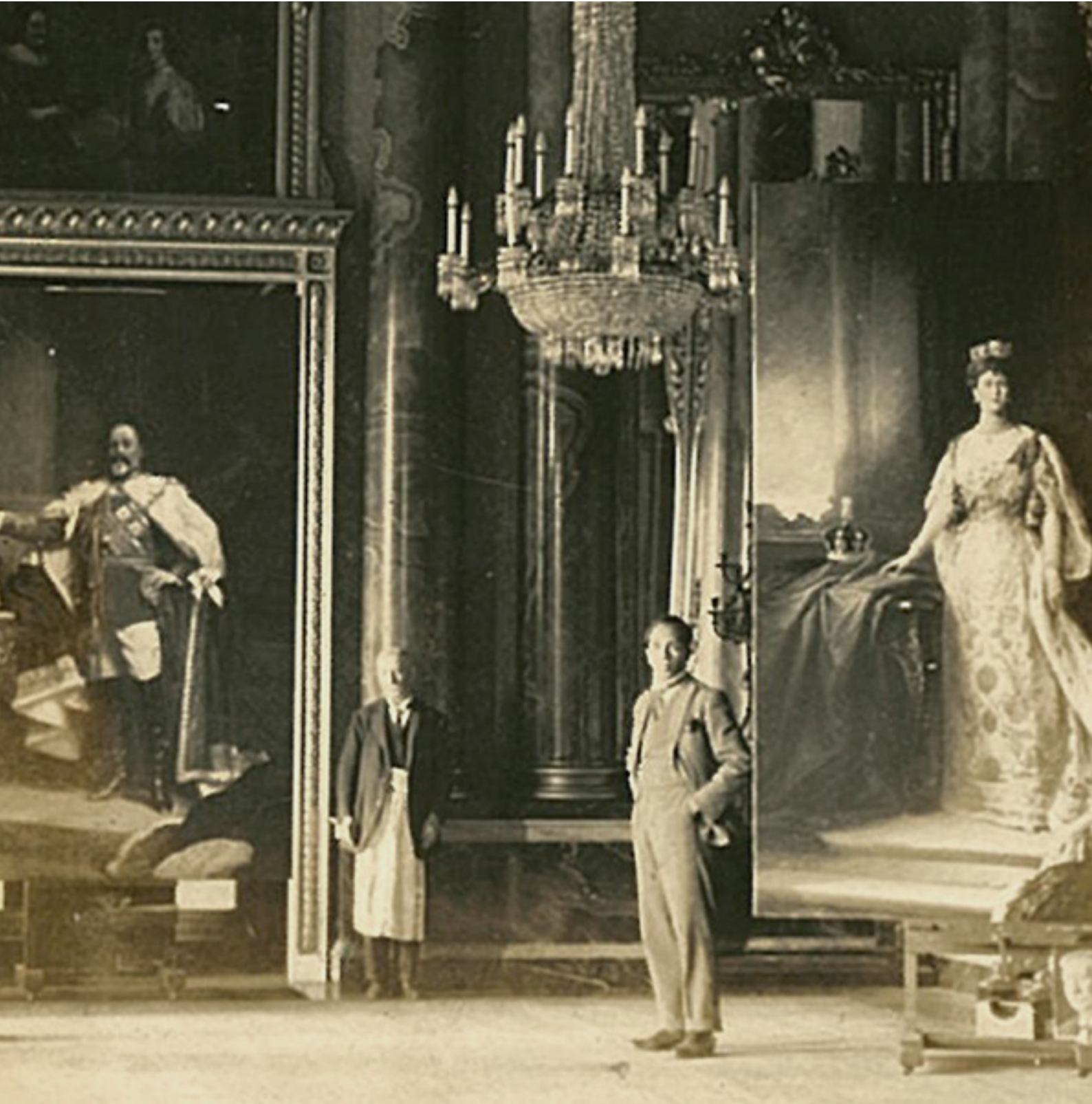


# Atul Bose

S

Absolute Auction  
25-26 November 2020

Evening Sale  
3 December 2020







**S**  
**PRINSEPS**

**Atul Bose**

### **Absolute Auction**

25<sup>th</sup>-26<sup>th</sup> November 2020

Bidding starts at INR 10,000 for every lot

Auction is open for proxy bids

Lots will be open for bidding at 10 am on the 25th  
and close as per schedule from 5 pm on the 26th

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### **Evening Sale**

3<sup>rd</sup> December 2020

Auction is open for proxy bids

Live Auction Commences at 7 pm

Lots will be auctioned sequentially

Bids can be placed online , via telephone, or the auction floor.

# Director's Note

Prinseps is happy to present the estate of Atul Bose. An influential artist and contemporary to other Bengali greats such as Jamini Roy (his early period) & Hemen Mazumdar. The three were indeed part of the ‘local’ naturalists’ circle, a break-away group from the Bengal School of Abanindranath Tagore – the focus being the domestic, the quotidian, and the intimate.<sup>(i)</sup>

The family has graciously and (extremely) possessively taken care of this collection over decades. We feel that it contains a good overview and an eye onto the artist’s oeuvre – from sketches, studies, portraits, landscapes, et al. From graphite works to pastels to oil on canvas. Many of his important portraits hang in the Parliament House, Raj Bhavan Calcutta, and other palaces in London – certainly never coming up for sale to private hands. The two auctions are the entirety of the estate which, if compared to other artist estates, is rather limited in size.

The auction includes the portrait of Sir Ashutosh Mukherjee, an impromptu sketch made under duress in apparently less than fifteen minutes – which amply captured the characteristic expression of the sitter and ultimately resulted in Atul Bose getting a scholarship for study at the Royal Academy.

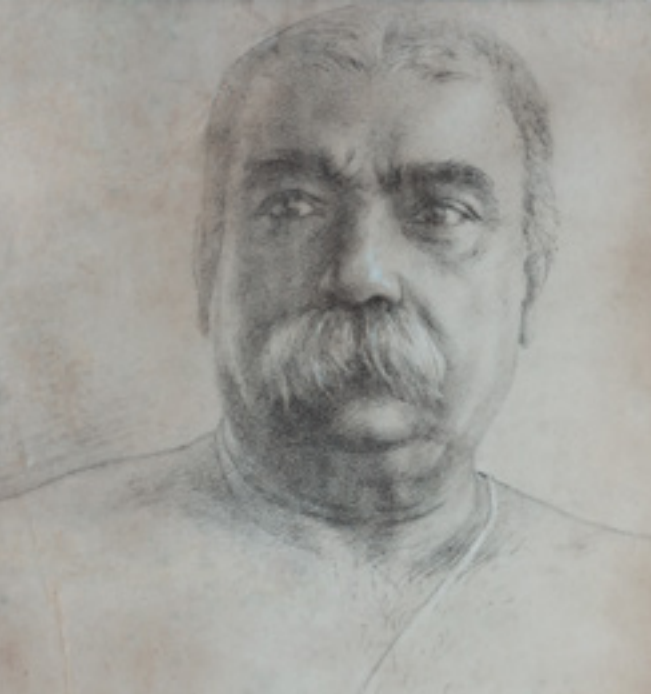
A note of thanks to Partha Mitter for an introduction to an artist he is intimately familiar with.

### References:

1 – Art of Atul Bose by Partha Mitter. Prinseps November 2020 Atul Bose Auction Catalogue

Indrajit Chatterjee

Curatorial Team  
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indrajit@prinseps.com



Sir Ashutosh Mukherjee  
(referred to as ‘Bengal Tiger’)

# Atul Bose

## Atul Bose Absolute Auction

Bidding starts at **INR 10,000** for every lot.  
Auction is open for proxy bidding  
Online auction commences for live bidding at **10 am** on **25<sup>th</sup> November**  
and closes for bidding on **26<sup>th</sup> November, 5 pm onwards**

Lot Numbers	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1 - 12	5 PM	6.30 AM	3.30 AM	11.30 AM	8.30 PM	7.30 PM
13 - 24	5.30 PM	7 AM	4 PM	12 PM	9 PM	8 PM
25 - 34	6 PM	7.30 AM	4.30 PM	3.30 PM	11.30 PM	10.30 PM

## Atul Bose Evening Sale

Auction is open for proxy bidding  
Auction commences for live bidding at **7 pm** on **3<sup>rd</sup> December**

Lot Numbers	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1 - 26	7.00 PM	8.30 AM	5.30 AM	1.30 PM	10.30 PM	9.30 PM





## ART OF ATUL BOSE

– *By Partha Mitter*

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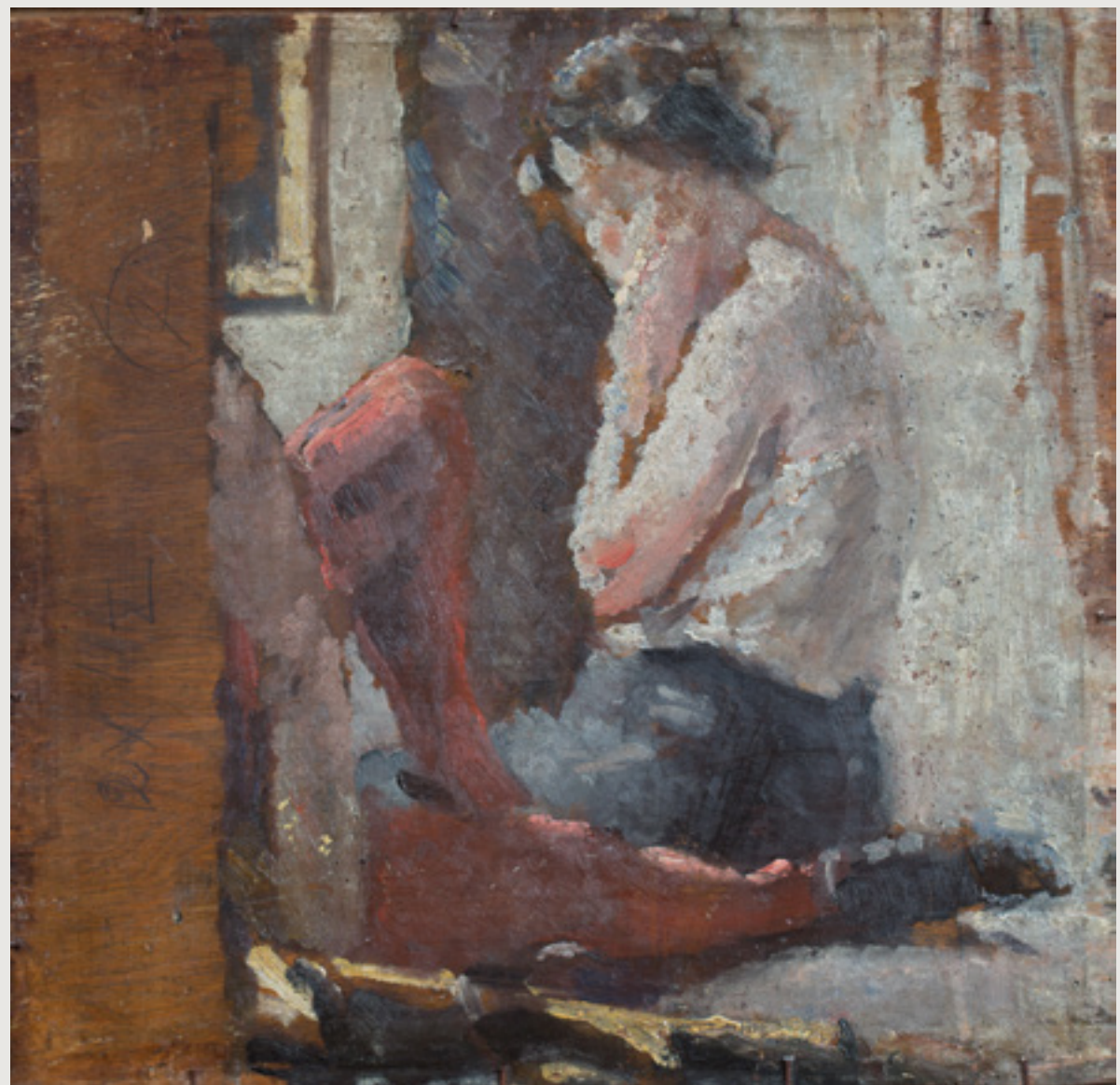
**Atul Bose (1898-1977)** was virtually forgotten in the decades following independence, when the Progressive Artists of Bombay dominated in the era of Nehruvian modernism. Recently, many of these earlier artists are undergoing significant reassessment.

Here I must declare a personal interest. In the late 1950s-early 1960s, I was planning to move to Paris to take up a career in art. In order to prepare myself, I took figure drawing classes at the Academy of Fine Arts in Calcutta. Two artists well-known in the city, Rathin Maitra and Atul Bose, conducted the classes. Bose was more taciturn and reserved. I already knew Bose's pen and ink sketch of a female nude à dos published in *The Sunday Statesman*, and had instantly fallen in love with its sensitive rendering of the body. It had that rare quality of detailed observation combined with an awareness of the nuances of human shapes.



