4800-9600

Signed by artist in English
Condition - Very Good

While the eye is immediately drawn to the beautiful boulders and the sparkling little brook in the Himalayas ,this landscape by M.Sain of this colourful composition is equally as capturing. The representation of landscape is clearly influenced by the its context within the lush foothills of the Himalayas, while also influenced many landscapes studies of Bengal artists. A technique of creative a panoramic vision of the painting has a significant effect on the painting's tone and, perhaps, contributes to the still-vivid state of this



20th-century painting.

In some ways the landscape is a virtuosic essay on the conceptual slippage of water and images. The relationship between the pictographic and the pictorial has long been a foremost preoccupation throughout the many artists careers as they studied and painted the vast mountain scenery on the Himalayan hillsides. Their landscapes are arranged and perfected with each individual character from nature to depict the corresponding elements of nature, resulting in an image of the natural world filtered through human systems of pictorial representation.

Composed of meticulously with characters of rocks and mountains and hills flowing over the landscape, Sain affords the great visual pleasure of discovery for those who love the Himalayas. We can imagine the pristine views of are mountains built by the character for rock, and trunks of trees adapted from the radical wood, anchored by the boulders and rocks that run along the lower register. A lexical forest of nature's idioms grows from the rocky outcrops. These characters are graphical depiction of the objects they denote, it also points to the intimate relationship between man and nature.

Lot 19

SINHA, SATISH

A Nude Study

Sketch

1938

Image Size: 22.5 x 12.9 inches

Mount size: 27.7 x 18.8 inches

₹ 150000-300000

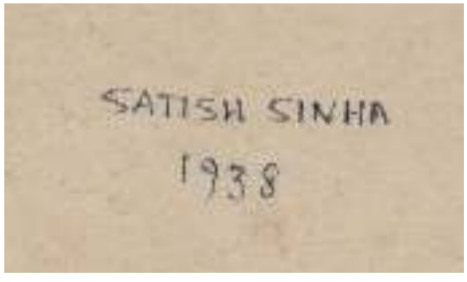
$ 1800-3600

Signed and Dated by artist in English

Condition - Very Good

Satish Sinha's Nude Sketch is a monochromatic work that might also be interpreted as a single portrayal of a feminine form. It is a story. The story of a study of human forms preserved in its classical state.

The study of the feminine form is like pursuing the myth of the untouched, unspoiled land of anonymity and its alluring inhabitants, and its artistic and cultural locus. When an artist creates a nude it is like looking at a grand stage and its people the enigmatic performers that would be capture again and again in expressive drawings on paper.



This nude study draws inspiration from the masters of the Italian Renaissance, and combines both figure as well as portraiture.

In terms of the contours and modelling it lends a focused perspective on the elegance and grace of the subject. His expert shading and articulation of the figure is completed with a technical precision that recalls ancient drawings. Her gently sinuous pose lends a certain regal nobility .The viewers' eyes are drawn to the offering we know the artist delighted in drawing aspects of material culture that give away the humbleness of daily lives, and it is through this artistic vision and steady hand that nudes are elevated to standards of beauty.





SATTLER SINGER
1933

Lot 20

CHOWDHURY, JOGEN

Face study

Water color on paper laid on card
Circa 1980s

Size: 10.5 x 10.5 Inches

₹ 300000-500000
$ 3600-6000

Signed by artist in Bangla

Condition - Very Good



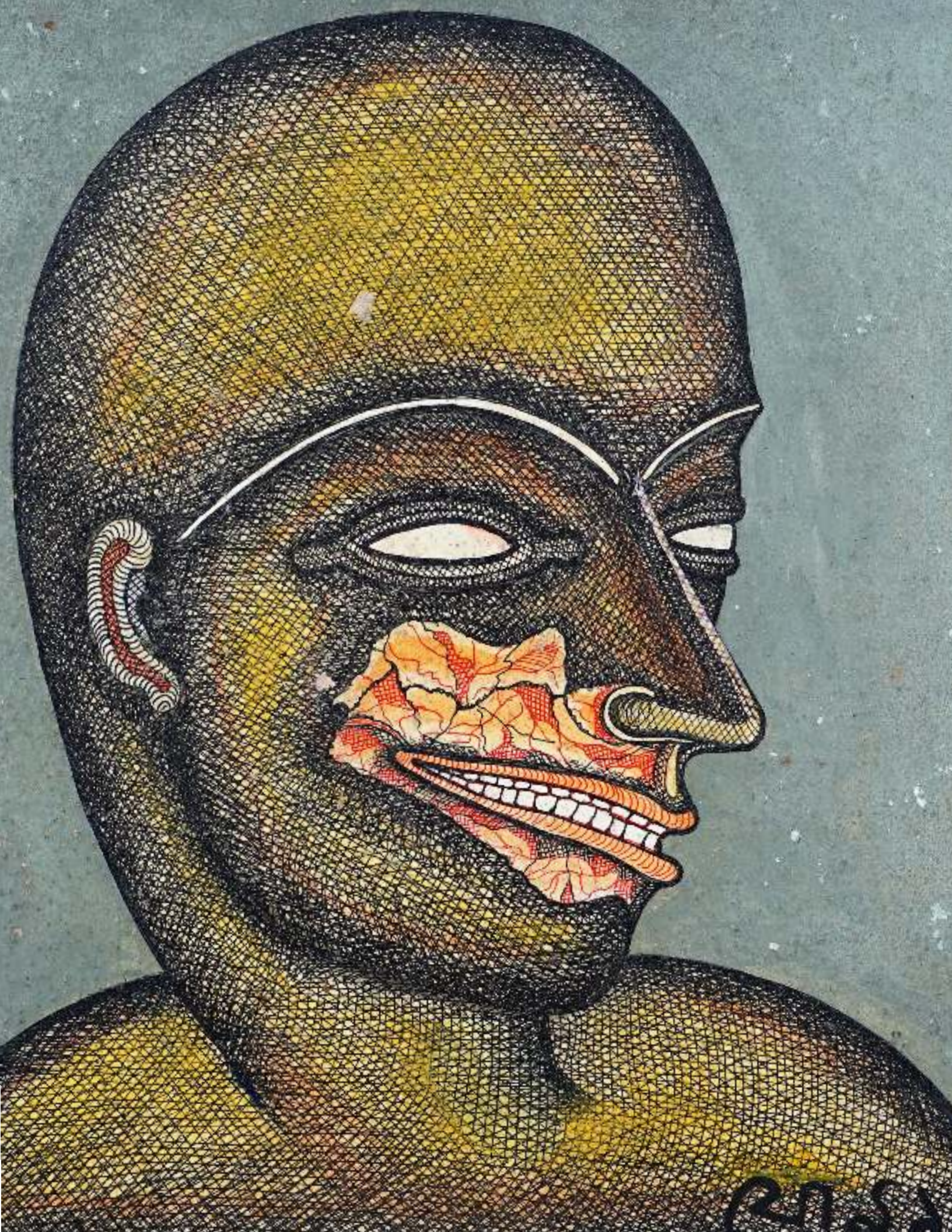
India's greatest figurative master who creates works on paper that are epic in every way and extol the beauty of grammar and the lexicon of studying the human faces as well as human figures.Jogen Chowdhury's Face Study is a marvel in cross hatch and emotive expression.Pen and ink and watercolour have been his favourite materials for the past 6 decades.

The portrait is monochromatic black and white he adds colour only to the upper and lower lips .What is intriguing is the commentary he adds--by adding a soft hued yellow to the inner sight of the crooked teeth as if there is turmoil within the mouth of the individual.Indeed the reflection is an imaginative colour tone ; it brings home the idea of fantasy in the mind of the subject and adding the tenor of trauma.

In Jogen Chowdhury's drawing, of the sculpted face with neat contours, we note a sculpted identity in which numerous cross hatched strokes of contouring are undertaken to provide new meaning, to illuminate the facial form in a different way, and to show different relationships within the observed world. For Chowdhury modernism rejected traditions that existed in the nineteenth century and sought to stretch the boundaries to find a new distinct language.

Chowdhury, creates his facial forms with a dazzling, visual and thematic complexity. Expressionist elements surge, his detailing of the neck, and shoulder and the finely attuned attention to the frontal visage all add to a charisma that churns moments of moody edits.When asked about his innate felicity with pen and ink and pastel, Chowdhury said to me in an interview : " At Shantiniketan I was introduced to ink and pastel by Gopal Ghose- within the Bengal Gharana of moderns he was the Abstract Expressionist. As a matter of fact, it was from him that I got the idea of creating contemporary works in this medium. But the imaginative came into my work after college."





Lot 21

BHATTACHARJEE, BIKASH

A Portrait of Joyti Basu

Water color on paper laid on card

1979

Size: 18 x 13.5 inch

₹ 200000-300000

$ 2400-3600

Signed and Dated by artist in Bangali

Condition - Very Good

Amongst India's greatest teachers and artists of the realist idiom and style Bikash Bhattacharjee is known for his portraiture as well as surreal paintings that had their own corollaries.Master of portraits this portrait of Jyoti Basu is created in the style of a contemporary portrait with surreal handling in terms of the blue background and the face lit from a side only fractionally.

Like Raja Ravi Varma before him, Bhattacharjee skilfully translated Indian experience into oil painting, often drawing on the high drama and rich emotion of European Old Masters like Peter Paul Rubens, Rembrandt, and Johannes Vermeer. In his writing, Bhattacharjee also cited the importance of later artists like Edgar Degas, Kathe Kollwitz, and most importantly Andrew Wyeth, whose painting Christina's World introduced Bhattacharjee to the possibility of portraying complex psychological states through detailed realism.

Although Bhattacharjee employs a Renaissance-style eye for detail, he deviates from Renaissance artists in one key feature: the faces of his figures. While Renaissance artists typically valorised the human figure and face, Bhattacharjee's distortions deliberately subvert this tradition. This choice is especially evident in the present lot, where he paints the portrait with extraordinary realism while rendering the face as somewhat semi realist . Bhattacharjee adds his own insignia of individuality in his portrait, rendering it a unique study of a great Bengal leader.

The artist's psychological acuity is a result of his sharp political awareness and lifelong concern with portraying social realities. Though Bhattacharjee rejected specific labels, his work reveals a profound sensitivity to the relationship between the art historical, the psychological, and the political. He "is an impartial observer of the human condition that surrounds him. These observations are rendered in the simple but forcefully direct language of a consummate artist – a language understood by all" (P. Sen, Visions: Paintings and Sculptures by Somnath Hore, Ganesh Pyne, Bikash Bhattacharjee, and Jogen Chowdhury, Kolkata, 1986, p. 98).





Lot 22

Attributed to Kali Kinkar Ghose

GHOSE, KALI KINKAR

Lady with Tree

Watercolor on paper laid on card

Circa 1930s

Image size: 10 x 5.8 inches

Mount size: 11.4 x 9.5 inches

Frame size: 15.1 x 12 inches

₹ 40000-60000

$ 480-720

Condition - Very Good

Lady with Tree by Kali Kinkar Das is yet another painting created in the narrative style with figurative domains in the dynamics of the Ajanta Ellora painting style favoured by India's early artists.Das creates a joyous vision of natural fecundity and divine beauty in the lady who is captured in the sequence of a dance.Her poise and gesture both create a nuanced image of the dance of devotion set to music that distills the human consciousness.

Das paints her with a tree extolling the Purusha Prakriti principle that speaks of interconnected of man and nature.The pigments used are dark and rich creating its own tone and tenor.The subject here is treated in the Bengal School romantic style.





