



PRINSEPS

PRINTS AUCTION

10-11 SEPTEMBER 2019

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www.prinseps.com

Prinseps Note

We are excited to bring to you our ninth auction at Prinseps! We are having our first print auction of the year this September. This auction has an array of prints made by Gulam Mohammed Sheikh, Haren Das, V S Gaitonde, Mukul Dey, B C Sanyal and F N Souza amongst many others.

Prinseps has an important print by Abanindranath Tagore. This print was originally given to Rathindranath Tagore, who was Abanindranath's cousin, as a New years' present. Abanindranath experimented with very few prints in his life and hardly ever signed them. As a result, this work is extremely rare and is a collector's item. This comes from the Rathindranath Tagore - Mira Chatterjee estate.

This auction also boasts of a James Moffat artwork which was drawn and engraved by him. He was one of the most important 18th century British engravers in India; he learnt his trade in Calcutta, India. He was one of many people who travelled across the country to make detailed landscapes. The 1st View of the City of Benaras is a part of the set that was advertised and published in the Calcutta Gazette in 1804.

Two etchings by Henry Singleton, and a lithograph by Jean Duplessis-Bertaux from the Sunil Baboo collection are also included in this auction. All three prints come from Sunil Baboo's Tipu Sultan collection. The Last Effort and Fall of Tippoo Sultaun and The Surrender of Two Sons of Tippoo Sultaun shows Tippoo Sultaun's fight to his death and his sons being presented to the British as his payment of reparations following the Treaty of Mysore.

Additionally, we have Chittoprasad and Somnath Hore prints that represent the turbulent lives at the time of the Bengal Famine of 1943 - 1944. The prints are a reaction to one of the major crises that hit Bengal in the 20th century.

Finally, we also have two exceptional books with prints in them - Indian Charivari and The Hindu Pantheon. The Indian Charivari includes a number of publications as well as the Indian Charivari Album. The Hindu Pantheon was one of the first educational books that presented the concept of Hinduism via sculptures and images to an English audience. Many of the prints of artworks were in the author's personal collection.

Research, Sales and Curatorial Team at Prinseps

Prints Auction

10 - 11 September 2019

Auction is open for proxy bidding

Auction commences for live bidding at **10am** on 10th September and end as per schedule from **7pm** the next day



PRINTS AUCTION

10-11 SEPTEMBER 2019

1. Haren Das (1921 - 1993)

With Her Property

1985

Woodcut

Signed and dated "Haren Das 85"

13 x 9 in.

ESTIMATE

INR 30,000 - 50,000

PROVENANCE

Private Collection

Born in 1921 in Bengal, Haren Das was known for his wood engravings and woodcuts. He used the same techniques of wood engraving that developed in the bazaars of Calcutta. He was academically trained by Ramendranath Chakravorty who was influenced by Japanese Ukiyo-e prints. Haren Das focused on traditional western perfection and the rural image and often had Indian farms and villages as subject matter. He became a teacher at the Government School of Art in Calcutta in 1947.



2. Haren Das (1921 - 1993)

Joint Effort

1963
Woodcut
Signed "Haren Das 85"
7 x 8.5 in.

ESTIMATE
INR 50,000 - 1,00,000

PROVENANCE
Private Collection

""Woodcut 15/25"" written lower left.

Born in 1921 in Bengal, Haren Das was known for his wood engravings and woodcuts. He used the same techniques of wood engraving that developed in the bazaars of Calcutta. He was academically trained by Ramendranath Chakravorty who was influenced by Japanese Ukiyo-e prints. Haren Das focused on traditional western perfection and the rural image and often had Indian farms and villages as subject matter. He became a teacher at the Government School of Art in Calcutta in 1947.



Henry Singleton first rose to prominence as a contemporary history painter in a family that was known best for their miniature artworks. Born into an artistic family, Henry Singleton was raised by uncle William Singleton who painted portraits and miniatures. Although, he dabbled in miniatures as well, his well known works were portraits and historic paintings. Singleton, a frequent exhibitor in the Royal Academy of Art, was also commissioned by the Royal Academy to paint a group portrait of forty of the academicians.