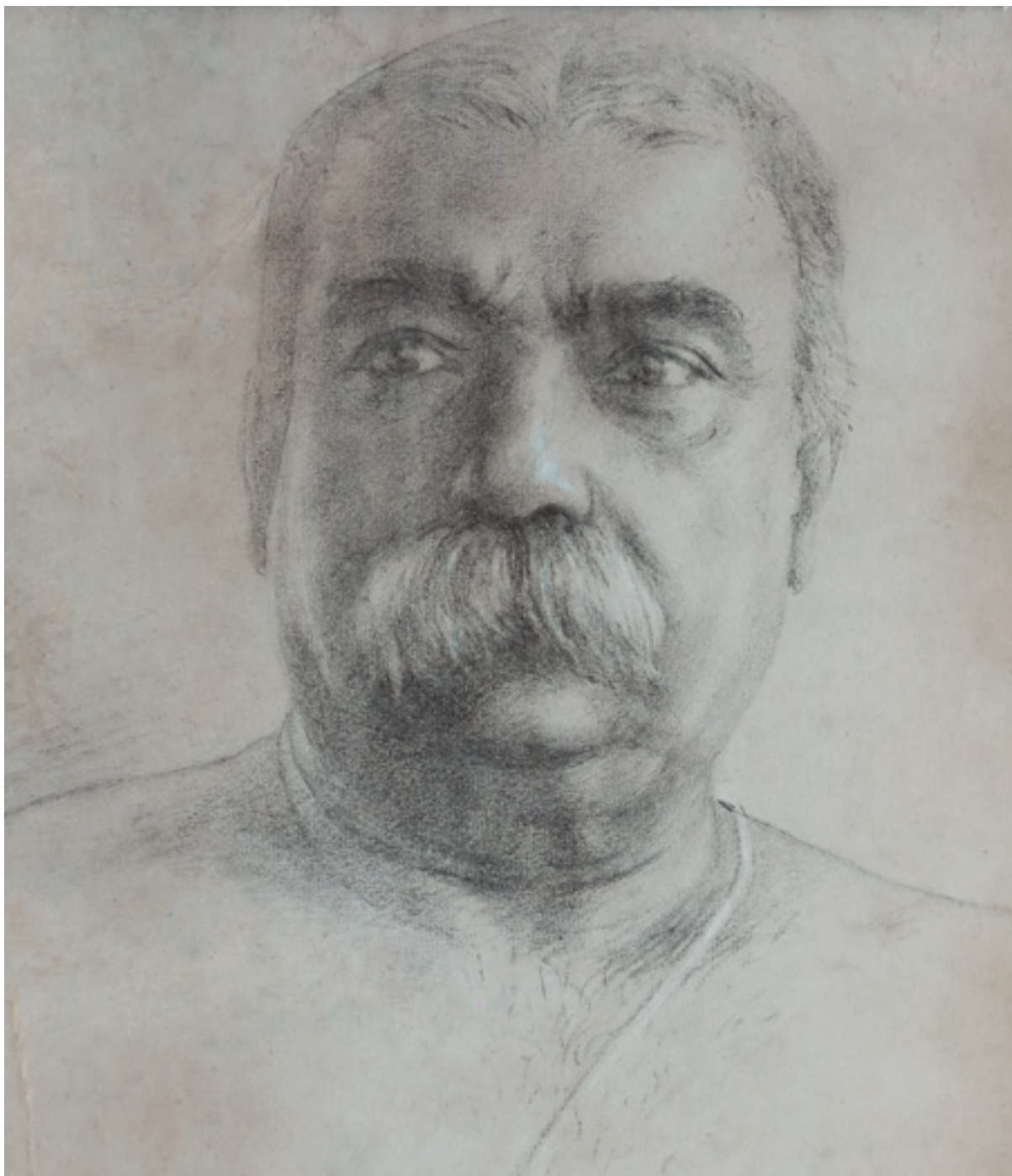


Little did I know then that this same self-effacing individual had been instrumental in setting up the Academy in the 1930s, being embroiled earlier in the 1920s, in fierce debates between academic artists and the nationalist Bengal School of Painting, on the creation of an ‘authentic’ artistic language in our struggle for independence. The question at the heart of the debate was on the nature of representation. The benchmark of academic naturalism in India was the famous nineteenth-century history painter, Raja Ravi Varma. His nationalist imaginings of the past in a Victorian mode were dismissed by the **Bengal School as tainted products of colonial hybridity**. Abanindranath Tagore, leader of the Bengal School, and a



champion of ‘the inner eye’ in treating the human form, abhorred academic naturalism. The only occasion this mild-mannered man would lose his temper was whenever he caught his students indulging in drawing from a life model. Atul Bose was to compose his booklet, *Verified Perspective and the Perspectograph*, as a riposte to the Bengal School’s approach to the human figure. His aim in this scholarly and informative booklet was to offer practical guidance in applying the laws of single-point perspective for the correct representation of natural objects. He had even invented an apparatus he called the *The Perspectograph* for assisting the student in their endeavour. [1]





By the 1920s, the nationalist art movement led by Abanindranath Tagore had become the dominant voice of the nation, forcing promising academic artists to exile, the painter Sashi Hesh to head for Canada, and the precocious sculptor Fanindranath Bose to Scotland. However, things were moving fast that injected a fresh life to academic naturalism. In the 1920s, nationalist politics shifted from the earlier pan-Indian discourse centring on the historic past, as glorified equally by Ravi Varma and the Bengal School, to the countryside, and the regions. Artists

turned their gaze on the domestic, the quotidian and the intimate. The leading figures in Bengal who spearheaded these changes were the trio: **Atul Bose, Hemendranath Majumdar and Jamini Roy** (in early his academic phase); these young artists formed a small circle in order to reformulate the definition of representation, which I have termed a new '**naturalism**' [2]. But they also needed to earn a viable livelihood faced with the decline in academic art during the ascendancy of the Bengal School. Denied exhibition spaces in Bengal because of the dominance of the government-sponsored Indian Society of Oriental Art, they founded the rival society, Society of Fine Arts in 1920, where they planned all-India exhibitions, inviting academic works from all over India. Significantly, as a generous gesture, practitioners of oriental art were not left out. In addition, they aimed at propagating the merits of naturalism through their glossy journal, Indian Academy of Art and a special volume published in 1928, Indian Masters, with high-quality illustrations, seeking to win public approbation with their thoughtful essays and elegant images [3]. This new generation of painters generated debates on the nature and function of art and its relationship to national identity, through their organization.

Eventually Atul Bose, Hemendranath Majumdar and Jamini Roy went their own ways carving out a niche in the art world, though they kept up their association until the late 1920s, as the Indian Masters attests. To return to our subject under review, Atul Bose trained at the government art school in Calcutta where he won plaudits for his exceptional drawing ability and hard work. Early on he showed a flair for portraiture, adept at capturing the characteristic expression and personality of the sitter.

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**The story of his completing the portrait sketch of the great educationist, Ashutosh Mukherjee, under duress, within fifteen minutes, is the stuff of legend. The sketch, The Bengal Tiger, dated c.1921 earned him a scholarship to the Royal Academy in London where his inherent talent was allowed to bloom and acquire considerable refinement.**



During his time there he produced a number of drawings and paintings, pen-and-ink sketches and oil paintings. A few painted under artificially lit interiors, with a small range of warm colours in a low register, bear the influence of the French master, Degas via one of his teachers, Walter Sickert.

Returning from London, between the years 1926-1947, Bose taught intermittently at the Government School of Art in Calcutta, his alma mater, in its turbulent period, spending his last two years there as Principal. His low-key crusade of establishing academic painting and sculpture in the subcontinent included the founding of the Academy of Fine Arts in Calcutta as a venue for all-India art exhibitions, his lasting achievement. Bose's finest hour arguably was his retrospective exhibition in 1939 when Abanindranth at last extended an olive branch to him. Two of Bengal's finest critics, Hassan Saheed Suhrawardy and the avant-garde poet Sudhindranath Datta wrote sympathetic accounts, the latter capturing the delicate quality of Bose's drawing that it had 'few rivals in the country...and academic nudes faultless yet full of life'.[4]







Bose's ability to capture typical expressions of his sitters created his reputation as a portrait painter. This culminated in a lucrative commission in 1929 when he jointly won the competition with J. A. Lalkaka of Bombay to produce copies of royal portraits at the Windsor Castle for the Viceroy's Residence in New Delhi. Lutyens, a low opinion of Indian artists decorating his buildings in New Delhi, was impressed with Bose, asking him to draw his likeness [5]. The range of Atul Bose's oeuvre was quite wide. Apart from portraits, which was his *métier*, he also produced studies of labouring men such as *Comrades* painted circa 1922, which depicted boatmen towing their boat on the banks of the river Ganges, a deft study of figures in motion. The range of Atul Bose's sketches and drawings is prodigious with a wide range of treatment, from deft pencil sketches of domestic and genre scenes to meticulous drawing exercises based on Renaissance principles, largely of nudes, produced at the Royal Academy. These latter consisted of delicate pencil drawings, as well chalk drawings, lightly shaded, that enhanced the modelling of the figure. Among these are a few lovely drawings of babies and little children.





**In 1943, Bose turned to the great man-made famine of Bengal in which around three million people perished, a subject that drew many of his contemporaries, including Zainul Abedin and Debiprosad Roychowdhury. Bose's treatment was stark and simple, his eloquent lines bringing out the pathos underlying the bony emaciated bodies of the starving victims of malnourishment.**

I want to return in this brief appreciation to one portrait sketch that served as a 'cartoon' to his fine oil portrait of his gracious young bride, Devjani. This was in red chalk on paper, arguably one of the most sensitive and accomplished in the history of Indian academic art. To conclude, the old rivalries between the academic artists and the Bengal School of painting are long gone but what remain are the fine oil portraits and exceptional drawings by this modest painter of outstanding talent.

#### **-Partha Mitter**

Academic & author whose work include *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947* (Reaktion Books 2007).

#### **References**

1. Bose, A. *Verified Perspective* (University of Calcutta 1944), an outcome of his career as a teacher at the Government School of Art in Calcutta.
2. Mitter, P. *The Triumph of Modernism: India's Artists and the Avant-garde* (Reaktion Books, London 2007 and Oxford University Press, New Delhi 2007), 123-158.
3. *The Indian Academy of Art*, 3rd Issue (July 1928). Acharya, A. M. T. *Indian Masters* (The Indian Academy of Art, Calcutta 1922).
4. *Catalogue of Exhibition of Paintings and Drawings of Atul Bose, December, 1939*, see Preface.
5. Mitter, *Triumph of Modernism*, pp. 140-41.



# Atul Bose Day Sale

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Absolute Auction

Auction is open for Proxy Bids

Auction opens for Online Competitive Bidding on 25<sup>th</sup> November, 10 am

Online Auction closes on 26<sup>th</sup> November, 5 pm onwards



Lot No. 01

## PADMA

---

Pencil on paper  
1937  
8 x 13.5 in.

### Estimate

INR 50,000 - 75,000

*Lot number/*01





Lot number/02

Lot No. 02

## HUT ON BACK OF PADMA

---

Pencil on paper  
1937  
6 x 10.5 in.

Estimate

INR 50,000 - 75,000





Lot number/03

Lot No. 03

## INDIGO HOUSE IN RUINS

---

Pencil on paper  
Signed lower right  
1927  
4 x 8.5 in.

Estimate

INR 50,000 - 75,000





Lot No. 04

## SLEEPING BABIES

---

Pencil on paper  
Circa. 1935  
6 x 9 in.

### Estimate

INR 50,000 - 75,000

Lot number/04





Lot No. 05

## LADY CUTTING BEETLE NUTS

Pencil on paper  
Signed Lower right  
1939  
8 X 5.5 in.

### Estimate

INR 50,000 - 75,000

Lot number/05





Lot number/06

Lot No. 06

## MOTHER AND CHILD

Pencil on paper  
Signed lower centre  
1940  
8.5 x 6 in.

### Estimate

INR 50,000 - 75,000





Lot No. 07

## RECLINING NUDE

---

Conte  
Signed lower right  
1926  
6 x 10 in.

### Estimate

INR 50,000 - 75,000

Lot number/07





Lot No. 08

## MALE STANDING FRONT

---

Pencil on paper  
Signed lower right  
1925  
11.5 X 6.5 in.

### Estimate

INR 50,000 - 75,000

Lot number/08





Lot No. 09

## DRAPED FIGURES

Pencil on paper  
1924  
8.5 x 8 in.

Estimate

INR 50,000 - 75,000

Lot number/09





Lot No. 10

## MALE NUDE FRONT

---

Pen and Ink  
Signed lowr right  
1925  
12 x 4.5 in.

Estimate

INR 50,000 - 75,000

Lot number/10





Lot No. 11

## FEMALE NUDE STANDING

Pencil on paper  
1924-26  
11 x 4.5 in.

### Estimate

INR 50,000 - 75,000

Lot number/11





Lot No. 12

## MALE NUDE SIDEWAYS

---

Pen and Ink  
Signed lower right  
1925  
11.5 x 4 in.

### Estimate

INR 50,000 - 75,000

*Lot number* / 12





Lot No. 13

## FIGURE AND HEAD STUDY

Pencil, Ink and Brush  
Signed lower right  
1925  
12.8 x 10 in.

### Estimate

INR 50,000 - 75,000

Lot number/13



Lot No. 14

## SANJIT

---

Conte  
1943  
9 x 13.5 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/14





Lot No. 15

## FIGURE STUDIES NUDE

Pen and Ink  
Signed lower right  
1926  
14 x 10 in.