Lot 23

BHATTACHARJEE, SHUBHAPARASANNA

A Crow

Watercolor on paper

Circa 1990s

Image size: 11 x 7.7 inches

Mount size: 14.7 x 11.3 inches

Frame size: 15.9 x 12.5 inches

₹ 40000-60000

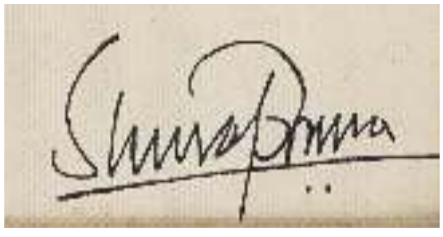
$ 480-720

Signed by artist

Condition - Very Good

Suvaprasanna has painted crows for the past 40 years and he creates them in all moods and darkened shades of ebony.This study is one of playfulness and it echoes his love for the bird as well as his love for the Kolkata landscape.His lines are lithe and lean and they add a certain fervour of natural contours that add grace to his study.

Suvaprasanna is known for his wide range of subjects from human figures, to epics like the Mahabharata his city-scapes and his sweeping view of gauntly-shaped high-rise buildings growing out of a sprawling shanty town.But his bird series have always been a part of all his exhibitions. This is a remarkably real depiction of the crow in the Calcutta skyline.The density of the feathered body and the unusual beak down moment all have about it a certain vitality that can belong only to a master.The string like twig in its beak adds to the tensile nature of the frozen frame of the bird sitting in graceful poise and bringing alive beautiful verses by Rabindranath Tagore who wrote poetry that had so many references to the beauty of birds on earth.





Lot 24

BHATTACHARYA, SANJAY

People infront of a building/fort

Watercolor on paper
Circa 1978-79s

Image size: 11 x 10 inches
Mount size: 17.3 x 13.6 inches
Frame size: 18.5 x 15.3 inches

₹ 75000-100000
$ 900-1200

Signed by artist in Bangali

Condition - Very Good

Early work, done while a student at Calcutta collage of art.

Sanjay Bhattacharyya was one of Bikash Bhattacharjee's greatest students at Govt College of Arts Kolkata from where he finished his masters as Gold Medallist.Bhattacharyya is known for his fluidity and mastery of watercolours of both landscapes and streetscapes.This fragment of a minaret from a monument with trees flanking both sides is done in the impressionist style and is one of his older works perhaps done more than 3 decades ago when he was a college student.

His love for the study of the view comes from his early love for Daniells and other British watercolorists.Perspective and perception are both his allies.His brusque swift wispy strokes create their own tints of shades and shadows along with his minimalist moorings of both realism as well as abstraction. Colour for Bhattacharyya was about light and shading.The figures have their own grace in the scene.

This work marks a significant signature of his early style, so strongly influenced by European watercolorists ,as well as his love towards the techniques, compositions and subjects which would shape his later work. A number of works in early years included the motif of a small building or a group of figures. The present work focusses entirely on the fragment of history of the minaret, and the two trees with lush leaves, along with figures in the distance. It is also perhaps the finest of this type of study, executed predominantly in subtle green and grey shades , to include soft, tonal coloured nuances, notably a slight pale sky. Groups of trees, people and architectural vignettes , are subjects in landscapes ,which would occupy Bhattacharyya all throughout his life.He stands today amongst the finest watercolorists in the country and follows in the footsteps of his great mentor Bikash Bhattacharjee who loved taking them on field trips to do spontaneous sketches and watercolours.



Lot 25

Water Colors of Beach landscape

BIREN DE

Untitled

Watercolor on paper

1959

Image size: 18.8 x 13.3 inches

Mount size: 25 x 20.4 inches

₹ 80000-120000

$ 960-1400

Signed and Dated by artist in English

Very Good Condition

Biren De 6.6.64



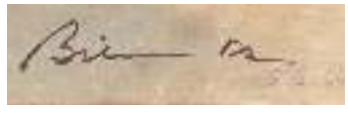
Known as one of India's greatest abstractionists Biren De's watercolour is a treat for lovers of river/beach studies. This 1959s work speak of his love for riverine scenes. Precision of form and fervour create a mood that is rare and unique and formed from observation that is meticulous. He usually began with a quick pencil sketch and filled it in with washes of color giving us a sense of immediacy and freshness. This study belong to Puri which belongs to a series of watercolors painted along the shore of this coastal town, depicting boats tethered to the sandy beach. De has employed a limited but soothing palette of predominately darkened tones. The fluidity and spontaneity of delicate washes in the sky, shore and water is juxtaposed with the more controlled application of colour in the boat and landscape.

Water allowed De to introduce an element of motion into an oeuvre that is largely defined and dominated by stillness. Both works show the juxtaposition of the moving water with the other pictorial elements of the boats at rest, further heightening their weight and solidity languidly set against the slightly rippled surface. The beauty and frisson of this lies in this inherent contradiction- between weightlessness and heft, motion and stillness. This artistic balancing act between the carefully modulated depiction of the boats and landscape and the aqueous fluidity of the water and shore creates an inherent push pull. This tension is echoed by the tethered boats with boatmen waiting for its passengers on the shore. At once wanting to be of the sea yet firmly harnessed creates a sense of restless-



ness to the otherwise very serene, idyllic image.

The year 1959 tells us De was in Puri which had provided rich and fruitful subject matter since the mid-19th century. Generations of Bengal artists captured the landscape, finding fascination with the riverine coastal terrain or heroic way of life of the local population, or both. While De's imagery tended to focus on the inhabitants, he shared the ability to capture the essence of a place. We also see De was captivated by the perceived loneliness and isolation of the rugged, salt of the earth boats on the beach that provide a visual embodiment of the figures and the boats at rest.



Lot 26

Water Color of Beach Landscape

BIREN DE

Untitled

Watercolor on paper
1951

Image size: 17.1 x 13.7 inches
Mount size: 23.2 x 20.8 inches

₹ 80000-120000
$ 960-1400

Signed and Dated by artist

Condition - Very Good

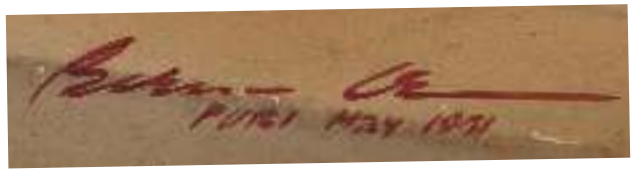
Biren De, Puri May 1951

The Beach Landscape by Biren De created in 1951 portrays his love for the sea and the gradients of atmospherics.This dramatic watercolour , showing the strong glow of the early evening sun in summer, with threatening storm clouds could best be described as a summer cvening by a stormy beach. This beach in Puri tells us that De loved studying the atmospherics, he was a lover of light. De's deeper meditation on earth's energies would follow in the next decade.

The low horizon and the magnificent beach views provided the perfect stage for sketching both skies and sands, with their dramatic effects of light and the endlessly mutating cloud formations. In this sparse watercolour we can sense his preference for abstraction and subliminal strokes that afforded both a rural landscape for painting and the convenience of proximity to Puri where he loved studying the lay of the land in different types of weather conditions.
This watercolour is an early study of one of India's finest abstractionists, who never lost the opportunity to study the effect of changing weather on the clouds and the skies when he visited to capture on his sheets of paper.






PURI MAY 1971

Lot 27

Devoation (Bhakti)

KALIGHAT SCHOOL

Group of Four Paintings

Watercolor on paper
Circa 1900-1920s

Image size: 11.4 x 9.4 inches
Mount size: 15.1 x 11.6 inches

₹ 80000-120000
$ 960-1400

Condition - Very Good



From the Kalighat School watercolours mirror the Lord Krishna movement in Bengal and love for the blue God who bestowed boons of blessings and an essence of karmic ethos to followers. Amongst the many who became Lord Krishna's messengers was the great Krishna Chaitanya. All these watercolours are reminiscent of the Krishna consciousness of Chaitanya who was considered an incarnation of Lord Krishna.
In the Chaitanya Charatiamrita it is written: Lord Chaitanya did not invent a system of religion, as people sometimes assume. Religious systems are meant to show the existence of God, who is then generally approached as the cosmic order-supplier. But Lord Sri Chaitanya Mahaprabhu's transcendental mission was to distribute love of Godhead to everyone. Anyone who accepts God as the Supreme can take to the process of chanting Hare Krishna and become a lover of God. Therefore Lord Chaitanya is the most magnanimous and inclusive. This unquestionable devotional service is possible only for Krishna Himself. Therefore Lord Chaitanya is Krishna.







Lot 28

Devoation (Bhakti)

KALIGHAT SCHOOL

Group of Four Paintings

Watercolor on paper
Circa 1900-1920s

Image size: 9.8 x 7.8 inches
Mount size: 14.1 x 12.4 inches

₹ 80000-120000
$ 960-1400

Condition - Very Good









Lot 29

Devoation (Bhakti)