The Royal Academicians in General Assembly (1795)
Oil on canvas. 78 in. x 102 in.
Source: Royal Academy of Arts Collection

His series of four large scale oil paintings depicting the war between the British and Tipu Sultan are one of his best historical works. Two engravings published by the London Printing and Publishing Company are being offered.



Engravings of all four paintings in the series by Henry Singleton
Source: Sotheby's

The Last Effort and Fall of Tippoo Sultaun is a popular image and is often synonymous to Singleton's works.



The Last Effort and Fall by Tippoo Sultaun (1800)
Oil on Canvas. 40 in. x 50 in.
Source Wikimedia commons

This hand engraving by Rogers, after a painting by Singleton, is a dramatic depiction of the East India Company's final storming and capture of Seringapatam in 1799.



The fortified capital of Tipu Sultan, the then Mysore ruler and bitter opponent of British imperialism, was captured during the Fourth Anglo-Mysore War. In this image, both sides are seen in the middle of battle, with uniformed British soldiers charging at the Mysore army led by Tipu. Tipu's fight to his death and the fall of Seringapatam would inspire several artists to create works celebrating this crucial victory by the British.



Figures that can be identified in this image are *Sayd Shallie, Muhamed Cafsim, Sheer Cawn, Tippoo Sultaun, the soldier who killed Tippoo Sultaun, Rajah Cawn, Sayd Boodun, Sayd Achruff and Captain Goodal 12th Regiment.*

Underneath the main image is a smaller image which shows Tipu Sultan's surrender to the British in 1792, when his two sons were taken hostage by Lieutenant-General Lord Cornwallis, Governor-General of India.



The Surrender of Two Sons of Tipu Sultaun is another from the series by Henry Singleton. In this image, his son's - Abd al-Khaliq and Muizz al-Din can be seen presented to the British as his payment of reparations following the Treaty of Mysore. They were received into the personal care of Lord Cornwallis.



Figures that can be identified from this engraving are Officer of artillery, *Moize-ud-dien, Sultaun Padshaw, Colonel Close, Aid-de-compt to Major General Baird, a person bearing Tippoo's colours, Said Ameer, Abdul Wahab, Abdul Cawder, Sayd Mahamed Cawn, Major Agnew, Major General Baird and Major Allen D.2. M.G.*

Underneath the main image is a smaller image which shows an Attempt to Assassinate Lord Cornwallis, 1701.



A description key to two paintings by Henry Singleton note the important figures in the two engravings. First, The Last Effort and Fall of Tippoo Sultaun; and second, The Surrender of the Two Sons of Tippoo Sultaun.

Comparable:

THE ASSAULT AND TAKING OF SERINGAPATAM; THE LAST EFFORTS AND FALL OF TIPPO SULTAUN; THE SURRENDER OF TWO SONS OF TIPPOO SULTAUN; AND THE BODY OF TIPPOO SULTAUN RECOGNISED BY HIS FAMILY

AFTER HENRY SINGLETON (1766-1839)

Source: The British Museum Collection

NON EXPORTABLE ITEM

3. Henry Singleton (1766 - 1839)

The Surrender Of The Two Sons Of Tipoo Sultaun

Circa 1800
Engraving
7 x 10 in.

ESTIMATE
INR 20,000 - 1,00,000

PROVENANCE
Sunil Baboo Collection

Painted by H. Singleton and Engraved by J. Rogers.
Published by The London Printing and Publishing Company. A smaller engraving lower center "The Attempt to Assassinate Lord Cornwallis, March 5, 1791". Singleton was noted for large compositions from the Bible, Shakespeare or contemporary historical events. This engraving is a version of Singleton's original oil on canvas painting series made in circa 1800. Comparable: THE ASSAULT AND TAKING OF SERINGAPATAM; THE LAST EFFORTS AND FALL OF TIPPO SULTAUN; THE SURRENDER OF TWO SONS OF TIPPO SULTAUN; AND THE BODY OF TIPPO SULTAUN RECOGNISED BY HIS FAMILY. Sotheby's London 2005. 20,400 GBP.