Estimate

INR 75,000 - 1,00,000

Lot number/15



Lot No. 16

## SQUATTING MALE NUDE

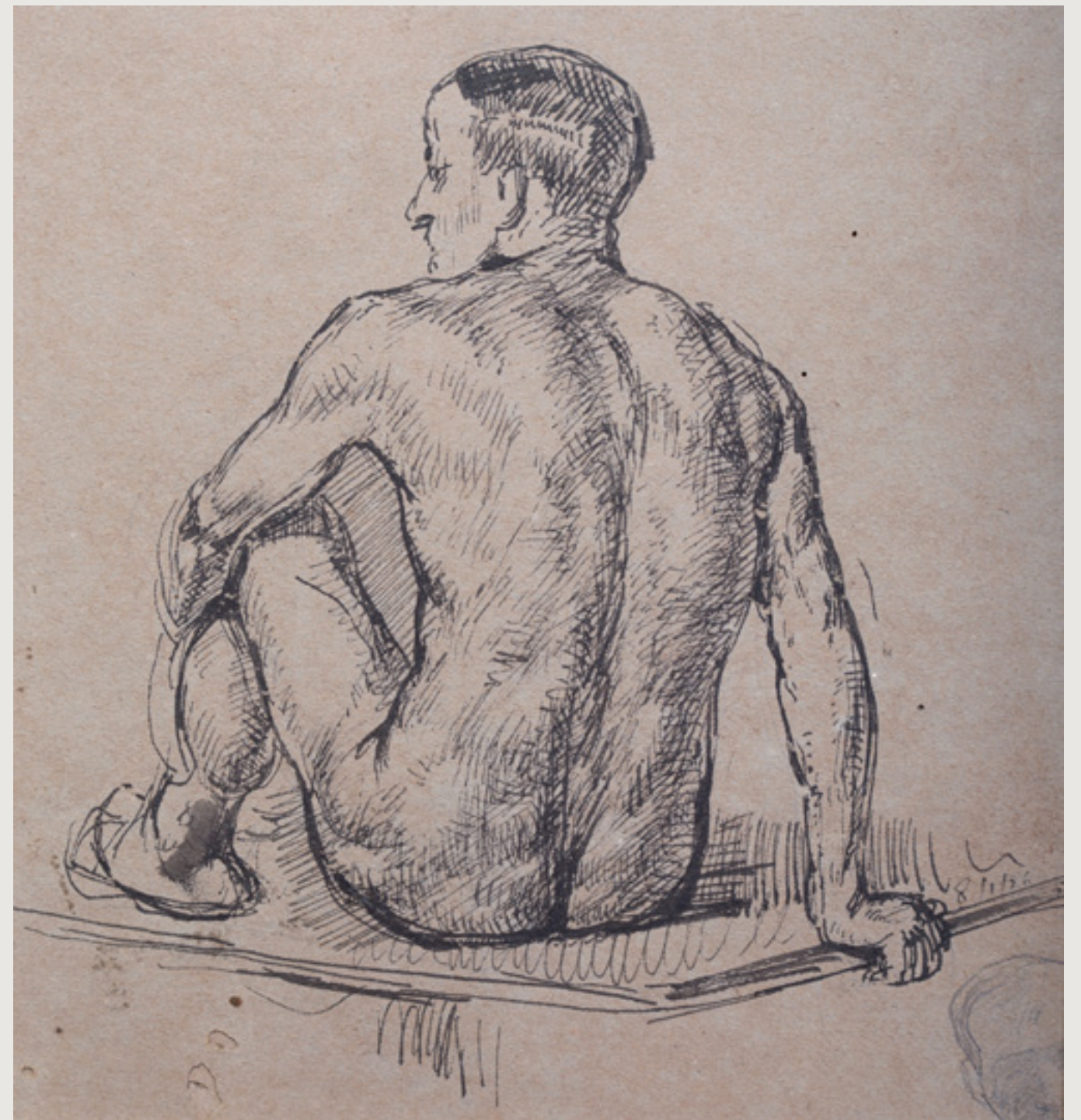
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Pen and Ink  
Signed lower right  
1926  
7.5 x 7 in.

Estimate

INR 75,000 - 1,00,000

Lot number/16





Lot No. 17

## TWO FEMALE NUDES STANDING

Pen and ink  
1924-26  
12 x 9 in.

Estimate

INR 75,000 - 1,00,000

Lot number/17



Lot No. 18

## PORTRAIT OF A YOUNG MAN (Royal Academy, London)

Pencil on paper  
1924-26  
10.5 x 5 in.

Estimate

INR 75,000 - 1,00,000

Lot number/18





Lot No. 19

## PENSIVE GIRL

---

Pencil on paper  
1955-60  
9.5 x 7.5 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/19



Lot No. 20

## BAUL (Minstrel Singer)

---

Charcoal  
Circa. 1920  
13 x 14 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/20





Lot No. 21

## AKSHAY GUPTA

---

Pencil on paper  
Signed lower right  
1957  
8 x 7 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/21



Lot No. 22

## STILL LIFE - SEAT

---

Charcoal and Chalk  
1972-73  
8 x 10 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/22





Lot No. 23

## STILL LIFE - PITCHER AND TUMBLER

---

Charcoal and Chalk  
1972-73  
11 x 8.5 in.

Estimate

INR 75,000 - 1,00,000

Lot number/23



Lot No. 24

## MAN PLAYING FLUTE

Pencil on paper  
1924-26  
14 x 10 in.

Estimate

INR 75,000 - 1,00,000

Lot number/24





Lot No. 25

## RAJGIR STILL LIFE (Double Sided Work)

Pencil on paper  
1943  
Signed lower right  
5.2 x 6.5 in.

Estimate

INR 75,000 - 1,00,000

Lot number/25



Lot No. 26

## PORTRAIT 1

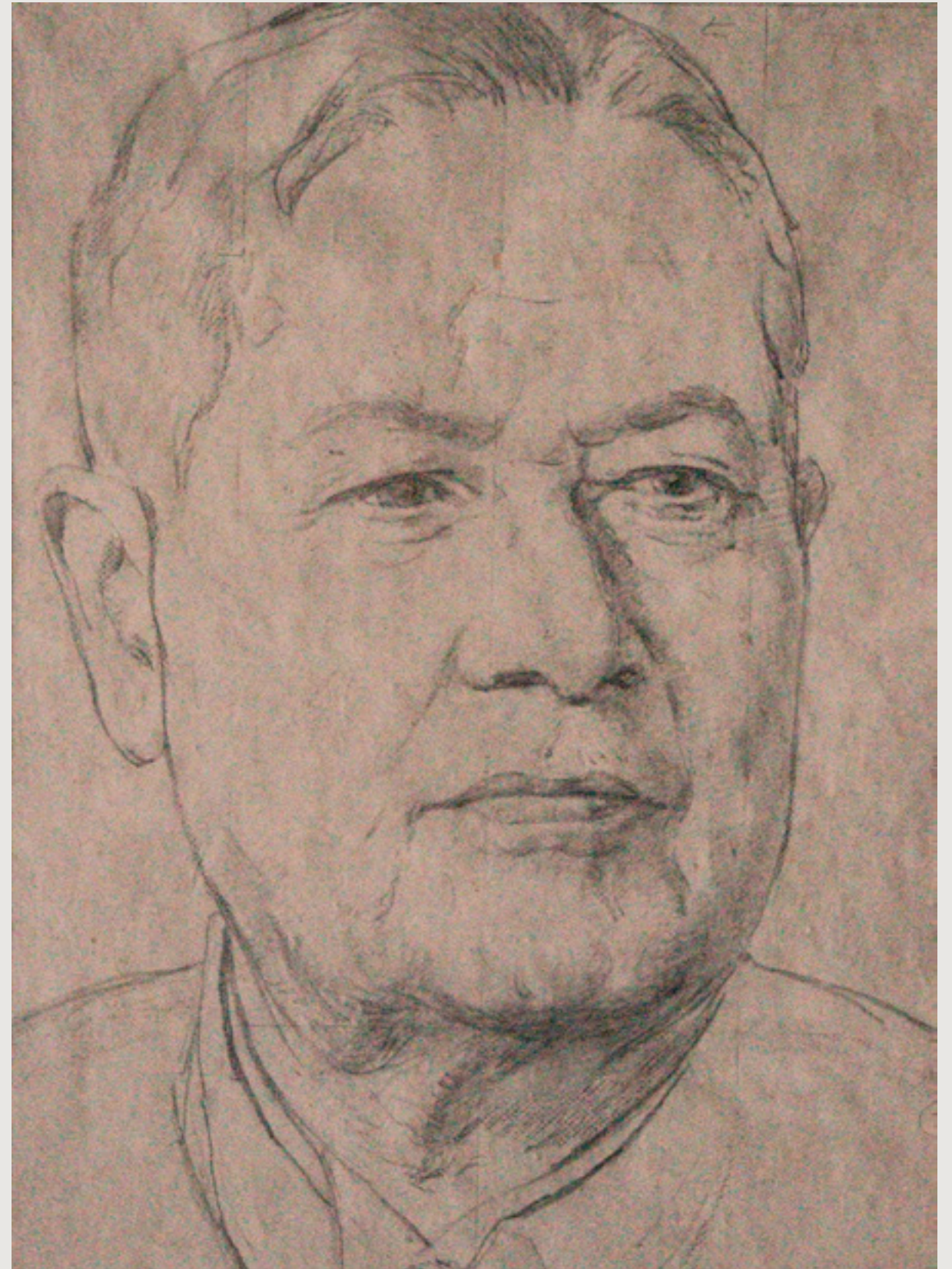
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Pencil on paper  
Circa. 1955 - 1965  
13 x 10 in.

Estimate

INR 75,000 - 1,00,000

Lot number/26





Lot No. 27

## PORTRAIT 2

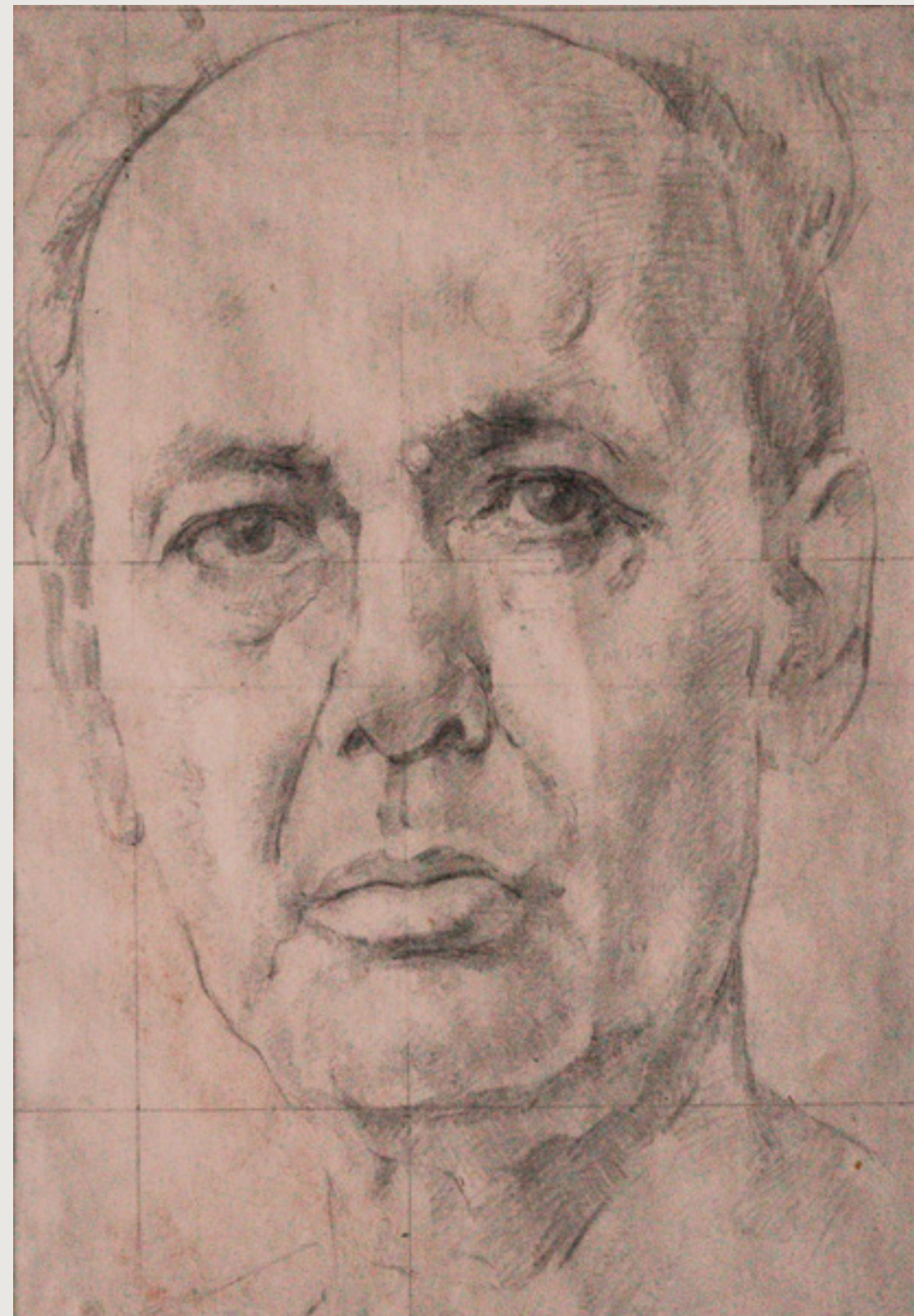
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Pencil on paper  
Circa. 1955 - 1965  
11 x 8 in.