KALIGHAT SCHOOL

Group of Three Paintings

Watercolor on paper

Circa 1900-1920s

Image size: 11 x 8.8 inches

Mount size: 15.3 x 13.3 inches

₹ 60000-80000

$ 720-960

Condition - Very Good







Lot 30

Sleeping Beauty

BHATTACHARJEE, BIKASH

Untitled

Sketch

Image size: 15.7 x 10 inches

Mount size: 24.4 x 20.8 inches

₹ 200000-300000

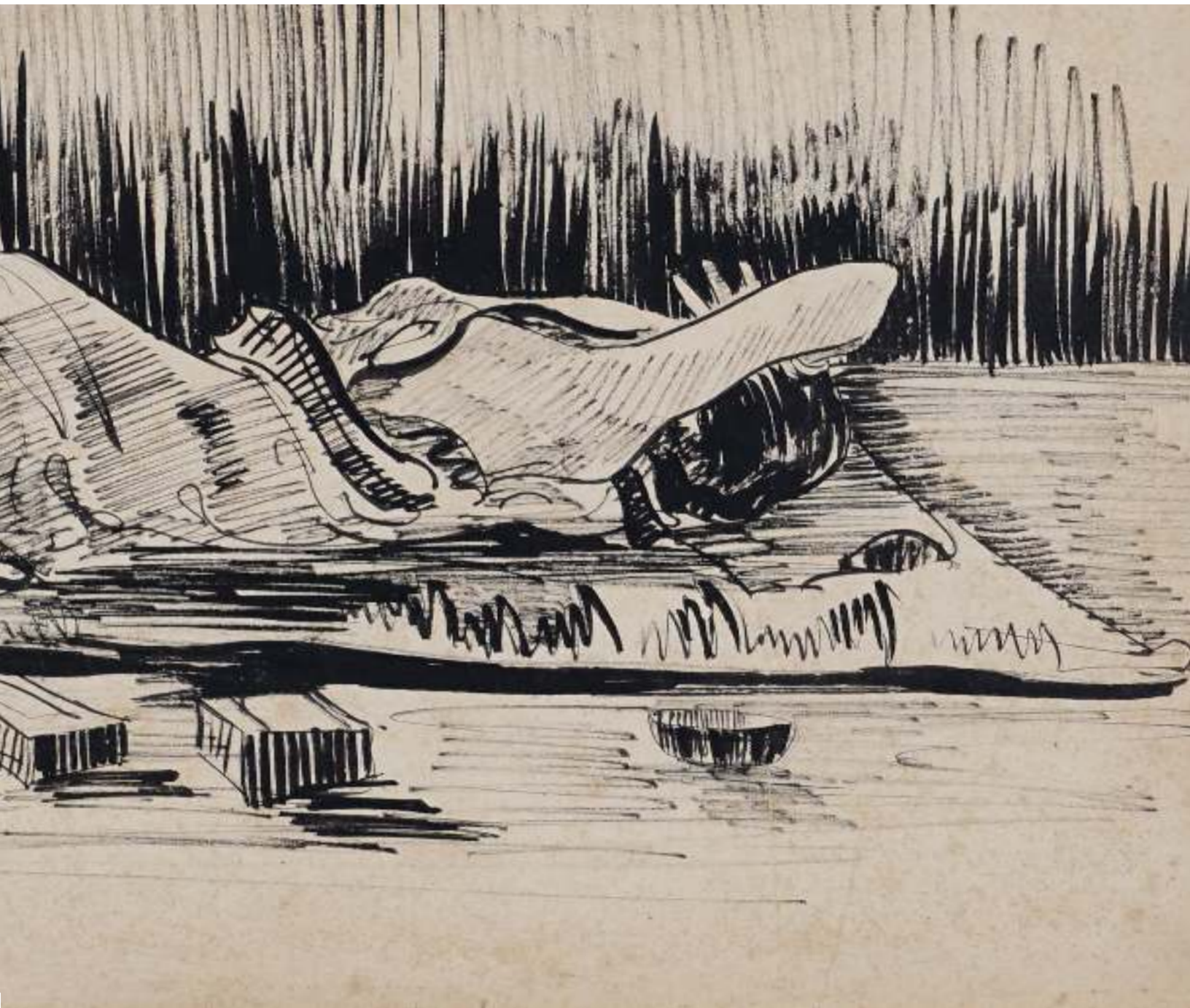
$ 2400-3600

Signed by artist in Bangla

Condition - Very Good







Lot 31

Attributed to Bikash Bhattacharjee

ATTRIBUTED TO BHATTACHARJEE, BIKASH

Two Water Colors

Watercolor on paper

Size: 15.1 x 10.6 inches
Size: 14.9 x 10.8 inches

₹ 150000-300000
$ 1800-3600

Condition - Very Good

Study of Buddhist ritual items created in the mood of brown embers is about adding a spiritual hue to the object.This object with a lid is a flat yet two dimensional depiction of a ritual object which when painted reminds us of a way of reducing the radical experimentations that happened in painting in the early 20th century to 'a kind of detailed intricate shorthand' that was both alluring as well as enchanting. Bhattacharjee was an ace at absorbing the banalities of modern life and reproduced them in-still life as uncanny objects laden with atmosphere and mood. Still life paintings born of objects have deep stories, whether they are belong to antiquity or old my relics belonging to rituals. Bhattacharjee often told his students that even trees as well as objects all had stories to tell. There is a history and a story to each still life born of the object : that is what he valued about them as works of study.

The second ritual object looked more like a serving cup that is raised.This painting says that these ritual objects or vessels are no different than family heirlooms. Bhattacharjee was a poet of the visual. His watercolours are easy on the eye, sometimes playful sometimes sombre, yet technically excellent. Bhattacharjee reinvented him all the time, he loved painting and kept looking for new ways of doing it. Whether you're seven years old or 77 years old , his art will always appeal. Bhattacharjee transformed the ground of the medium of watercolours into a translucent, cloudy, infinite plane, which he filled with a host of enigmatic, often realistic , shapes and signs. These are said to have come to him automatically, without the intervention of rational thought but born of his own intuition.





Lot 32

Attributed to Bikash Bhattacharjee

ATTRIBUTED TO BHATTACHARJEE, BIKASH

Two Water Colors

Watercolor on paper

Size: 15 x 11 inches

Size: 14.9 x 10.6 inches

₹ 180000-200000

$ 2200-2400

Condition - Very Good

Owner have a letter from wife of Bikash for these

The twin sided landscape consists of the fishermen with their nets and deserted landscape with trees.

In this suite of works we see Bhattacharjee's style underwent a significant transformation, according to his subject, with objects it was a closer zoomed in detail study with different perspectives of the design dynamics, but in landscapes and riverine scenes it was an employment of impressionist rounder modelling and greyer, lighter tones to reflect the sultry Calcutta weather and waves of the Bengal coastline.







Lot 33

ANONYMOUS

A Gautam Buddha

Watercolor on paper

Image size: 12 x 8.8 inches

Mount size: 18.1 x 12.7 inches

Frame size: 19.4 x 13.9 inches

₹ 40000-80000

$ 480-960

Signed by artist

Condition - Very Good

Signed in Bangla Undeciphered

Gautam Buddha in meditation under the tree is an oft repeated image that takes us back to the awakening under the Bodhi Tree.What makes for great quality in a Buddhist painting is based on a number of things, including the stylistic modelling of the figure, the rarity of the subject, and the skill of the artist.The resultant esoteric forms, reflected in the diversity of Buddhist deities, and particularly represented in Tibetan-style Buddhism, offer countless avenues for study and appreciation.In this case the seated Buddha sits in the lotus position on a wooden tree trunk and is attired in saffron clothes, distinguishable features found in the present work include the distinct shape of the base, the mantle-like sash draped over the shoulders, and the almost square-shaped face with heavy-lidded eyes and a near horizontal brow that joins just below a spiral urna.



The treatment of the backdrop is abstract in the trees with the halo of the godhead and the accompanying atmospherics both being a pale golden colour to create the mood of absolute calm and serenity.The beauty of such a work lies in the response it evokes in the viewer ,one of reverence and silence.





Lot 34

Attributed to Hemendranath Mazumdar

ATTRIBUTED TO MAZUMDAR, HEMENDRANATH

Painting of a lady

Oil on Canvas

Image size: 12.5 x 7.8 inches

Mount size: 17.7 x 13 inches

₹ 100000-200000

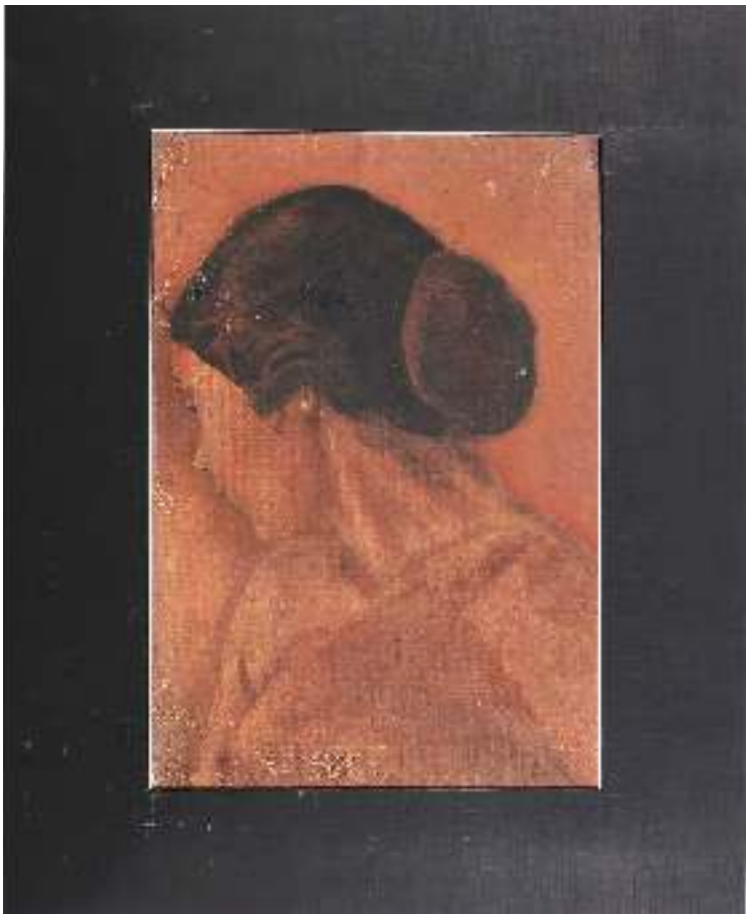
$ 1200-2400

Condition - Very Good

The artist who was known for his singular portraits of beautiful women all painted without revealing their faces, the artist who painted the most sensual and elusive backs draped in gorgeous saris, Hemendranath Mazumdar was an artist who was driven by his own passion and lines of originality. Known as the last romantic Mazumdar said: "There are no fixed rules or traditions in the domain of painting, which has got no universally recognised lexicon of its own."

This profile of a lady with her hair rolled into a bun is quintessentially Bengali and brings into view Santo Dutta's world when he said: "Mazumdar's prodigious output had created an entirely new genre of figure painting in India, one that delighted in the sensuous, almost sexualised, qualities of the female flesh of the unattainable upper class elite Bengali woman".

In an essay Caterina Corni says: " The female figure conceived by Hemen Mazumdar enshrines the meaning and the symbolism of the eternal feminine. Women become the sole and profound source of inspiration. What emerges is a figure which is developed in both its earthly and sacred dimensions. A sort of eternal and primordial Female, a primitive Śhakti, a Unique Force, the source from which everything originated. Mazumdar builds his women giving them an almost sculptural grandeur, the figurative space is developed vertically and the artist creates figures filled with expressive power, frozen in small, typically feminine gesture, which gives them a composed sensuality with a sense of the eternal."





Lot 35

ANONYMOUS

Painting of a lady

Watercolor on paper

Image size: 10.6 x 9 inches

Mount size: 21.3 x 17.5 inches

Frame size: 25.2 x 21.6 inches

₹ 50000-100000

$ 600-1200

Condition - Very Good





Lot 36

ANONYMOUS

Shah Jahan gazing at Taj Mahal

Watercolor on paper

Circa 1930s

Image size: 8.9 x 6.8 inches

Mount size: 13.5 x 11.4 inches

Frame size: 14.5 x 12.4 inches

₹ 30000-50000

$ 360-600

Condition - Very Good

This anonymous work has been created in the old Bengal School academic style , as a romantic realist portrait of Shah Jahan gazing at the Taj Mahal that he built as a monument for Mumtaz Mahal.

The portraits of the King and Queen His daughter Jahanara Begum in the foreground gazing at the mausoleum have its own beauty. This is one study showing the great monument in a dream like sequence and perhaps in the haze of a grey sky. The viewpoint is shifted slightly in the scene but it explores the play of light on the marble dome and is 'among the most poetic representations of the king looking at the Taj in heartbroken sadness while his queen's image flanks his face.The study of Moghul architecture too is amply illustrated the inner pillars and palatial detailing.

The attire and the royalty is clear and distinct, the subtlety in tonal variation so evident here is characteristic of the artist who belongs to the Bengal tradition who appreciates and adopts the palette and style of European picturesque painting.