NON EXPORTABLE ITEM

4. Henry Singleton (1766 - 1839)

The Last Effort And Fall Of Tipoo Sultaun

Circa 1800
Engraving
7 x 9.5 in.

ESTIMATE
INR 20,000 - 1,00,000

PROVENANCE
Sunil Baboo Collection

Painted by H. Singleton and Engraved by J. Rogers. Published by The London Printing and Publishing Company. A smaller engraving lower center "Tippoo's sons given to the English as hostages". Singleton was noted for large compositions from the Bible, Shakespeare or contemporary historical events. This engraving is a version of Singleton's original oil on canvas painting series made in circa 1800. Comparable: THE ASSAULT AND TAKING OF SERINGAPATAM; THE LAST EFFORTS AND FALL OF TIPPO SULTAUN; THE SURRENDER OF TWO SONS OF TIPPO SULTAUN; AND THE BODY OF TIPPO SULTAUN RECOGNISED BY HIS FAMILY. Sotheby's London 2005. 20,400 GBP.



NON EXPORTABLE ITEM

5. Attributed to Jean Duplessi-Bertaux (1747 - 1818)

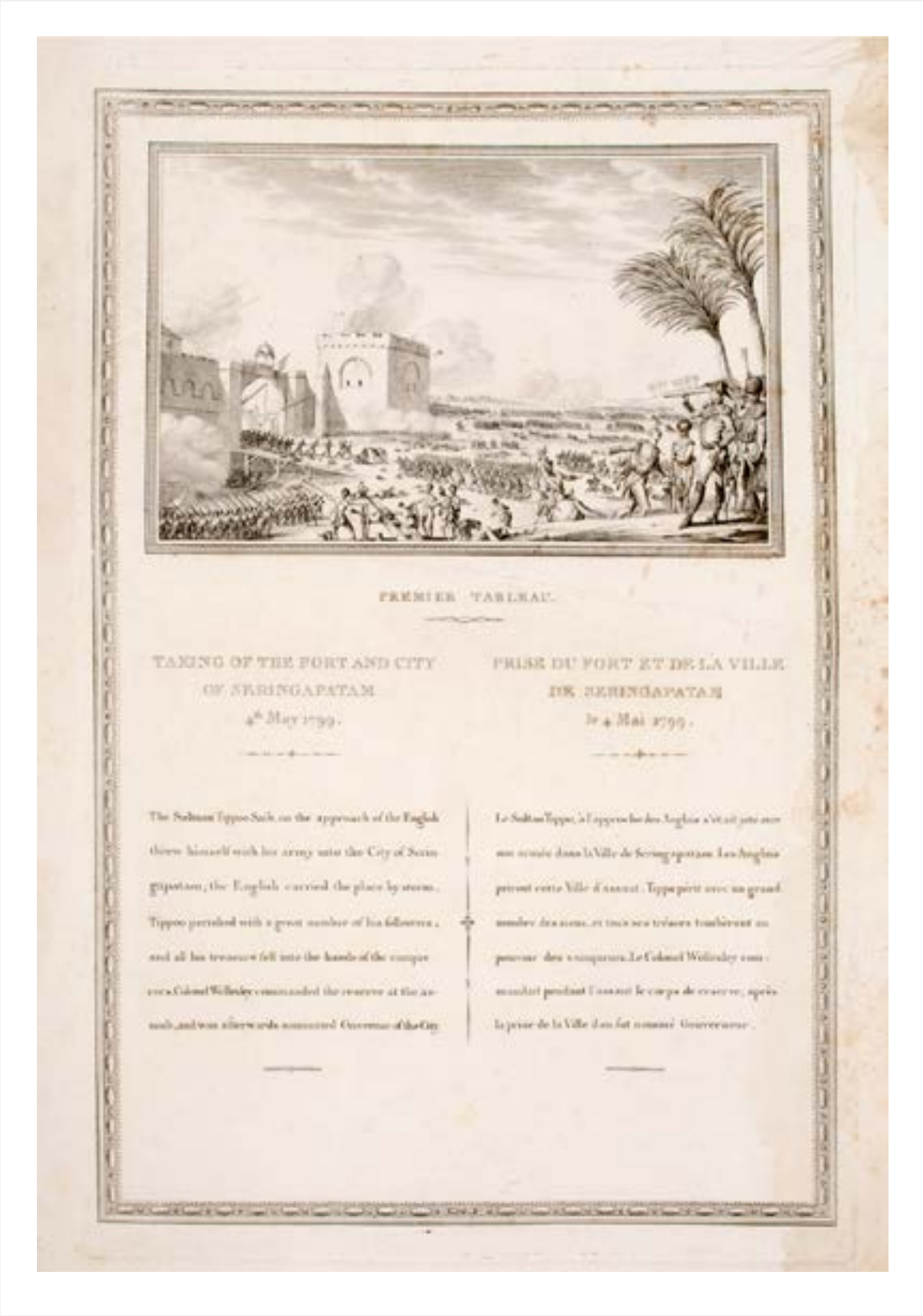
Taking Of The Fort And City Of Seringapatnam