### Estimate

INR 75,000 - 1,00,000

Lot number / 27



Lot No. 28

## PORTRAIT 5

---

Pencil on paper  
Circa. 1955-1965  
12.5 x 9.5 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/28





Lot No. 29

## PORTRAIT 7

---

Pencil on paper  
Circa. 1955-1965  
12 x 9 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/29





Lot No. 30

## J. K. BIRLA

---

Pencil on paper  
Circa. 1955-1960  
12.5 x 9 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/30





Lot No. 31

## SUDHIR SEN

---

Pencil on paper  
Circa. 1955-1960  
11.5 x 9 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/31



Lot No. 32

## PORTRAIT 4

---

Pencil on paper  
Circa. 1955-1965  
12 x 9 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/32





Lot No. 33

## B. C. ROY 2 (STANDING)

Charcoal on paper  
Circa. 1960-1965  
14 x 8 in.

### Estimate

INR 75,000 - 1,00,000

Lot number/33



Lot No. 34

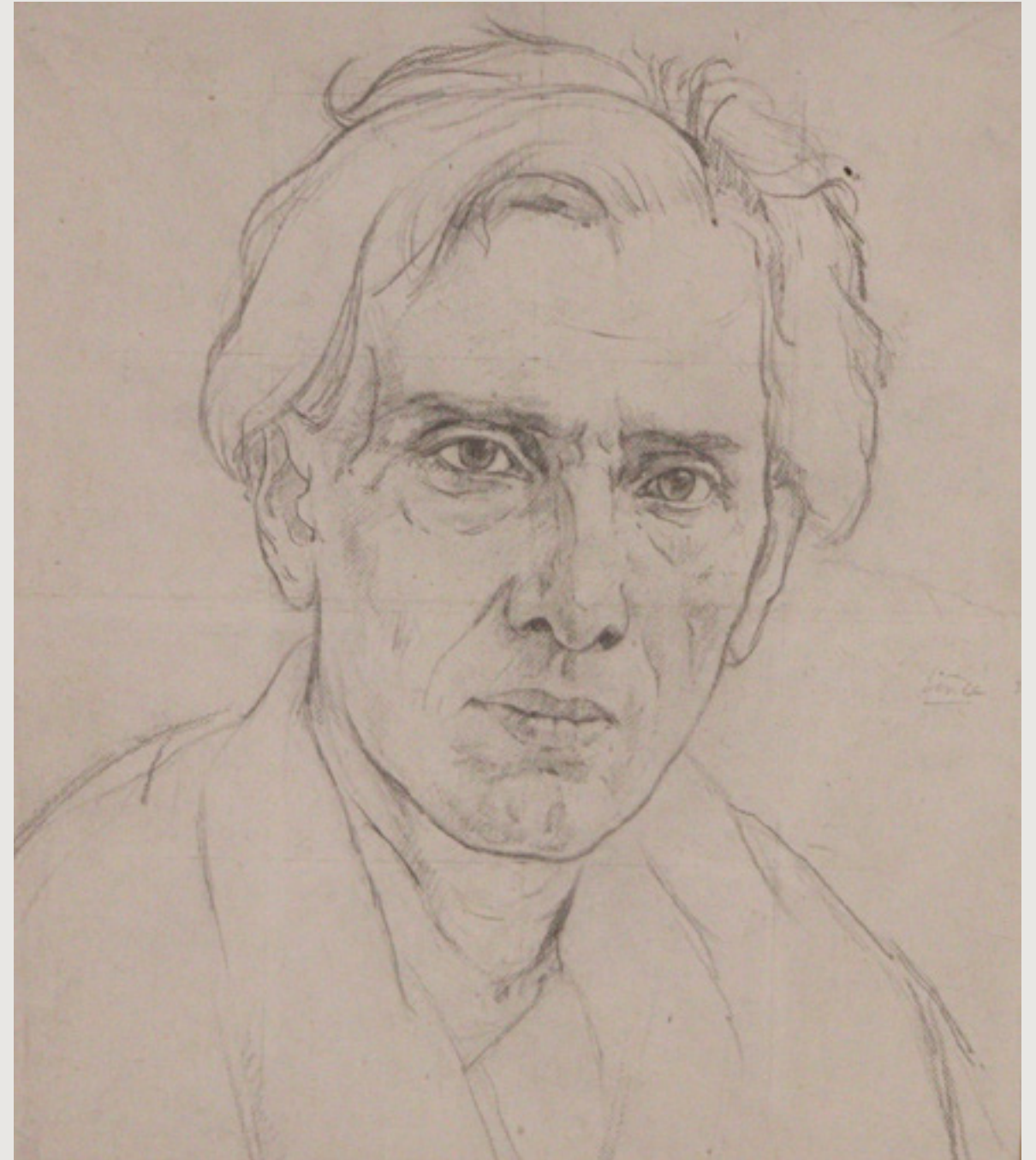
# SARAT CHANDRA CHATTERJEE

Pencil on paper  
Circa. 1950-1955  
14 x 12 in.

## Estimate

INR 75,000 - 1,00,000

Lot number/34





# Atul Bose

## Evening Sale

Live Auction

Atul Bose Evening Sale - 2020

Auction is open for Proxy Bids  
Live Auction will commence on 3<sup>rd</sup> December, 7 pm



Lot No. 1

# SHILONG 1

---

Watercolour on paper  
1938  
7 x 10 in.

## Estimate

INR 1,00,000 - 1,50,000

## Starting Bid

INR 1,00,000

Lot number/01









Lot No. 2

## PILLOWS IN THE SUN

Pastel on paper  
1940-1945  
8.5 x 11.5 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number/02





Lot No. 3

## HUMAYUN'S TOMB

---

Watercolour on paper  
Circa. 1920  
8 x 11 in.

### Estimate

INR 30,000 - 50,000

### Starting Bid

INR 30,000

Lot number/03



Lot No. 4

## SHILONG 2

Pastel on paper  
1938  
6.8 x 4.8 in.

### Estimate

INR 1,00,000 - 1,50,000

### Starting Bid

INR 1,00,000

Lot number/04





Lot No. 5

## A VERANDAH

---

Pastel on paper

1972

10 x 8 in.

Estimate

INR 1,00,000 - 1,50,000

Starting Bid

INR 1,00,000

Lot number/05



Lot No. 6

## TRIKUT FROM RIKHIA

---

Oil on canvas  
1966  
9.5 x 12.5 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number/06





Lot No. 7

## GOPALPUR ON SEA

---

Oil on canvas  
1940  
9.5 x 12 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number/07









Lot No. 8

## SWOLLEN FACE

Oil on canvas  
Circa. 1921  
11.5 x 8.5 in.

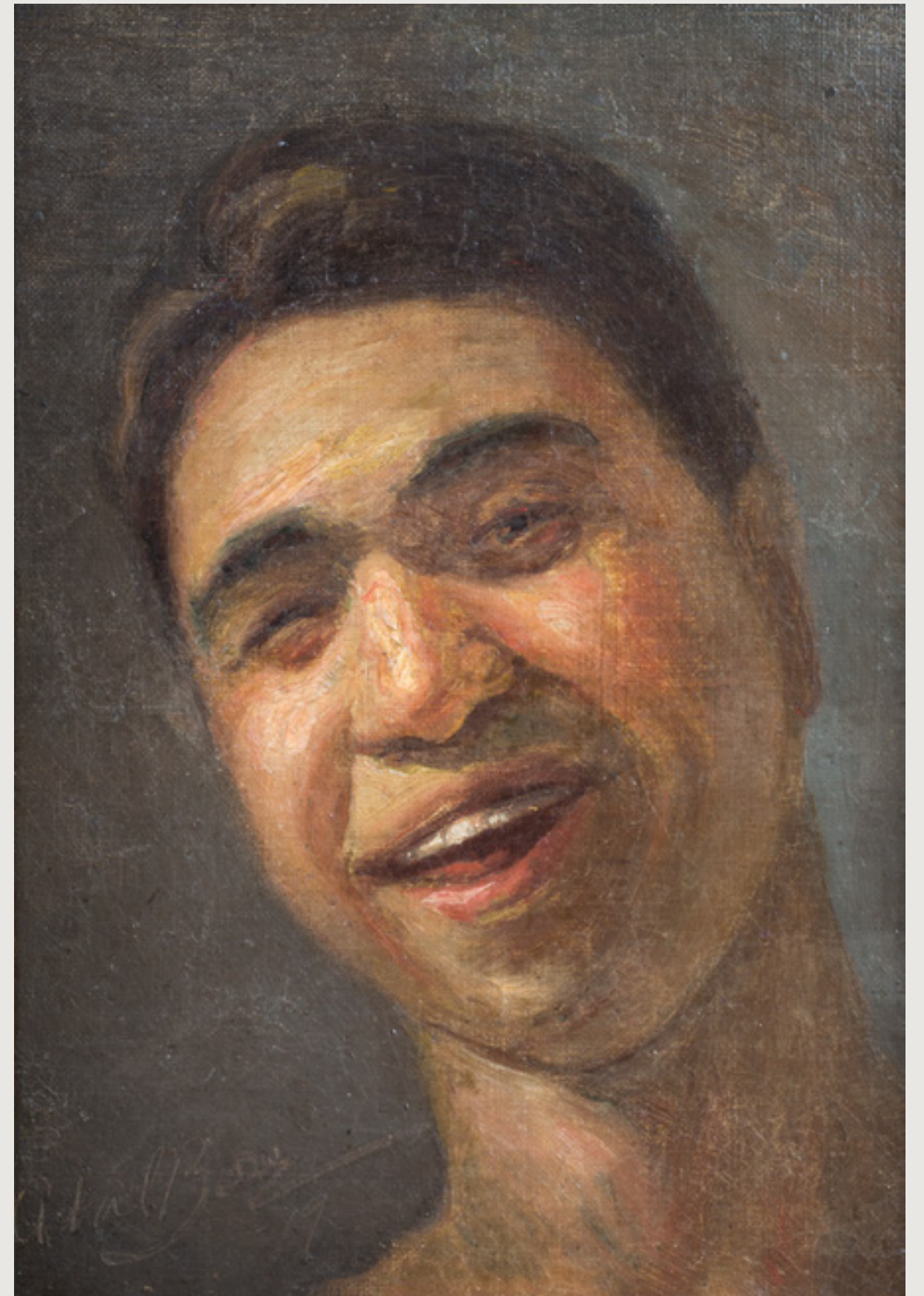
### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number/08



Lot No. 9

## GRANDMA

Oil on canvas  
Circa. 1934  
24.5 x 20.5 in.

### Estimate

INR 8,00,000 - 12,00,000

### Starting Bid

INR 8,00,000

Lot number/09









Lot No. 10

## COCONUT PALMS

---

Oil on canvas  
Circa. 1920  
18.5 x 10.5 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number/10









Lot No. 11

## JYOTINDRANATH BOSE

---

Oil on canvas  
Circa. 1935  
12 x 9.5 in.

### Estimate

INR 6,00,000 - 9,00,000

### Starting Bid

INR 6,00,000

Lot number/11









Lot No. 12

## SPHINX

Oil on wood panel  
1926  
12 x 12.5 in.

### Estimate

INR 8,00,000 - 12,00,000

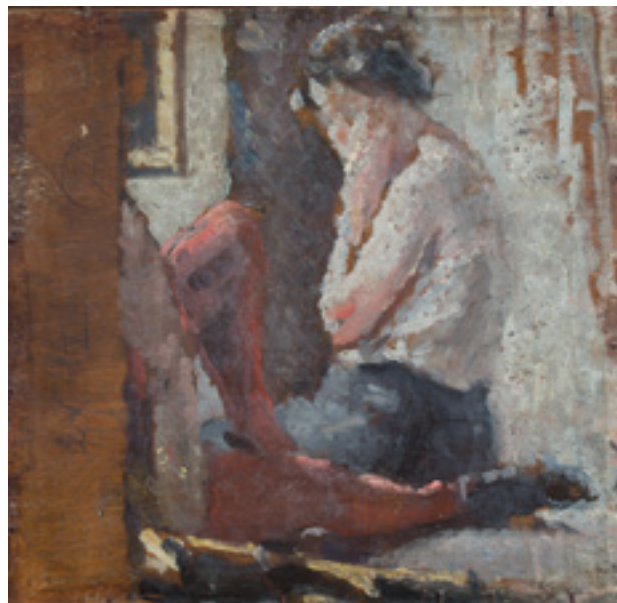
### Starting Bid

INR 8,00,000

### Lot Description

A study of perspective done at the Royal Academy of Arts, London.  
The book 'Verified Perspective' by Atul Bose published by the University of Calcutta in 1944 accompanies this lot.

Another study verso.