Lot 37

An Early Chore Bagan Lithograph

CHORE BAGAN LITHOGRAPH

Sree Sree Radha Krishna

Lithograph Print

Image size: 11.3 x 14.1 inches
Mount size 14.9 x 17.7 incheS

₹ 50000-80000
$ 600-960

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

Condition - Excellent







Lot 38

DAS, KARTICK

Maa Durga

Mixmedia on paper

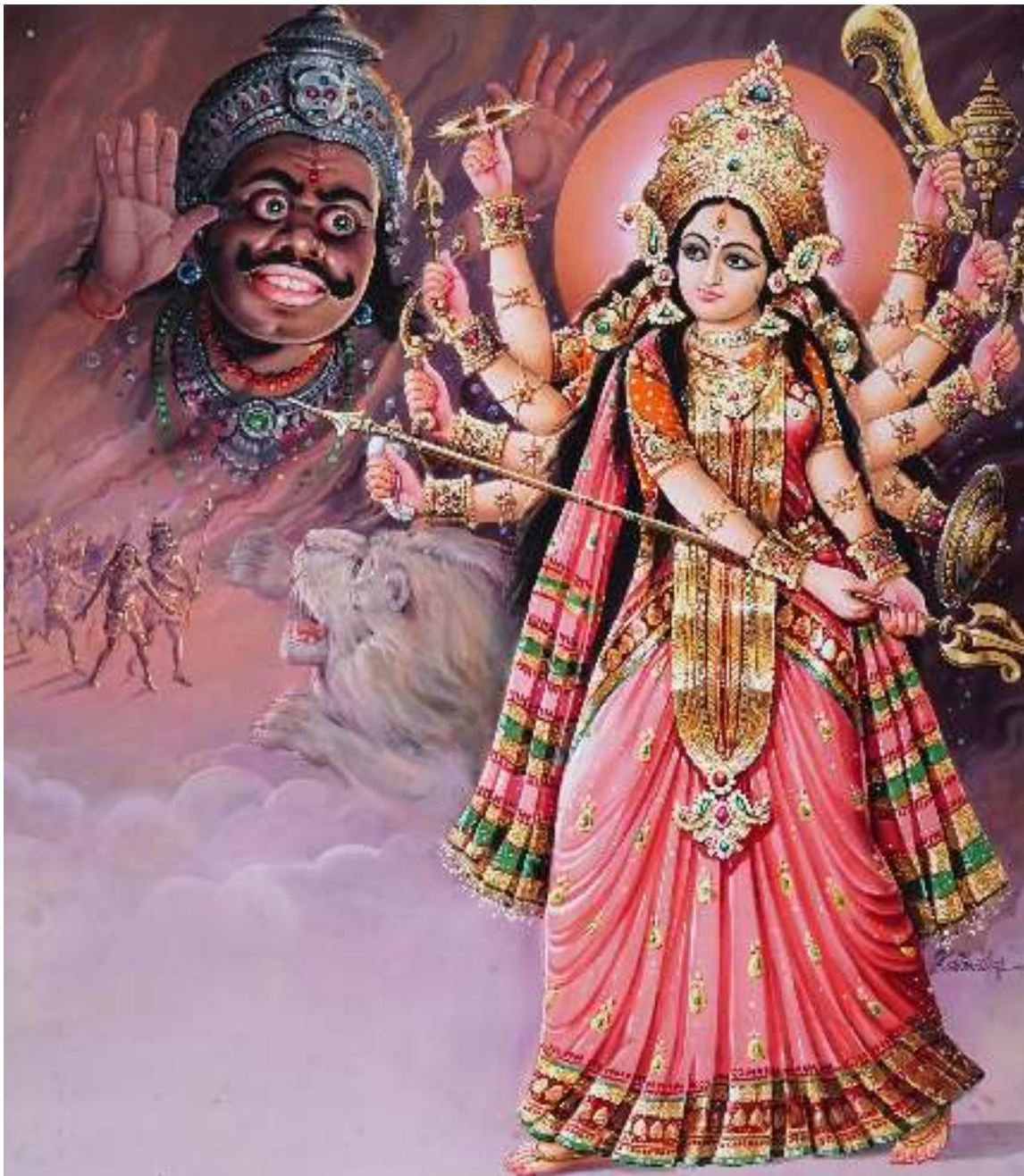
Size: 26 x 22.7 inches

Signed by artist in English

₹ 15000-30000
$ 180-360

Condition - Excellent





Lot 39

LAXMI

Maa Kali worshiping Shivlingam with Maa Sharda and Ramakrishna Param

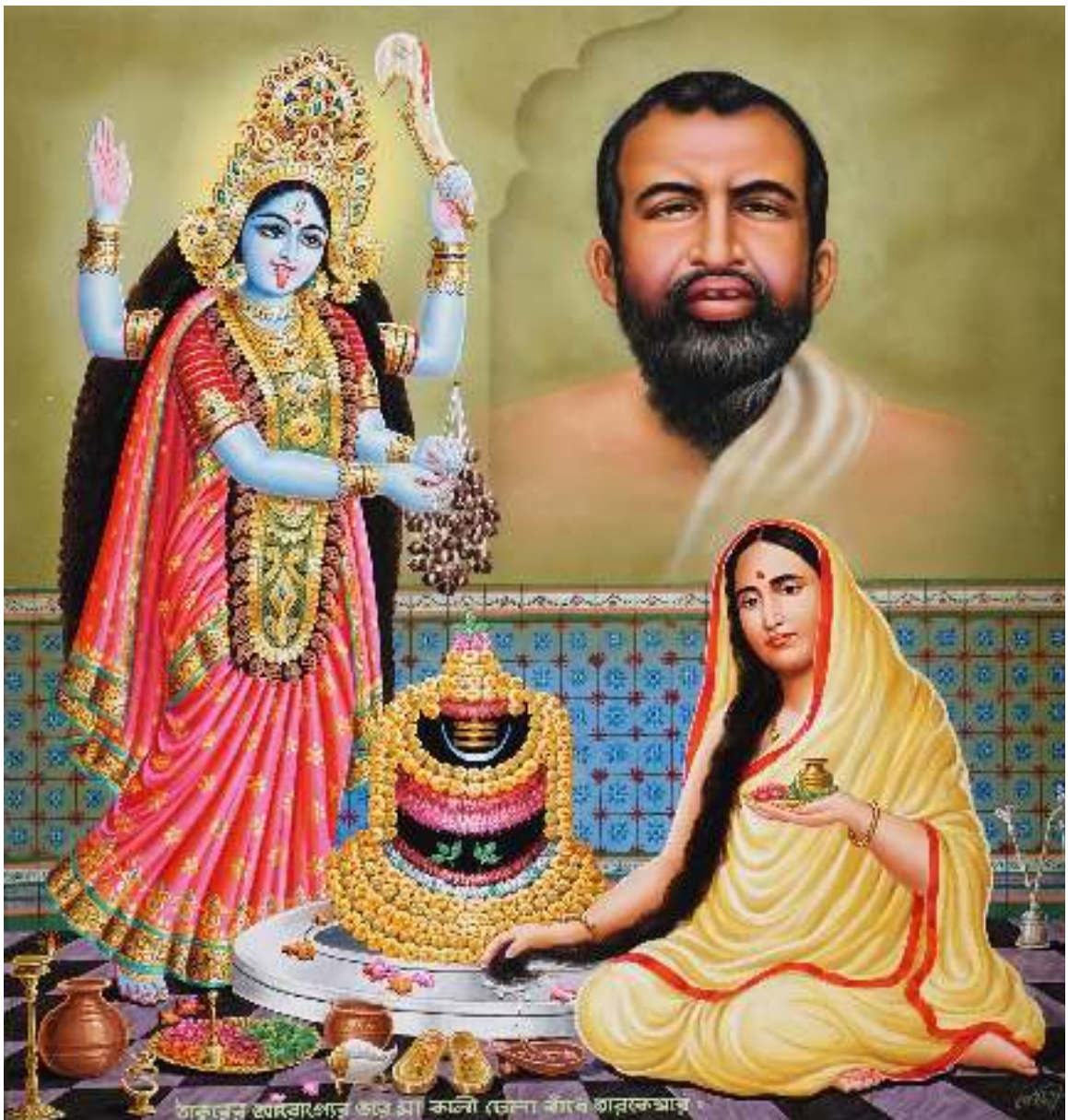
Mixmedia on paper

Size: 24.8 x 22 inches

₹ 15000-30000
$ 180-360

Signed by artist

Condition - Excellent



Lot 40

ANONYMOUS

A Group of Four books of Journal of the Indian society of art (1981 to 83, 1991 to 93, 95 to 95, 95 to 97)

Printed Book

1995-97

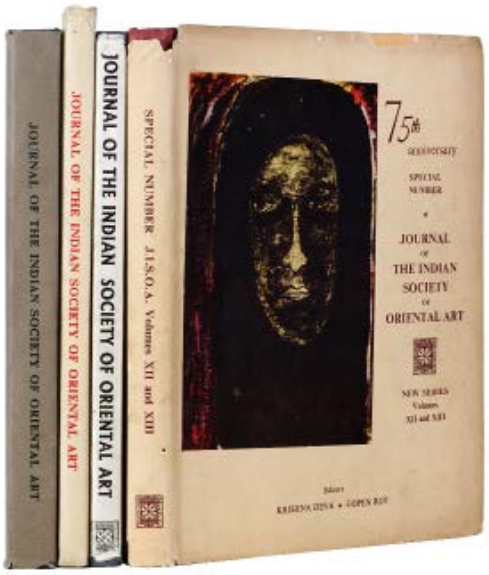
Size: 12.7 x 10 inches

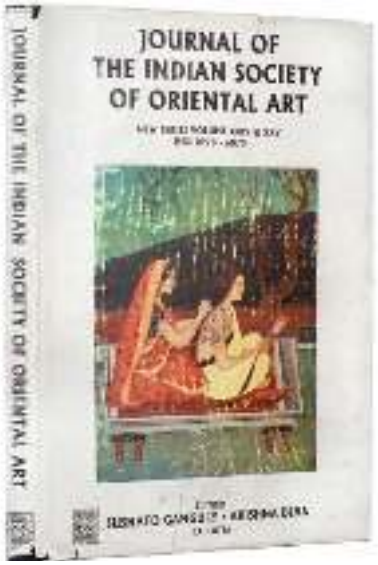
₹ 10000-20000

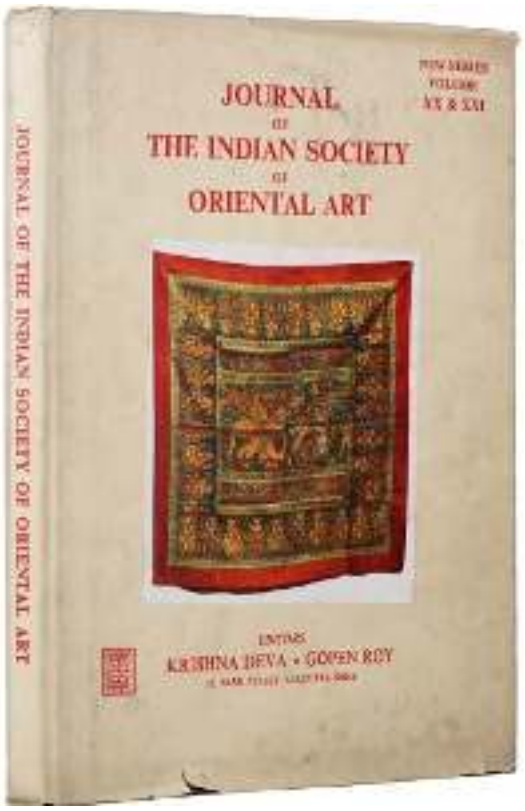
$ 120-240

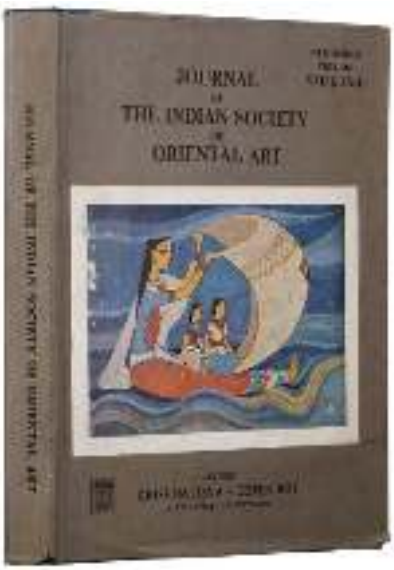
Condition - Good

The Object of The Journal Is To Represent The Tradition Of India, As EMY Pilgressed Through Art Expound the Concepts Which Underlien Its Forms.