Lot number/12

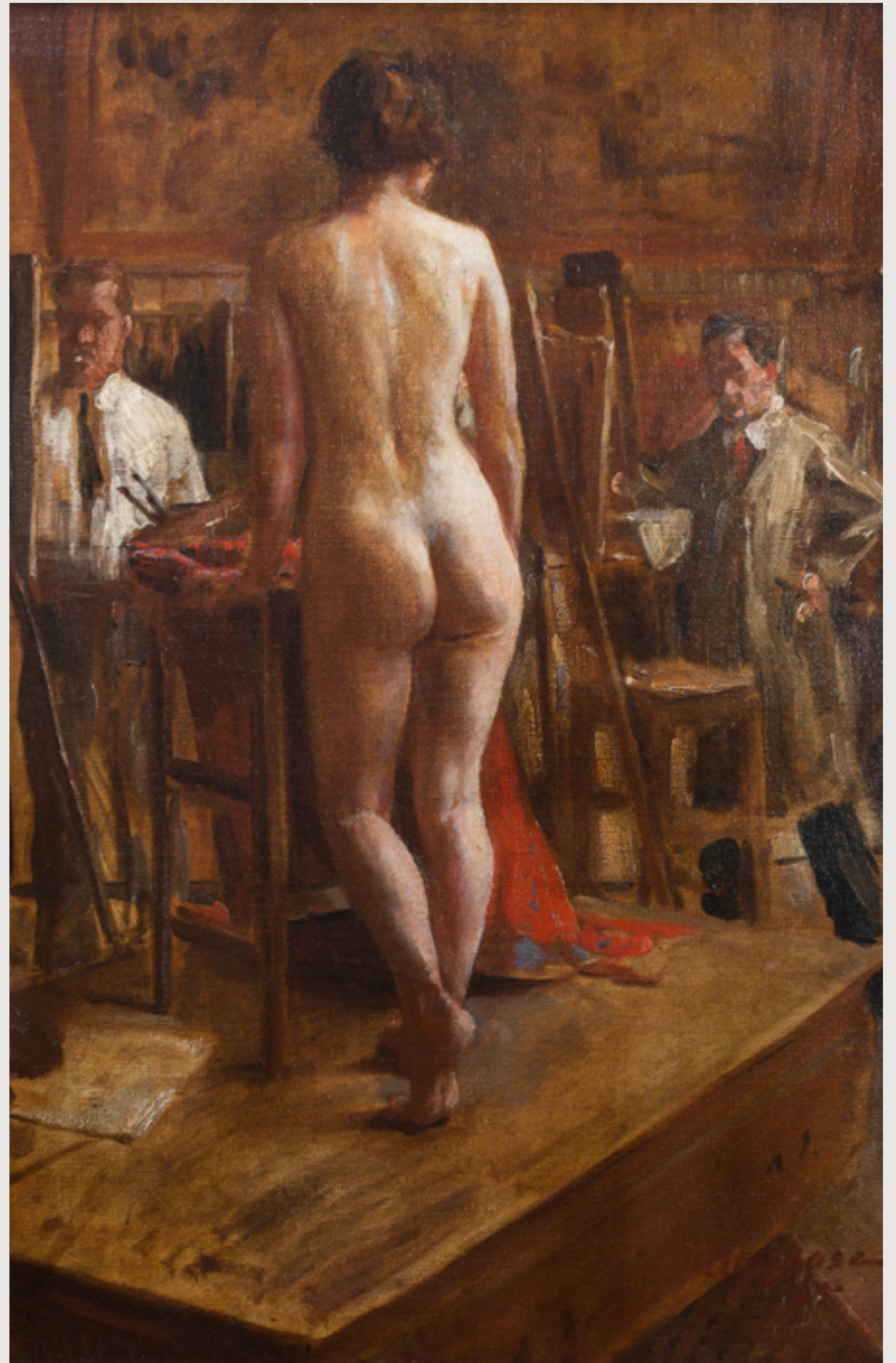




# Early Academic Nude Studies

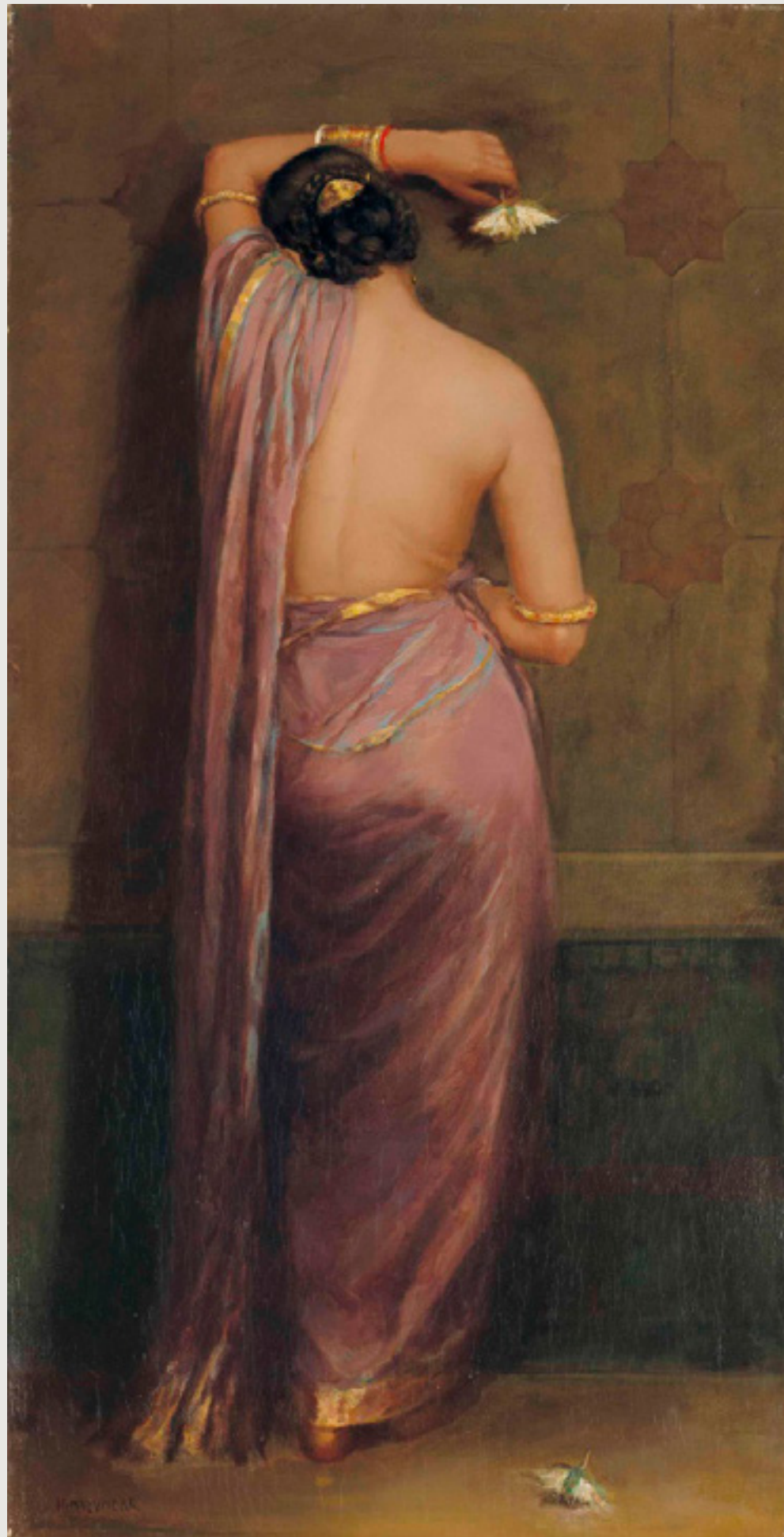
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Studio Corner by Atul Bose - Made in 1926  
Abhiman by Hemen Mazumdar - Circa 1920  
Nude by Amrita Sher-Gil (1933)

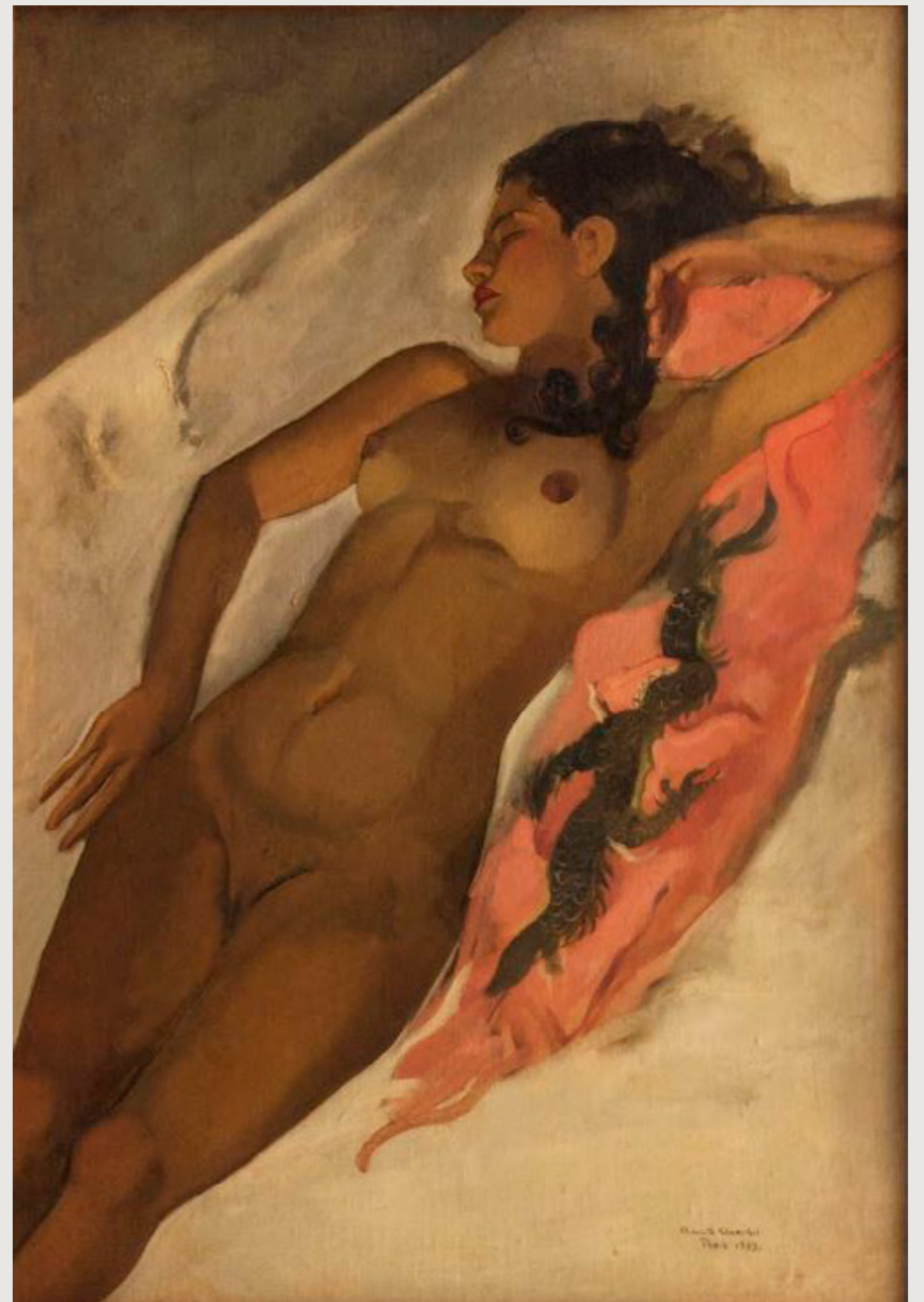


Studio Corner by Atul Bose - Made in 1926





Abhiman by Hemen Mazumdar - Circa 1920



Nude by Amrita Sher-Gil (1933)







Lot No. 13

## STUDIO CORNER

---

Oil on canvas  
Signed lower right  
1926  
24 x 16 in.

### Estimate

INR 16,00,000 - 24,00,000

### Starting Bid

INR 16,00,000

Lot number/13









Lot No. 14

## ARTIST ATTENDANT AT WINDSOR CASTLE

Oil on canvas  
1930  
12.5 x 9.5 in.

### Estimate

INR 8,00,000 - 12,00,000

### Starting Bid

INR 8,00,000

Lot number/14









Lot No. 15

## ARTIST'S FATHER 2

---

Oil on canvas  
Circa. 1934  
21 x 22 in.

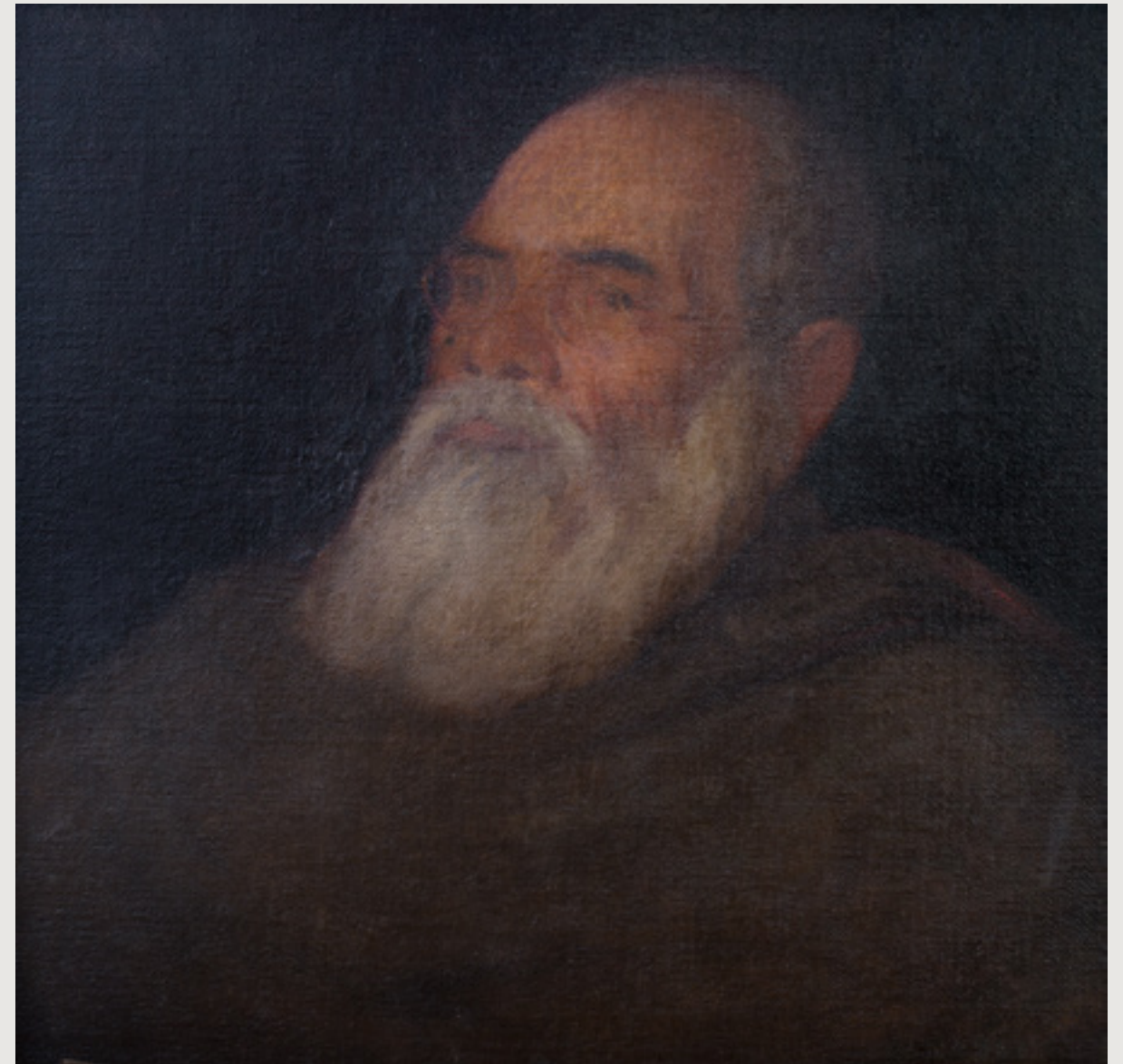
### Estimate

INR 6,00,000 - 9,00,000

### Starting Bid

INR 6,00,000

*Lot number* / 15









Lot No. 16

## SELF-PORTRAIT - 1 FRONT

---

Oil on canvas  
Signed lower right  
1927-1928  
12.5 x 10 in.

### Estimate

INR 4,00,000 - 6,00,000

### Starting Bid

INR 4,00,000

Lot number/16









Lot No. 17

## SELF-PORTRAIT - 2 PROFILE

Oil on canvas  
Circa. 1945  
12 x 10 in.

### Estimate

INR 6,00,000 - 9,00,000

### Starting Bid

INR 6,00,000

Lot number/17









Lot No. 18

## ARTIST'S FATHER 1

---

Oil on canvas  
Circa. 1928  
17 x 13 in.

### Estimate

INR 4,00,000 - 6,00,000

### Starting Bid

INR 4,00,000

Lot number/18









Lot No. 19

## CLOUDY DAY

---

Oil on canvas  
1919-1923  
9.5 x 12 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

*Lot number/***19**





Lot No. 20

## KANCHENJUNGA AT DAWN

---

Oil on canvas  
Signed lower right  
1935  
25 x 35 in.

### Estimate

INR 10,00,000 - 15,00,000

### Starting Bid

INR 10,00,000

Lot number/20









Lot No. 21

## GARDEN IN GOVERNMENT SCHOOL OF ART

Oil on canvas  
Signed lower right  
Circa. 1920  
8 x 11 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number/21









Lot No. 22

## ABANDONED HOUSE IN GOPALPUR

---

Oil on canvas  
1940  
8.5 x 10 in.

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

Lot number / 22





Lot No. 23

## TO THE KUND - RAJGIR

Oil on canvas  
1945  
10 x 14 in.

### Estimate

INR 6,00,000 - 9,00,000

### Starting Bid

INR 6,00,000

Lot number/23









Lot No. 24

## A HUNDRED YEARS LATER (RABINDRANATH TAGORE)

Pastel on paper  
Signed lower right  
1976  
15 x 13 in.

### Estimate

INR 8,00,000 - 12,00,000

### Starting Bid

INR 8,00,000

Lot number/24





Lot No. 25

## BENGAL TIGER - ASHUTOSH MUKHERJEE

Charcoal  
Signed lower right  
1922  
20 x 16 in.

### Estimate

INR 6,00,000 - 9,00,000

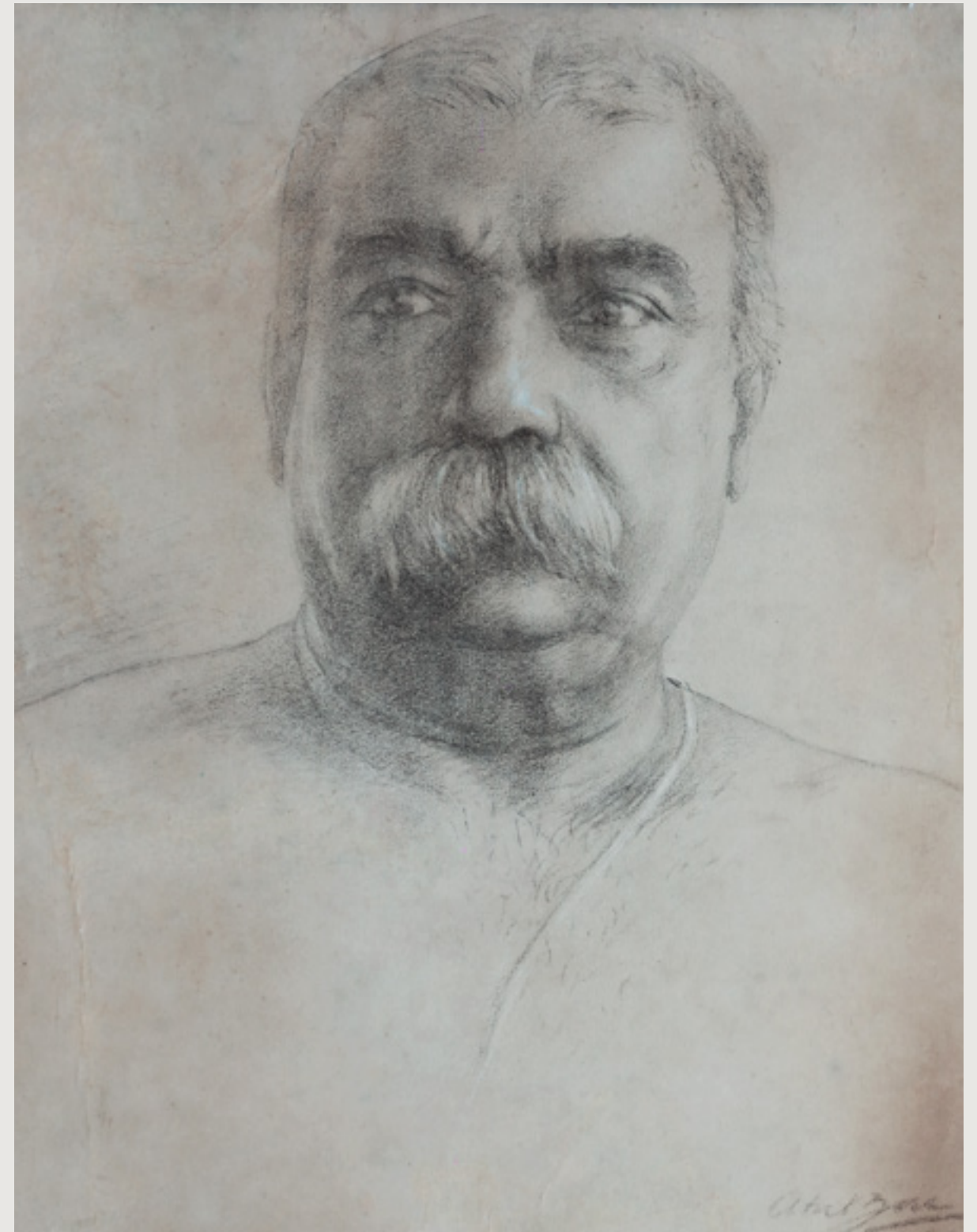
### Starting Bid

INR 6,00,000

### Lot Description

Sir Ashutosh Mukherjee was the father of Shyamaprasad Mukherjee -  
the founder of the BJP

Lot number/25





Lot No. 26

## FAMINE

Pencil on paper (13)  
1943

### Estimate

INR 2,00,000 - 3,00,000

### Starting Bid

INR 2,00,000

### Lot Description

Lying Man, Pencil, 1943 , 7 x 2.5 in.

Two Women 1, Charcoal, 6.5 x 5 in.

Squatting Woman 1, Pencil, 4 x 5 in.

Man Holding Staff, Charcoal, 5 x 5 in.

Lying Woman 2, Charcoal, 11 x 4 in.

Lying Woman 1, Charcoal, 7 x 3 in.

Squatting Man 1, Charcoal, 4.5 x 4.5 in.

Squatting Woman 3, Charcoal, 9 x 6 in.

Woman with Bowl & Baby, Charcoal, 3 x 6 in.

Young Woman Standing, Pencil, 3.5 x 8 in.

Seated Woman, Pencil, 5 x 6.5 in.

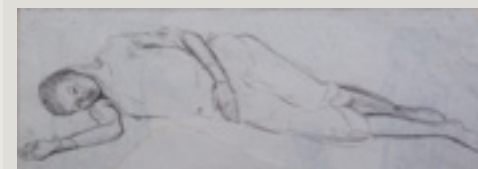
Squatting Boy, Pencil, 3.5 x 3 in.

Squatting Woman 2, Charcoal, 3.5 x 5.5 in.

Lot number/26



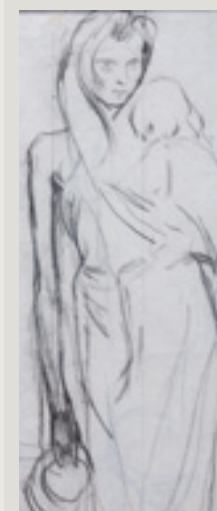
Lying Man, Pencil, 1943 , 7 x 2.5 in.



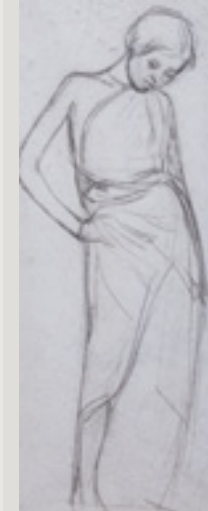
Lying Woman 2, Charcoal, 11 x 4 in.



Lying Woman 1, Charcoal, 7 x 3 in.



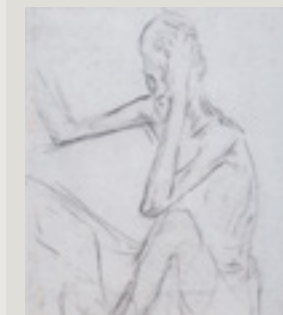
Woman with Bowl  
& Baby, Charcoal,  
3 x 6 in.



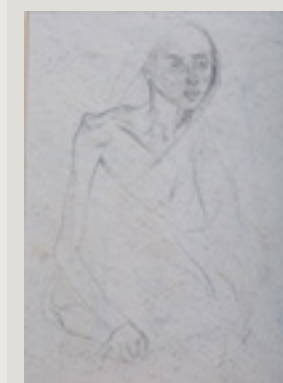
Young Woman  
Standing, Pencil,  
3.5 x 8 in.



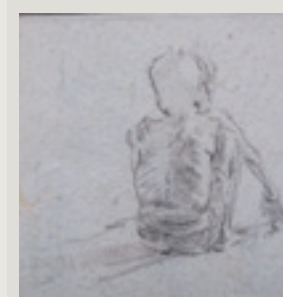
Two Women 1,  
Charcoal, 6.5 x 5 in.



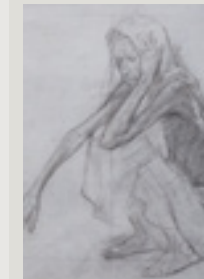
Squatting Man 1,  
Charcoal, 4.5 x 4.5 in.



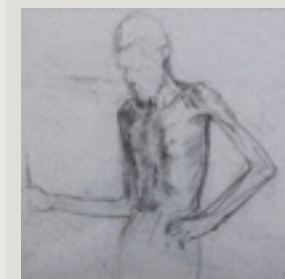
Seated Woman,  
Pencil, 5 x 6.5 in.



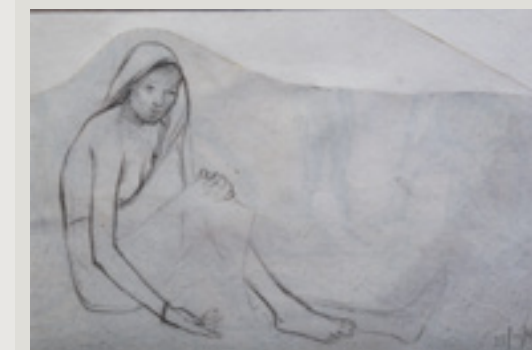
Squatting Boy,  
Pencil, 3.5 x 3 in.