Lot 41

SETON-KARR, W S, PRESIDENT OF THE RECORD COMMISSION; SANDMAN, HUGH DAVID

Selections from Calcutta Gazettes of the Years 1784 to 1823 (A Series in Five Volumes)

Printed Book
1864-69

Size: 6.5 x 10 inches

₹ 150000-250000
$ 1800-3000

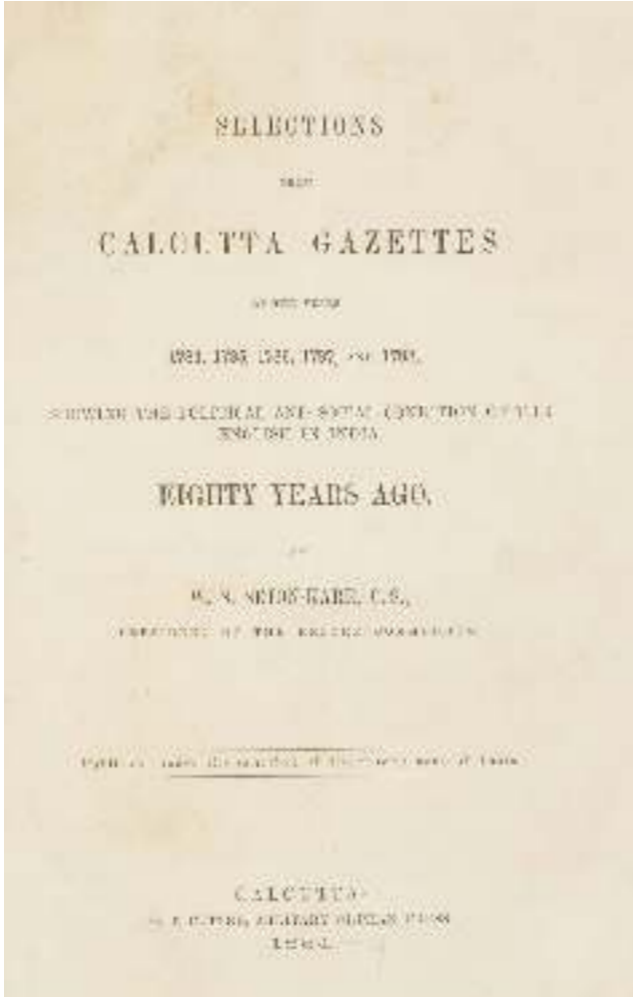
Condition - Very Good

First Edition. 8vo. Complete series of 5 volumes. Vol.1: 7pp (preface) +293pp. Vol.2: 5pp (preface), xvii (table of contents), 608pp. Vol.3: 2pp (preface), xvi (table of contents), 586pp; Vol.4: 1pp (preface), xviii (table of contents), errata, 541pp, large folding map (Eastern Parts of Hindoostan; containing the Soubahs or Kingdoms of Bengal, Bahar, Awd, and Allahabad, drawn chiefly from actual surveys: 1769. Engraved by Wm Whitchurch; 1776) in the rear pocket together with a folding panorama of Calcutta and folding plan "Territory of Calcutta MDCCLVII '. Vol.5: ixpp (preface), xi-xii (Errata), xiii-xxv (Index), 666pp. Military Orphan Press, Calcutta, 1864-69. These volumes offer an invaluable source of material dealing with all aspects of life in India for the Europeans at the turn of the 18th/19th century and the source material of the original copies of the Journal is extremely rare. Even when these volumes were produced access could not be found to parts of the years 1789 and 1792. Volume One is divided into the sections: Official, Editorial, and Advertisements. Official includes govt notices, general orders, proclamations of the Governor General, council minutes, etc. Editorial includes: court reports, letters to the editor, India related news from London. Advertisements include notices of sales of houses, animals and property, etc. Volume Two is divided into the sections: Official, Editorial, and Advertisements. Officials could include: Appointment of Commissioner for



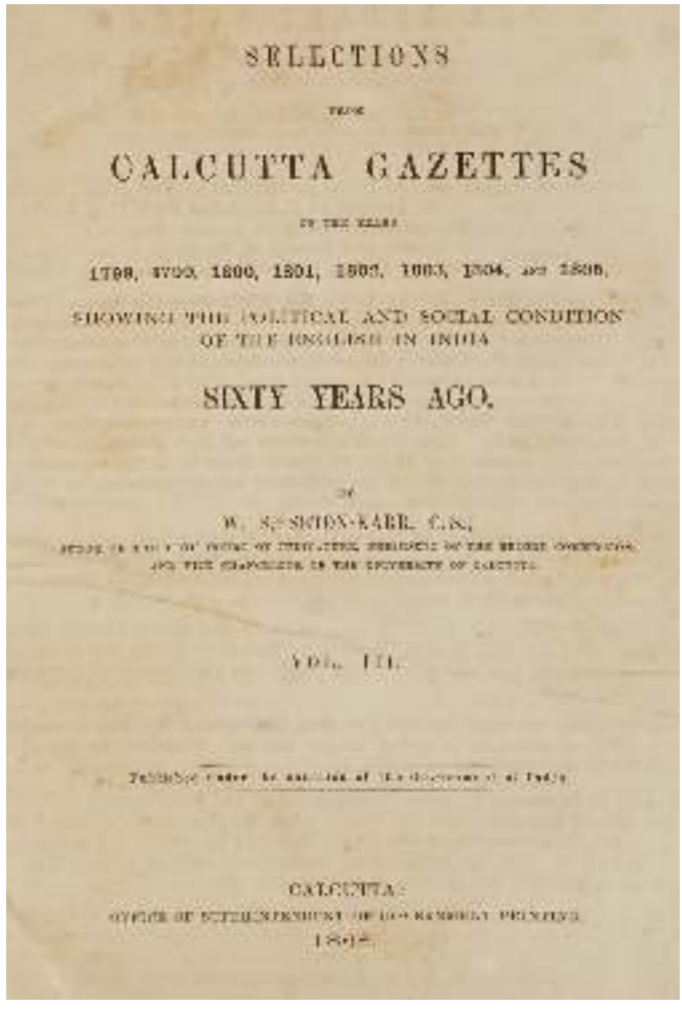


suppression of Dacoity & Letter from Lord Cornwallis -Peace with Tippoo. Editorial includes: A Sepoy Officer on the deplorable state of officers' servants, trials, the Character of Hyder Ally, theatrical reports, etc Advertisements include: a notice by Samuel Gold (horse and dog painter), private sale notices, Capt Hearsey selling his villa, deaths, publisher's advertisements, race meetings. The CALCUTTA GAZETTE or ORIENTAL ADVERTISER began publication on 4th March 1784 when it was produced at the Hon Company's Press, supervised by Francis Gladwin. Its paramount importance in Bengal arose because it became the organ through which official Company notices.Volume Three is divided into the sections: Official, Editorial, and Advertisements. Official includes govt notices, general orders, proclamations of the Governor General, council minutes, etc. Editorial includes: court reports, letters to the editor, India related news from London, sporting intelligence. Advertisements include notices of sales of houses, animals and property, etc. The volume Four is divided into the sections: Official, Editorial, Advertisements. Official includes govt notices, general orders, proclamations of the Governor General, council minutes, etc. Editorial includes: court reports, letters to the editor, India related news from London, report on Elphinstone's mission to Cabul, sporting intelligence. Advertisements include notices of sales of houses, animals and property, a long address to Lord Minto, etc.The volume Five is divided into the sections: Official, Editorial, and Advertisements And Appendix. Official includes govt notices, general orders, proclamations of the Governor General, council minutes, etc. Editorial includes: Antiquities of Decca, Lord Amherst's Mission to Pekin, court reports, letters to the editor, India related news from London, sporting intelligence. Advertisements include notices of sales of houses, animals and property, etc. A mine of information both entertaining and of great value to the researcher for both history and fiction.


SELECTIONS

CALCUTTA GAZETTES

EIGHTY YEARS AGO.


SELECTIONS

CALCUTTA GAZETTES

1798, 1799, 1800, 1801, 1802, 1803, 1804, and 1805,

SHOWING THE POLITICAL AND SOCIAL CONDITION OF THE ENGLISH IN INDIA

SIXTY YEARS AGO.

VOL. III.

CALCUTTA:

Lot 42

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

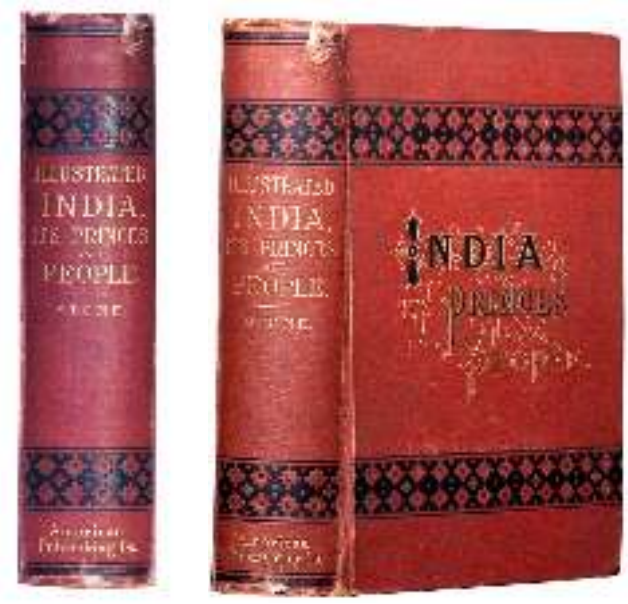
1877

Size: 6 x 9 inches

₹ 12000-20000

$ 140-240

Condition - Fine





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, 1877.


ILLUSTRATED INDIA:



Lot 43

First Edition Book on Indian Flowers

CLARKSON, L.