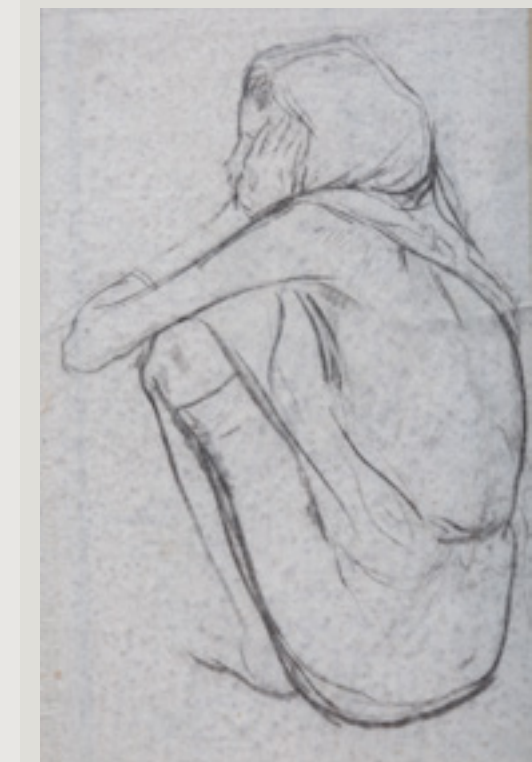
Squatting Woman  
1, Pencil, 4 x 5 in.



Man Holding Staff,  
Charcoal, 5 x 5 in.



Squatting Man 1, Charcoal, 4.5 x 4.5 in.



Squatting Woman 2, Charcoal, 3.5 x 5.5 in.





Lying Man, Pencil, 1943 , 7 x 2.5 in.



Lying Woman 2, Charcoal, 11 x 4 in.



Lying Woman 1, Charcoal, 7 x 3 in.



Woman with Bowl & Baby,  
Charcoal, 3 x 6 in.



Young Woman Standing,  
Pencil, 3.5 x 8 in.





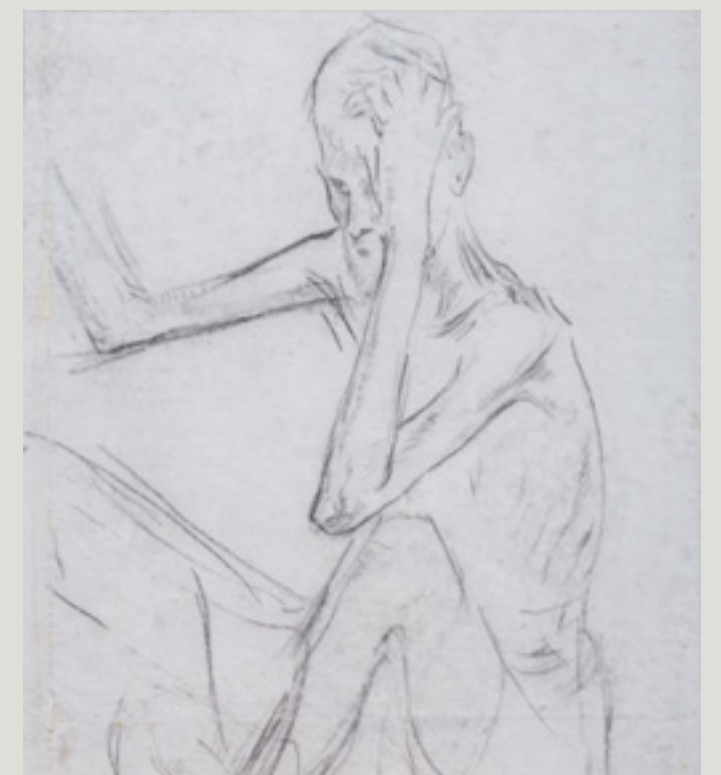
Two Women 1, Charcoal, 6.5 x 5 in.



Man Holding Staff, Charcoal, 5 x 5 in.



Squatting Woman 1, Pencil, 4 x 5 in.



Squatting Man 1, Charcoal, 4.5 x 4.5 in.





Squatting Man 1, Charcoal, 4.5 x 4.5 in.



Squatting Boy, Pencil, 3.5 x 3 in.



Seated Woman, Pencil, 5 x 6.5 in.



Squatting Woman 2, Charcoal, 3.5 x 5.5 in.





The artist with his students at the Govt. School of Arts on the eve of his departure to England, 1929.



Atul Bose Collection At The Indian Museum, Kolkata



Satish Sinha, Atul Bose, Jamini Roy, Jogesh Seal 1924. Prior to sailing for England.



Royal Academy, London 1924 - Churi, Slater & Atul Bose





Royal Academy Schools, 1926



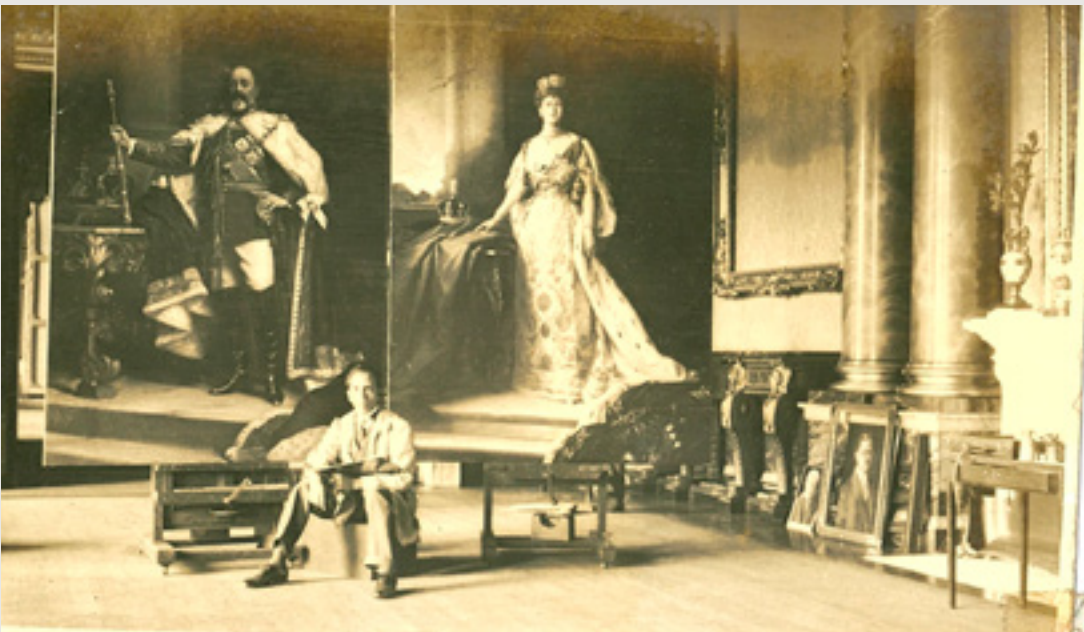
Windsor Castle



Sunday Statesman  
May 15, 1949



Business Standard  
May 1987



Windsor Castle



Sunday Statesman  
22 February 1998



9 Jeshto 1394 Robibaar  
24 May 1987





A. B. Patilka.  
12/9/58.

# 3 Nation Builders—Rabindranath, Surendranath And Deshbandhu President Unveils Portraits In Parliament Central Hall

(From Our Spl Representative)  
NEW DELHI, Sept. 12.  
The portraits of three distinguished sons of India, Kaviguru Rabindranath Tagore, Rashtraguru Surendranath Banerjee and Deshbandhu Chittaranjan Das, were unveiled by President Rajendra Prasad this afternoon in the Central Hall of Parliament, which has become a gallery of national fame.

These portraits, which have been painted by the celebrated portrait artist, Shri Atul Bose, were presented by the Chief Minister of West Bengal, Dr. B. C. Roy, as gifts of the nation and received by the Speaker on behalf of Parliament.

Glowing tributes to the memory of the three nation builders were paid on the occasion by Dr. Rajendra Prasad, Prime Minister Nehru, Vice-President Radhakrishnan, who recalled their personal association with them, and by Shri Ananthasayanam Ayyangar, the Speaker.

Giving a brief account of the lives of three patriots Dr. Prasad said that Surendra Nath Banerjee gave up the Indian Civil Service to join country's liberation struggle. His whole life was a life of sacrifice and suffering. His voice a voice of courage and determination had a magnetic effect on the masses and went deep into their hearts.

Deshbandhu Chittaranjan Das led a simple and pious life and all his riches were donated to the cause of the poor and downtrodden.

Poet Tagore, Dr. Prasad said, brought name and fame to the country by his literary attainments. During the earlier stages his poetry was only known in Bengal and not outside. His writings and poems were first appreciated and vamped in foreign countries. "Our eyes opened only after foreigner started recognising Tagore's genius. It is a matter of regret to me that sometimes we know our own distinguished personalities only after their achievements are praised abroad."

The Prime Minister stated that of 11 great figures and political leaders, whose portraits adorn this hall, the two who will powerfully influence for generations the mind and thoughts of the people are Gandhiji and Gurusar.

About Deshbandhu Das, Shri Nehru said that he first met him in 1919 when he accompanied him to Amritsar soon after the Jallianwala Bagh tragedy. Deshbandhu

people of India of all shades of political opinion. Contributions were collected in Delhi, Calcutta and other places. It was only proper, he said, that it should have been so, because these leaders did not belong to a particular province or State, but to the whole of India.

**RASHTRAGURU**  
Paying a warm tribute to Rashtraguru Surendranath Banerjee, Dr. Roy recalled his great services to the awakening of nationalism in India. Surendranath, he said, was a constitutionalist, and his objective regarding politics in India was to graft the English parliamentary system in this country and develop the country along the lines of least resistance. He was an astute political thinker and statesman, a stern parliamentarian, a fiery writer and an orator, whose magic voice cast a spell in the minds of his hearers. His autobiography entitled "A Nation in the Making" is a document of great historic importance and will remain always as a record of the early development of nationalism in this country.

**DESHBANDHU**  
Paying a homage to Deshbandhu Chittaranjan Das, Dr. Roy said, with feeling and emotion, "Chittaranjan Das' sacrifices were phenomenal, not merely in their volume, but in the intensity and sincerity, with which such sacrifices were made. His manner of living was a clear example of the Vaishnavic mode of life. Besides being a political leader and thinker, he is also regarded in Bengal as a great literary genius. His 'Sagar Sangit,' 'Ki-

shore-Kishori' and 'Kabyer Katha' are still read with great interest by a large number of Bengalis. He has died, but he lives in the lives of his innumerable followers."

**RABINDRANATH**  
Speaking about Rabindranath, the poet-philosopher of India, who occupied an international place and was regarded as a sage of rare wisdom. Dr. Roy said, Tagore applied himself to the study and interpretation of the transcendental philosophy handed down from the ancient sages of India. This was very aptly expressed in his Hibbert Lectures at Oxford, where he said, "All that I feel about a poet's religion is that it is based upon vision and not from knowledge."

"In these ideas of the great savant," Dr. Roy said, "We find the Upanishads re-born in his individual consciousness. His mysticism consisted in a knowledge of the 'Eternal Being, which is ineffable beauty', not growing, nor decaying, nor waning'. In his verses of the 20th century, Rabindranath infused the hunger of the individual for the One, who is eternal, that sexless, ageless, deathless He', who is pervading the entire universe in multitude of forms."

Thus the poet, Dr. Roy added, visualised the country in the form of a personal God, which form gradually expanded into the whole world, finally merging nationalism with internationalism.

Netaji Subhas Chandra Bose's Portrait by Atul Bose at the Raj Bhavan



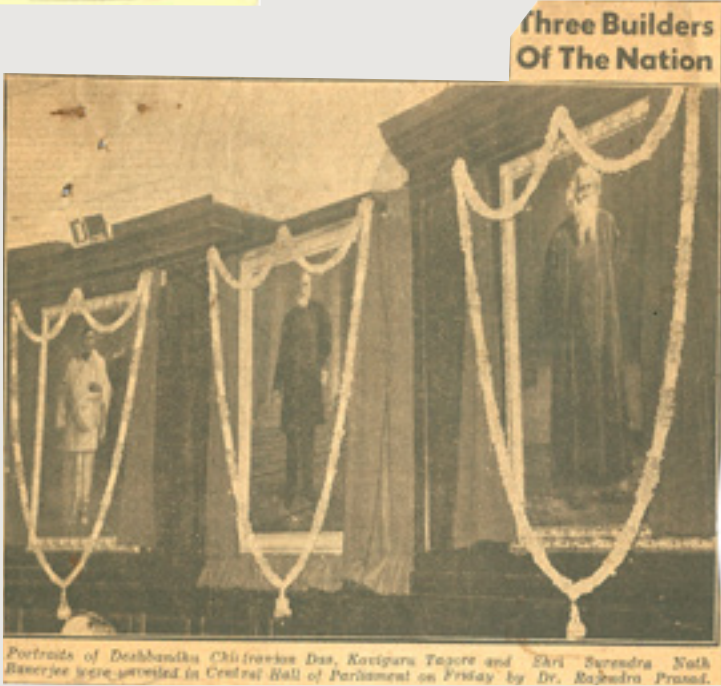
Portrait of Netaji Subhas Chandra Bose by Atul Bose which was unveiled by Prime Minister Nehru at Raj Bhavan, Calcutta, on Monday. —Photo: Patilka.

## 'He Not Only Served Country But Also Brought Freedom'

### Sri Nehru Unveils Portrait Of Netaji Subhas At Raj Bhavan

BY A STAFF REPORTER  
Prime Minister Sri Jawaharlal Nehru was in a reminiscent mood when in a short and simple ceremony he unveiled a life-size portrait of Netaji Subhas Bose at Raj Bhavan, Calcutta, on Monday.  
With evident emotion Pandit Nehru said: "I feel rather lonely because he was like my younger brother and because I am unveiling a portrait of his, — one who should have been present here today in this House, one who by his life not only served the cause of India but brought freedom for us."

A marvellous work of the two-armed artist, Sri Atul Bose, and a gift of Calcutta Art Society to Raj Bhavan, the portrait was received by the West Bengal Governor, Dr. B. C. Mukherjee. It will be placed in the Throne Room of Raj Bhavan.



Portraits of Deshbandhu Chittaranjan Das, Kaviguru Tagore and Shri Surendra Nath Banerjee were unveiled in Central Hall of Parliament on Friday by Dr. Rajendra Prasad.

CALCUTTA 'SUNDAY MARCH 23 1958

21  
25

Portraits For Parliament

By a Staff Reporter

Life-size portraits of Rabindranath Tagore and C. R. Das, drawn by Mr Atul Bose, will be sent soon to Delhi to be hung in the Central Hall of Parliament House. The Lok Sabha authorities are expected to receive them on March 28.

The portraits are presents from the West Bengal Government which commissioned the artist last year to draw them. Dr Roy visited the artist's studio in Bondel Road on March 16.

Tagore and C. R. Das, both drawn against a dark background, appear as a study in contrast. The latter has a look of concern on immediate interests while Tagore, whose face is bathed in light, is the visionary looking out into the future. Das's portrait has been drawn from a photograph taken during the Nagpur session of the Congress. Tagore's portrait is from a photograph taken four years before his death.

4 THE STATESMAN WEDNESDAY MARCH 4 1961

THE ARTS

Power and rhythm of nudes

ATUL BOSE (1897-1971) can be considered one of the most remarkable examples of individual talent triumphing through tradition. The small exhibition of primarily his nude studies and landscapes at Gallery 38 including the first oil painting ever painted by the artist, Rabindranath Das, was accompanied with two brooding black and white drawings with predominant emphasis on black.

Karapin Saklat's paintings on the Gulf War used quasi-religious symbolism freely and had a mysterious, illustrative quality. Robert Levine, an artist from

Delhi, contributes two abstract compositions in rough white Kanchan Chander also from Delhi shows a lithograph using clusters of forms. Tunde Mita, a Hungarian specialist, experiments with pen-and-ink on canvas. He uses military forms and unusual still life. Indian Puri Marry has a fine in black media open till March 11.

ART

Delhi, contributes two abstract compositions in rough white Kanchan Chander also from Delhi shows a lithograph using clusters of forms. Tunde Mita, a Hungarian specialist, experiments with pen-and-ink on canvas. He uses military forms and unusual still life. Indian Puri Marry has a fine in black media open till March 11.

THE artist today searches desperately for new ways to express for they come at the end of a long line and everything has been said. Sri Marina Vazary, art critic of the Sunday Times London who was presented by the British Council at the State Academy of Art and Culture. Although her talk "Anything goes, everything happens at once" concentrated on distortions from contemporary British Art, the creative crisis she pointed which had ushered in a new spirit in painting was very relevant to Indian art today. She saw conflicting views and cultures co-existing in art which has resulted in a tremendous variety of styles from the extremely geometric to the free realistic and those who turn to the primitive for support.

The profound influence of the philosophy of communism on art added by the media revolution makes artists look for unique selling propositions and a tangible difference in their expression. The strong influence of communism has given birth to corporate control of art which has become a reality, while museums and art galleries slowly begin to emerge as centres of social life.

Before travel very fast today and the artist has an access to visual vocabulary that is larger than ever before making artists experiment and try something new almost compulsively. She pointed out two factors that were however, very unique to British art, the popularity of art in public places as a part of the landscape and isolation art or art that was not permanent.

As visual illustrations, Marina Vazary drew her examples from a large number of British painters and sculptors, including the renowned Francis Bacon and the brilliant young abstract painter Gillian Ayres whose canvases will be on display in Calcutta shortly. The artists whose works stayed in the mind were Pauline Rago, Christopher Cough, Richard Long and Lucian Freud.

To emphasize her point about the crisis in creativity she chose examples from sculptures on their works and geometric shapes. But, whenever paintings did appear there was a blend of realism and fantasy, a return to primitivism and very lyrical abstractions. There was a total absence of a school of art and the golden rule in artistic creation appears to be that there is no golden rule.

Painting by Atul Bose

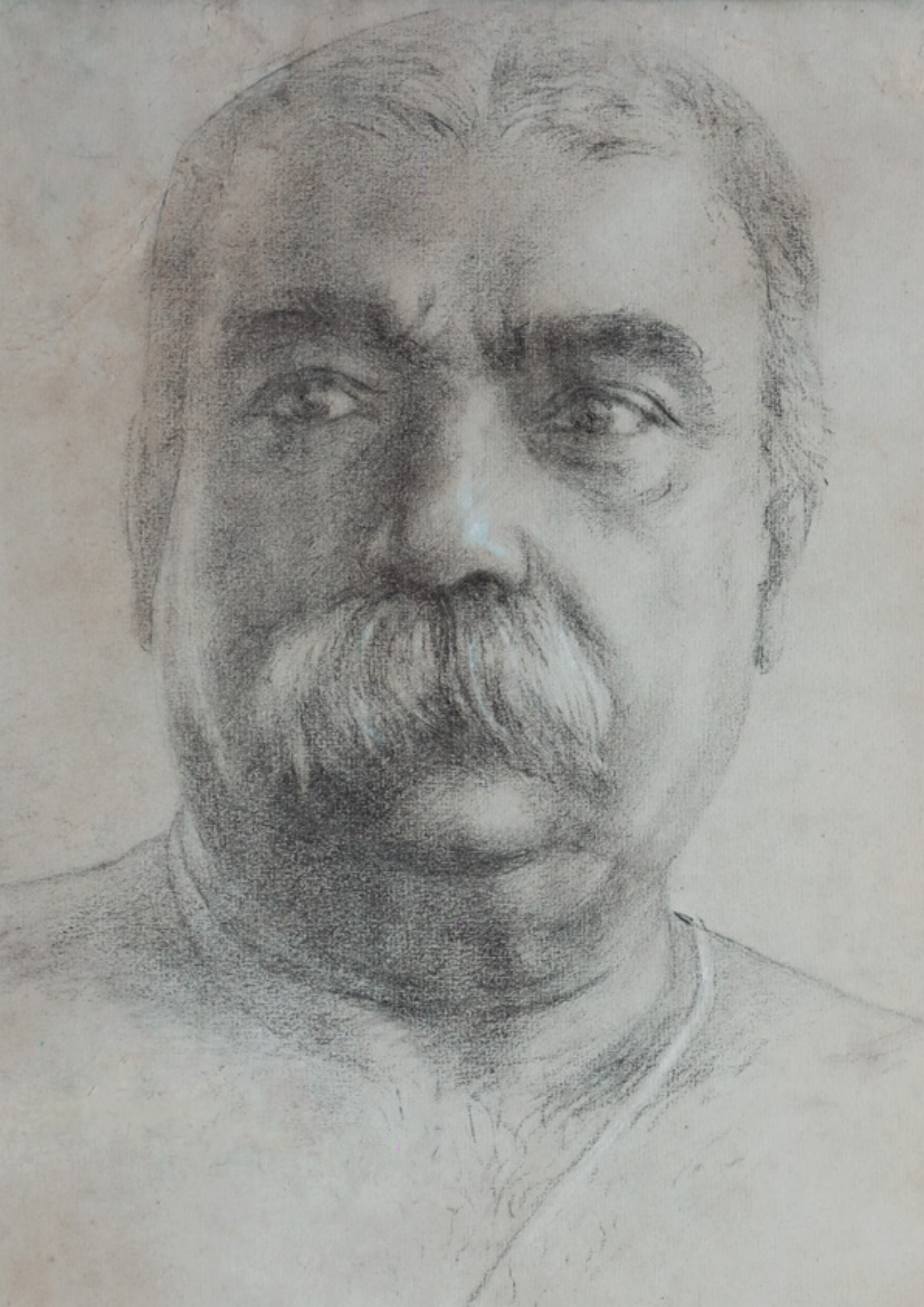
Kishore Chatterjee



Rabindranath Tagore, Surendranath Banerjee, Deshbandhu Chittaranjan Das by Atul Bose at the Parliament House

Mahatma Gandhi & Rabindranath Tagore at the Raj Bhavan





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Email:

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City:

ZIP/Post Code:

Country:

Telephone:

Signature:



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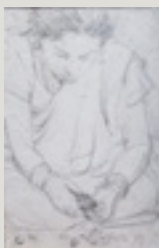
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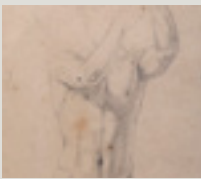
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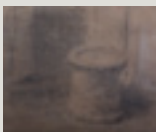
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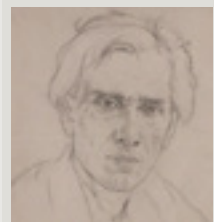
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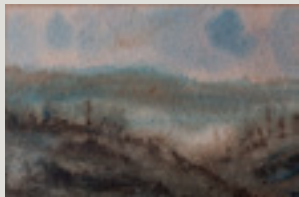
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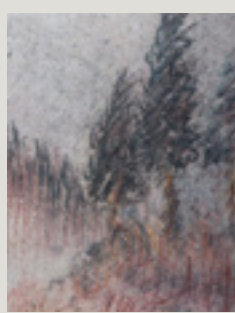
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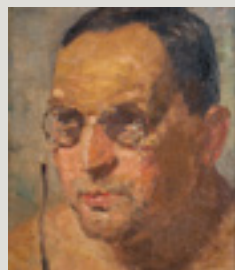
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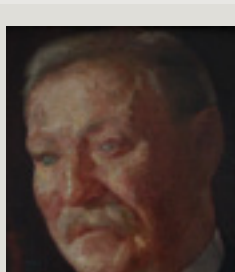
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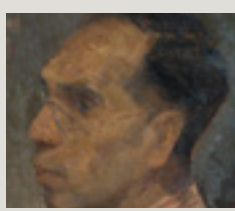
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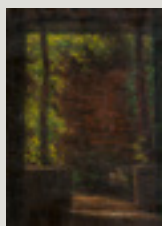
Lot 11



Lot 14



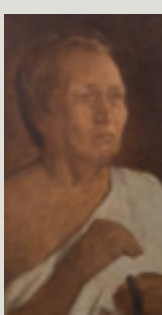
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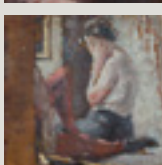
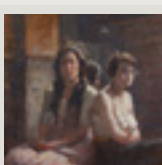
Lot 5



Lot 7



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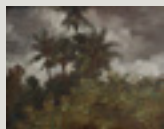
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Lot 23



Lot 24



Lot 25



Lot 26

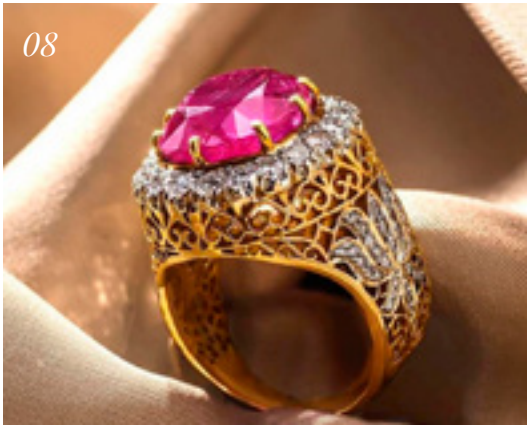
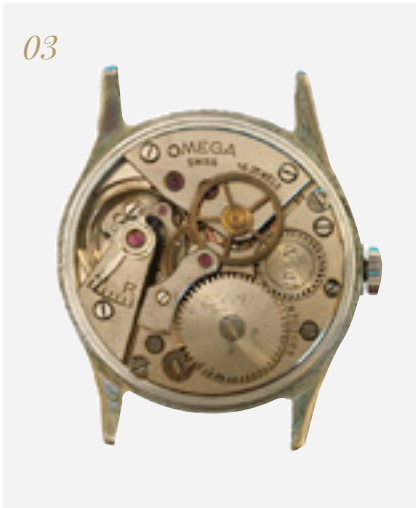




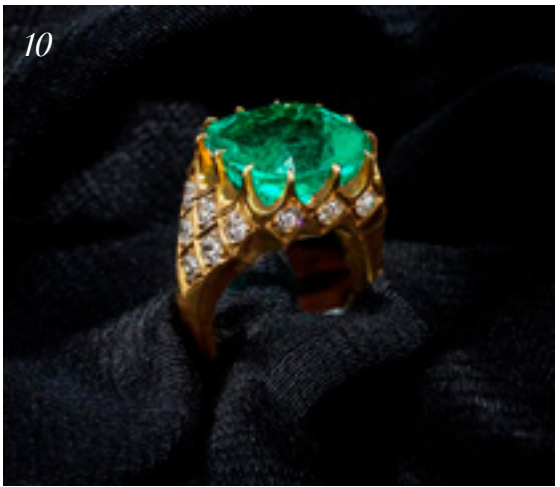
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