Indian Summer Autumn Poems and Sketches

Printed Book

1881

Size: 12.7 x 10 inches

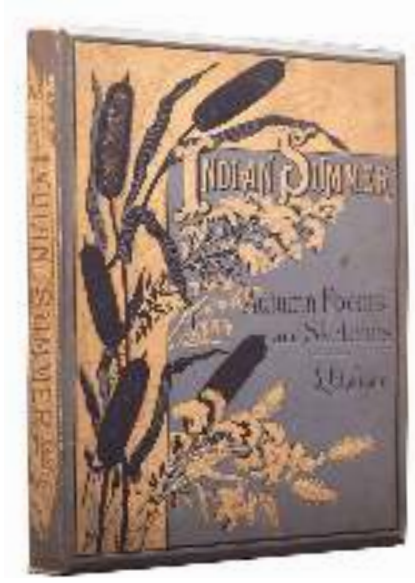
₹ 15000-25000

$ 180-300

Condition - Excellent

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









Lot 44

BLECHYNDEN, KATHLEEN

Calcutta Past and Present

Printed Book

1905

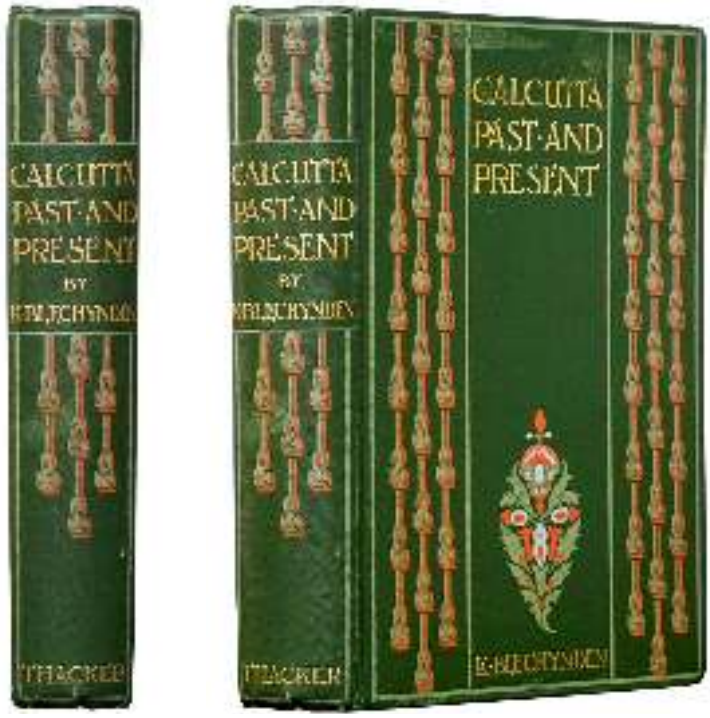
Size: 5.5 x 8 Inches

₹ 15000-25000

$ 180-300

Condition - Excellent

Rare First Edition, xvi + 245 pp and 2 pp advertisements, 11 illustrations, Publishers original Pictorial Red cloth, title in gilt on cover and spine. W Thacker Spink & Co, London & Calcutta, 1905.







Lot 45

Early history of Bengal, Bihar & Orissa

CAMPBELL, A. CLAUDE

Glimpses of Bengal

Printed Book

1907

Size: 13.2 x 16.1 inches

₹ 100000-200000

$ 1200-2400

Good Condition

A Comprehensive, Archaeological, Biographical, and Pictorial History of Bengal, Behar and Orissa.Folio, Vol I, pp 341+X, numerous color and black and white illustrations, full leather binding, title in gilt on spine, Campbell & Medland, Calcutta, 1907.

Superbly illustrated with numerous histories and biographies of Nawabs and Maharajas and other noblemen of the state with photographic illustrations including portraits of the principle families, dignitaries, views of the palaces, cities, towers, Palaces, public buildings, and natural wonders throughout the State all of which have been specially taken for the purpose by author or by high-class photographers of the day. Prepared from material personally collected by A. Claude Campbell while visiting each dignitary and sites himself.







Lot 46

BRADLEY BIRT, FRANCIS BRADLEY



Bengal Fairy Tales

Printed Book

1920

Size: 10 x 7 inches

₹ 60000-80000

$ 720-960

Condition - Good

First Edition, 4to, PP viii+209, 6 Plates, canvas cover, gilt decoration on spine and front cover, title in gilt on spine. John Lane, The Bodley Head New York. London, 1920.







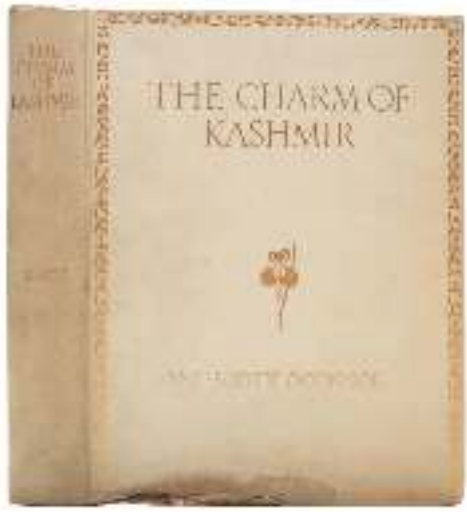


Lot 47

Abanindro Nath Tagore

ABANINDRO NATH TAGORE; O'CONNOR, V.C.SCOTT

The Charm of Kashmir



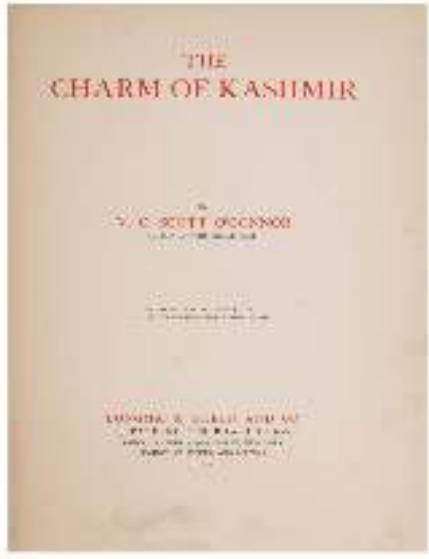
Printed Book

1920

Size: 9.2 x 11.5 inches

₹ 40000-80000

$ 480-960



Good Condition

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.

Small water stain affecting the lower edges of the front cover of the binding.
Published by Longmans, Green and Co. London, 1920.

A FINE COPY OF A SCARCE WORK

Lot 48

ANONYMOUS

A Group of four books (The Alternate nation of Abhindranath Tagore, My pilgrimages to Ajanta & Bagh,Rabindranath Tagore By E. J. Thompson, The Mentor Woman by Tagore)



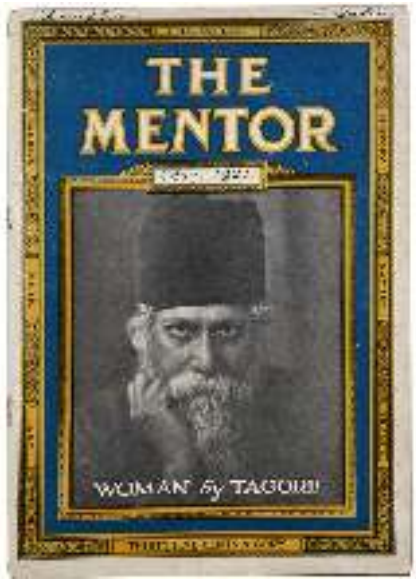
Printed Book

1921

Size: 10 x 6.9 inches

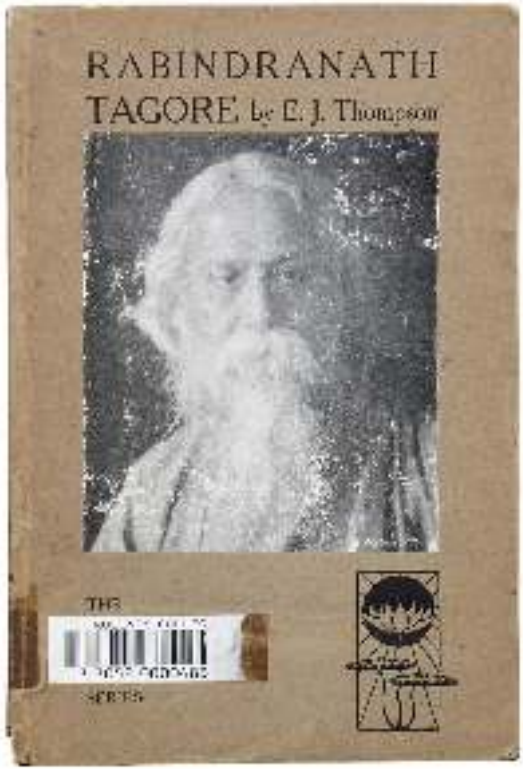
₹ 6000-10000

$ 72 -120



The Heritage of India Series

Condition - Good





Lot 49

TAGORE, RABINDRANATH

Exhibition of drawings paintings engravings pottery and leather work

Printed Book

1932

Size: 11.2 x 8.8 inches

₹ 15000-20000

$ 180-240

Condition - Good

PP36 + 8, Illustrated catalogue, Publisher Government school of art.









Lot 50

TAGORE , RABINDRANATH

A Group of two books. (I) The Golden book of Tagore (II) 25 portraits of Rabindranath Tagore



Printed Book

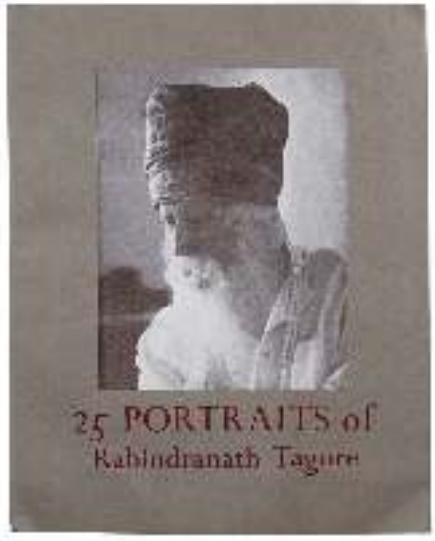
1951, 1990

Size: 10.8 x 10 inches

Size: 10.7 x 8.4 inches

₹ 10000-20000

$ 120-240

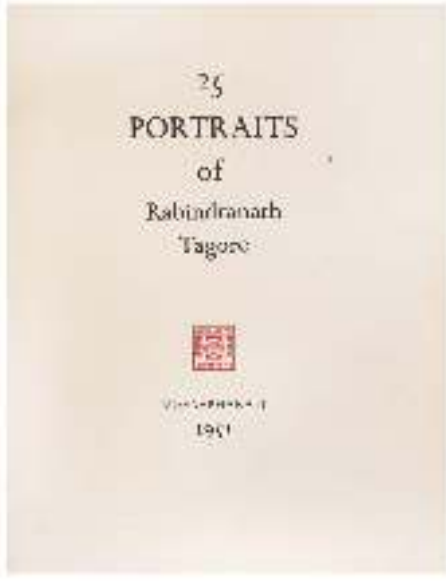


Condition - Good

(1) **Second Edition**, Large 8vo., pp 374+30, 30 color and black and white illustration, original cloth binding with printed vignette on cover. Rammohun Library & Free Reading Room, 1990.

(2) Plates 25, Publisher Visva - bharati, 1951.





Lot 51

SEN, PULINBIHARI

Abanindranath Tagore, Golden Jubilee Number

Printed Book

1961

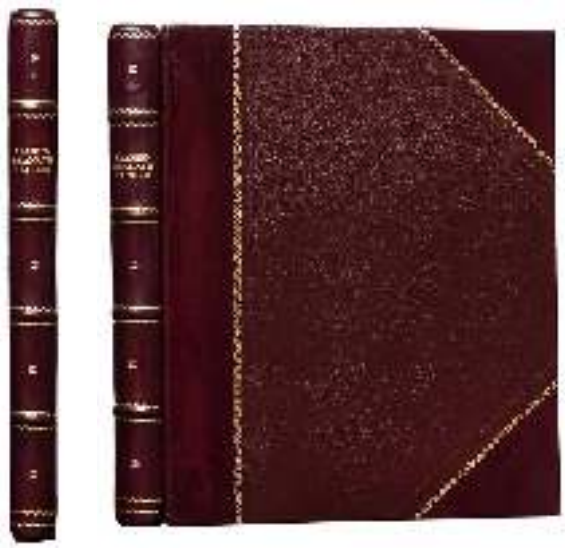
Size: 11.5 X 9 Inches

₹ 30000-50000

$ 360-600

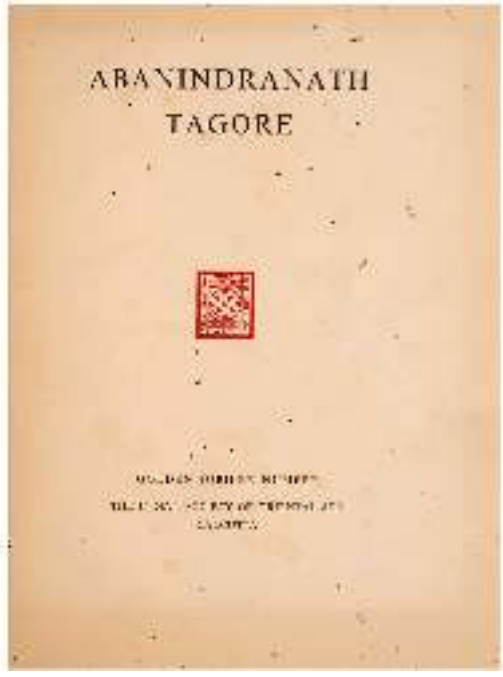
Condition - Good

First Edition, 4to, PP 116, 19 plates, colour and black and white illustrations, half leather binding title in gilt on spine, recent binding. Some pin holes, Indian Society of Oriental Art., Calcutta, 1961.









Lot 52

TAGORE, RABINDRANATH

Centenary 1861-1961, Drawings and Paintings of Rabindranath Tagore.

Printed Book

1961

Size: 14.5 x 11.5 Inches

₹ 20000-30000

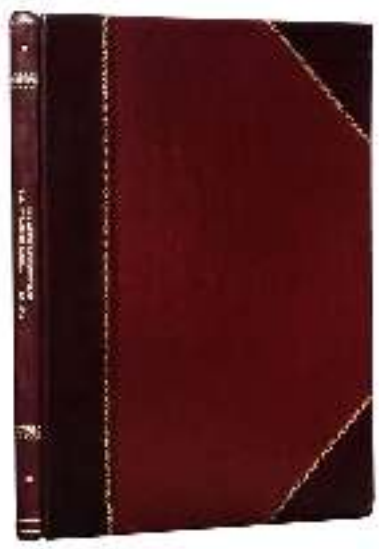
$ 240-360

Signed by artist in English

Condition - Good

Folio, 40 Plates. Half leather binding. Poor, with oil marks on upper side of the pages. Lalit Kala Academy, New Delhi, 1961.











Lot 53

SEN, PULINBIHARI

Gaganendranath Tagore

Printed Book

1972

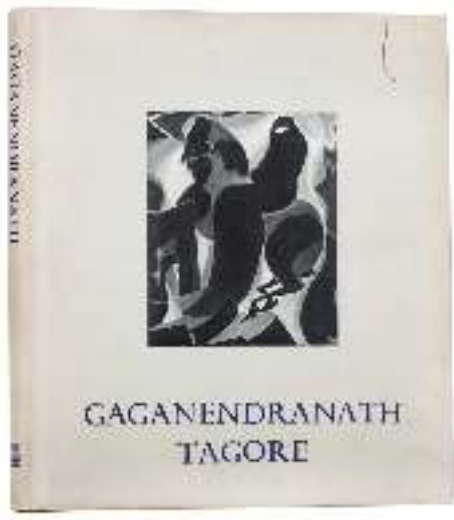
Size: 11.5 X 9 Inches

₹ 40000-80000

$ 480-960

Condition - Good

First Edition, Large 8vo, pp 91, 31 tipped on card color plates.This number of The Journal of the Indian Society of Oriental Art published in observance of The birth centenary of Gagnendranath Tagore has been edited by Pulinbihari Sen. The Indian Society of Oriental Art. Calcutta. 1972.





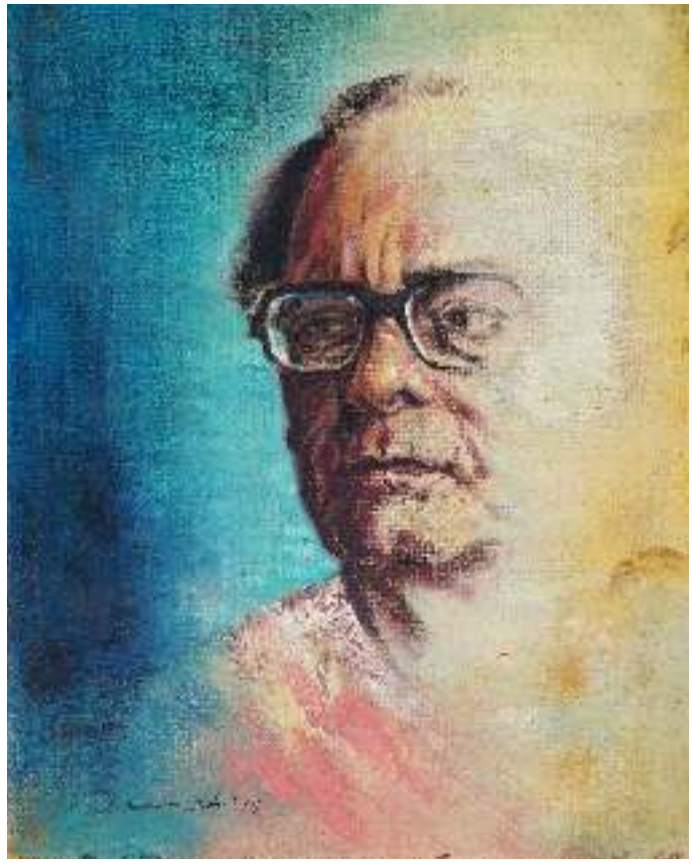






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Detail of Lot 31



Detail of Lot 26



Detail of Lot 06

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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.

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(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 time-frame 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 time-frame provided under Clause 6.4, "Indigo Art Auctions" may at its discretion retain the Lot in lien in lieu of the Final Purchase Price or may dispose the Lots it may deem fit, including by a re-auction

7. DELIVERY AND COLLECTION OF PURCHASED LOT

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

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

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

8. EXTENT OF INDIGO ART'S LIABILITY

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

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

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

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



Detail of Lot 33

FAQ

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

2: What are the various Modes to Bid?
A: Bidding Online:
All bidders can select and add the lots of their interest in 'Add to Watchlist' and place bids upon the relevant notification (in case they have been out bid in a lot that is being pursued).

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

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

C: Written/Proxy Bids:

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

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

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

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

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

4: What are the various Duties & Taxes applicable?
A: All applicable Duties & Taxes are borne by the Buyer.

I: All sales in India will attract GST.

II: No GST applicable on International Sale.

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

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

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

Indigo Art Auctions

Bengal Art

October 11th, 2023 at 7.00 pm

Absentee Bid Form

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

Name_____

*Address: _____

*City:_____ *Pin _____ *Country:_____

*Tel:_____ (Mobile):_____

Email ID:_____

Please print clearly in capital letters, and specify if bids are in INR or USD.
*Information requested on this form is mandatory. Please mention the Lot Number and Description accurately.

Lot No.	Description	Maximum Bid Amount INR/USD

*Signature Date

Indigo Art Auctions
"I request Indigo Art, without legal obligation on its part, to bid on the Lots listed in this Bid Form, up to the maximum price I have specified. I agree that my bid will be treated as an offer and is subject to the terms and conditions listed in the catalogue and on www.indigoart.in
I understand that Indigo Art is accepting written bids for the convenience of clients and I will not hold them liable for failure to record my bid. I understand that a Maximum Bid once recorded may not be cancelled."
Bidders are required to provide all invoicing details to Indigo Art prior to sale as no invoices will be changed after the sale and the bidder will be invoiced as registered with Indigo Art Auctions.

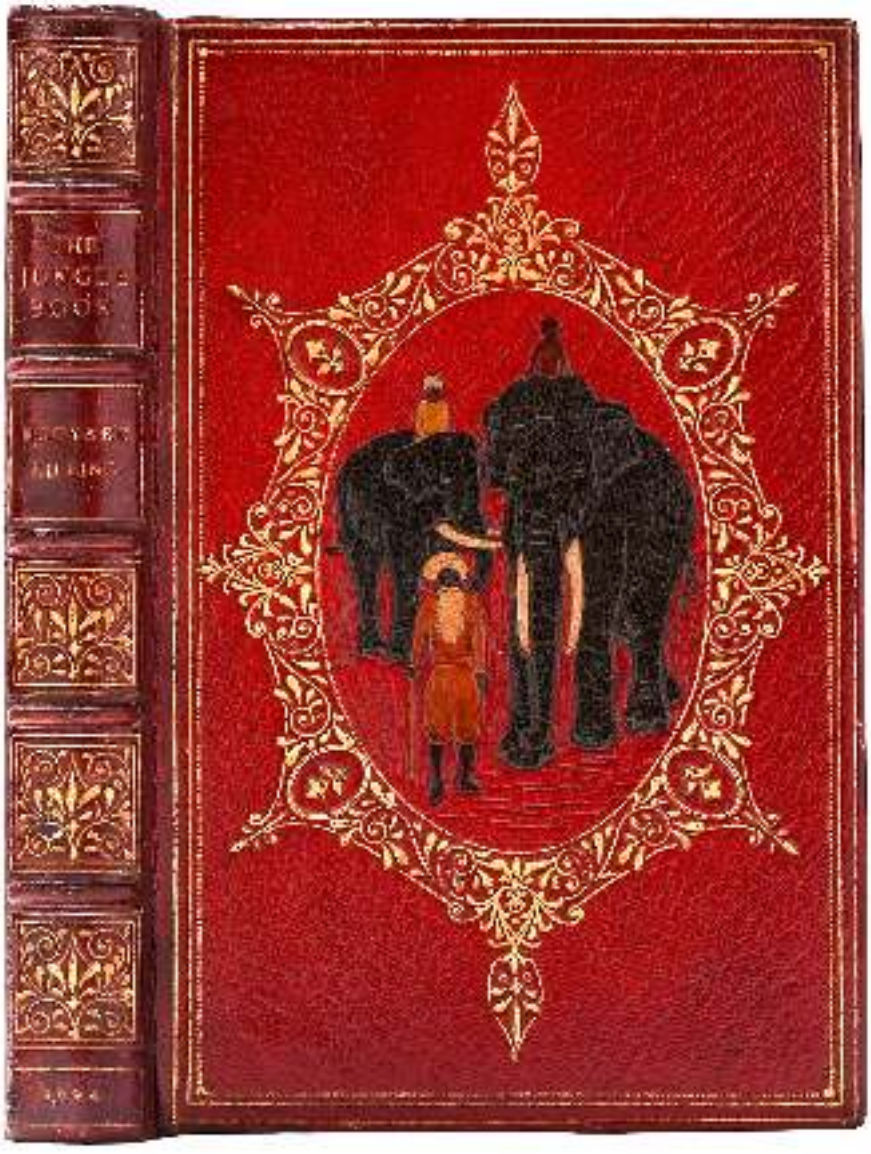
UPCOMING AUCTION



Jewellery, Silver & Timepieces
1st November 2023

indigoart.in

INVITATION TO SELL WITH INDIGOART
FOR OUR UPCOMING AUCTION
SHIKAR



BOOK,PRINTS & PAINTINGS
ON SHIKAR | HUNTING

Tel:- +91 11- 4655 2989 Email: info@indigoart.in

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INVITATION TO SELL WITH INDIGOART
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MODERN & CONTEMPORARY ART AUCTION



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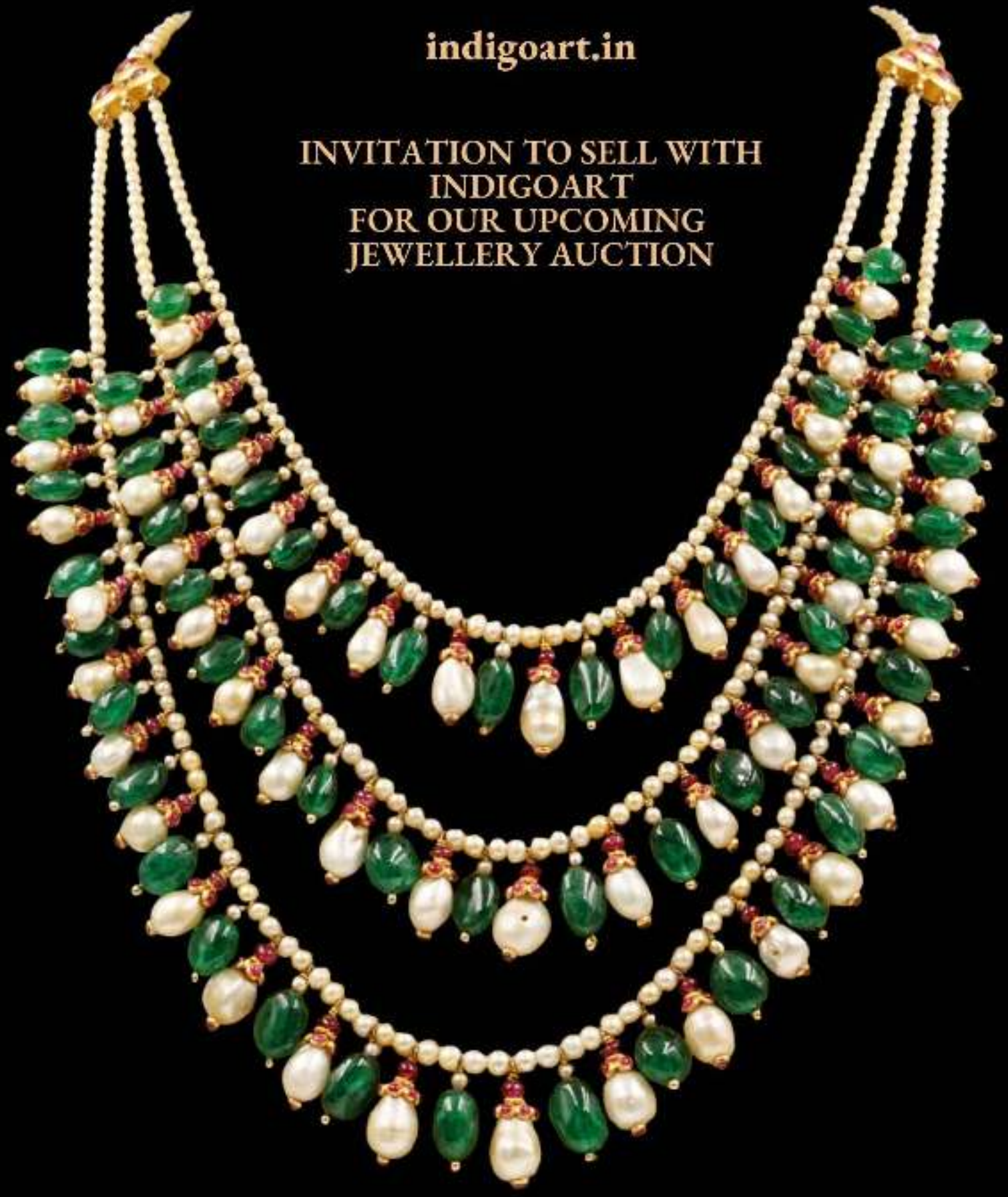
INVITATION TO SELL WITH INDIGOART
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FOR OUR UPCOMING
JEWELLERY AUCTION

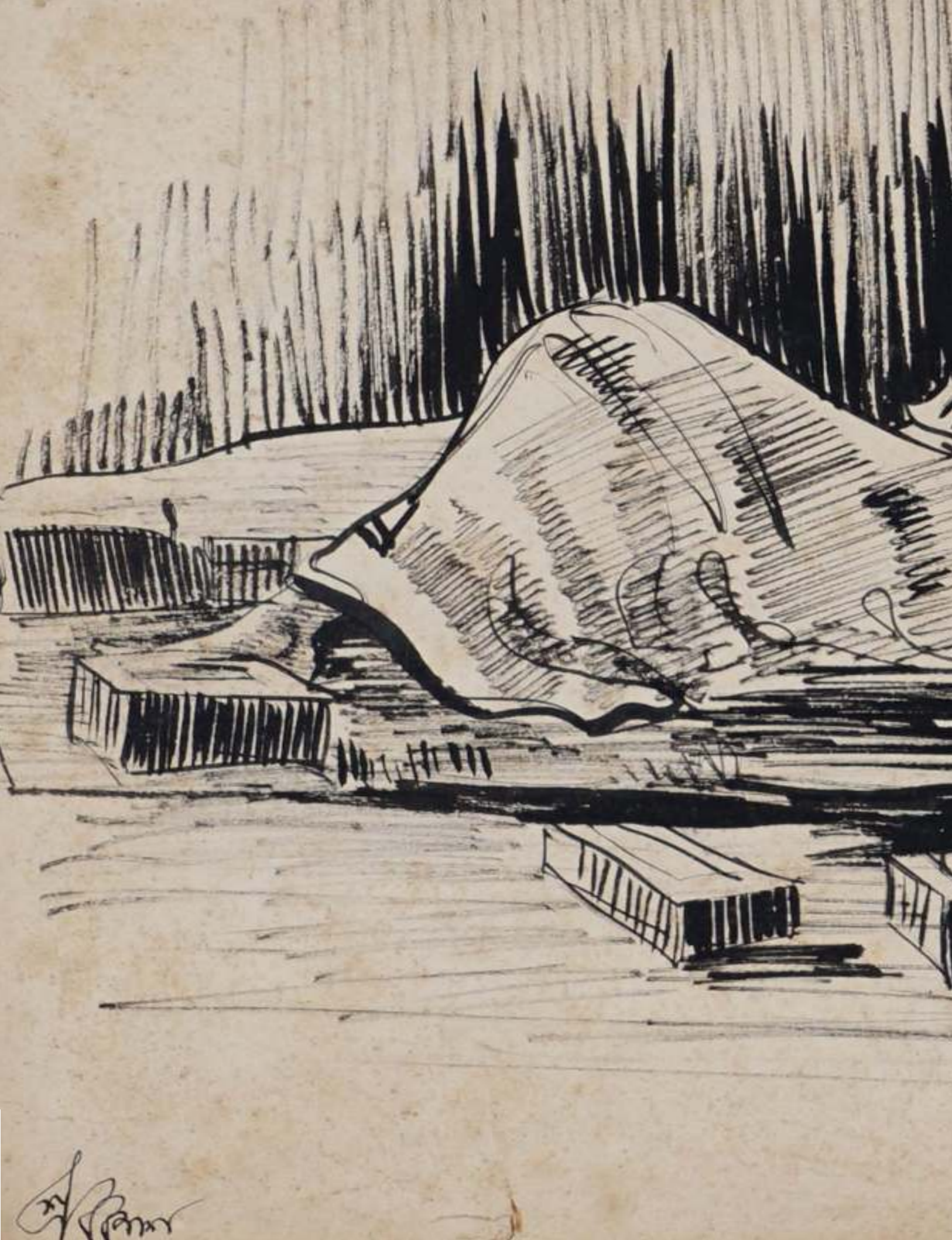


Emerald & Natural Pearls Necklace Coming up in our November Jewellery Auction

Tel:- +91 11- 4655 2989 Email: info@indigoart.in

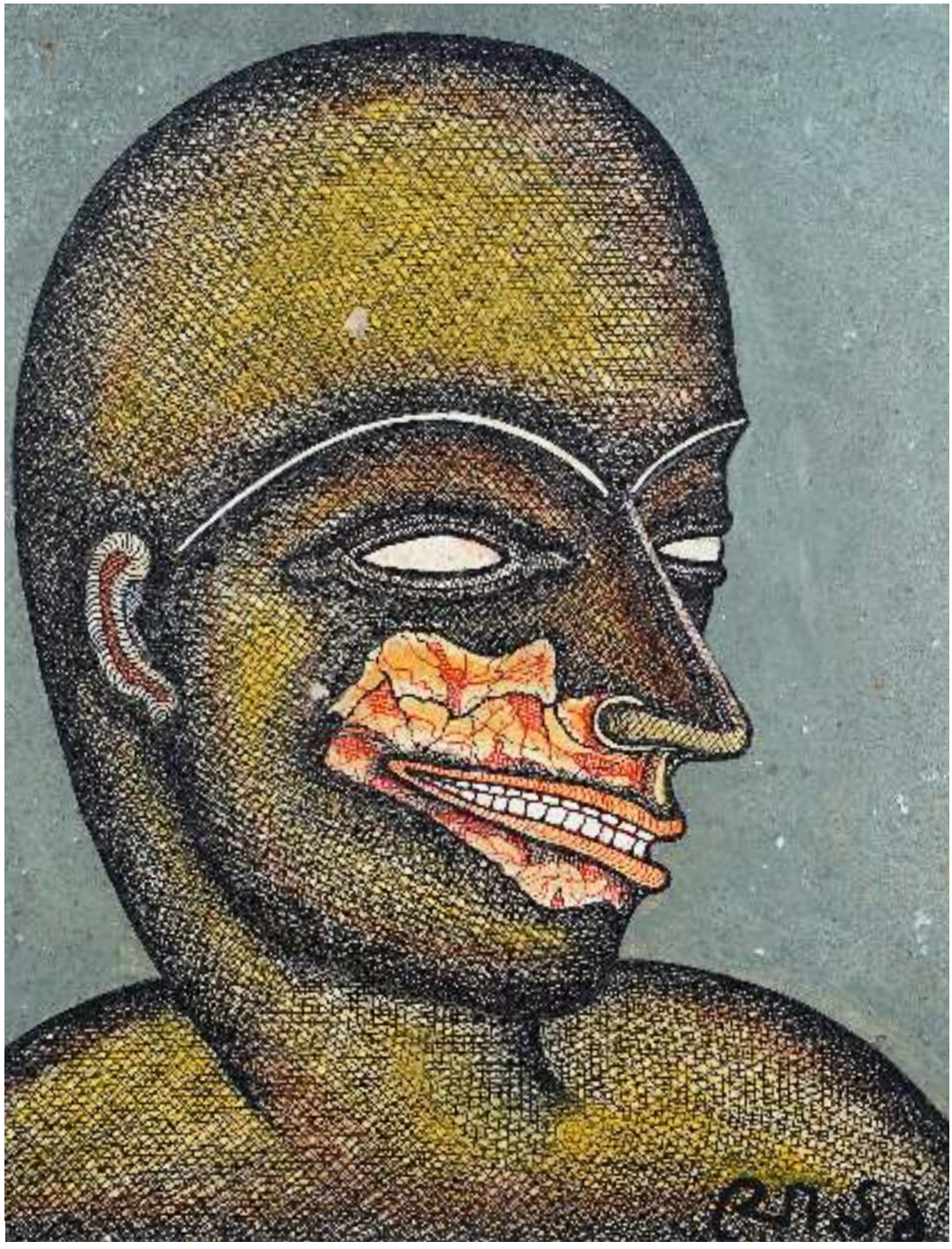


Detail of Lot 21





Detail of Lot 30



INDIGO ART

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