1799
Lithograph
21 x 13 in.

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

PROVENANCE
Sunil Baboo Collection

Born in 1747, Jean Duplessi Bertaux worked as a French painter, draughtsman and producer of etchings and burin engravings. He often signed his name as Duplessi-Bertaux, Jean Duplessi-Bertaux, Duplessis-Bertaux or JD Bertaux.



Understanding Prints 101

In simple terms, a print is created where ink is transferred from a block or plate on to a paper. Depending on the technique used, there are different outcomes and as a result, they have been further divided into categories. Each printing technique has its own distinctive style depending on tools and materials used.



James Moffat
1st View of the City of Benaras
1804
Aquatint Etching
Source: British Library Collection

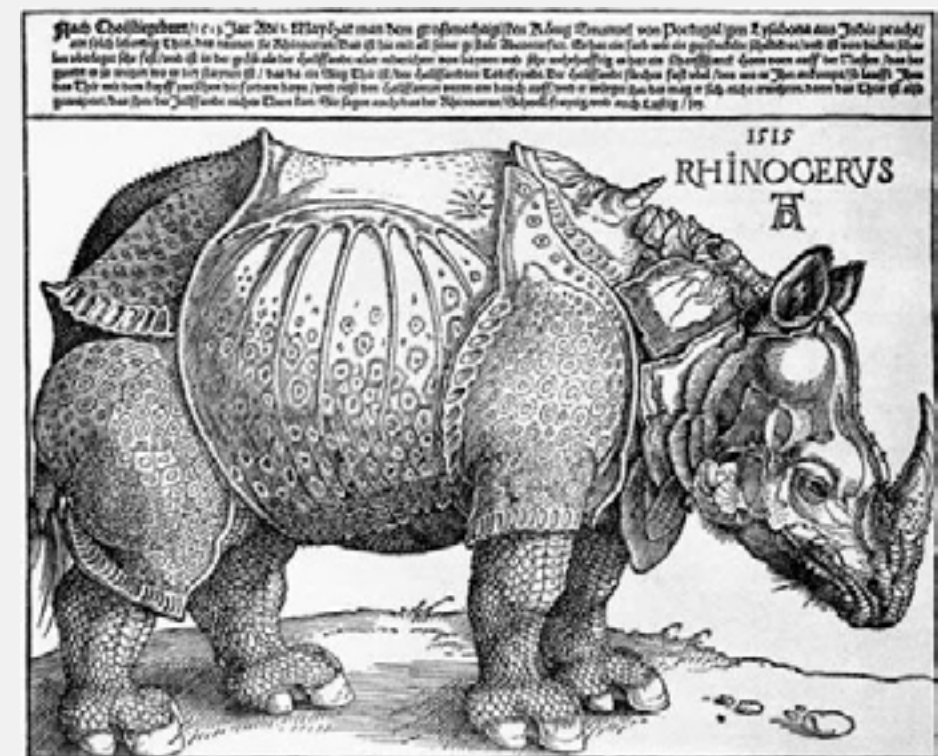
Initially, early printmaking was made to make multiple copies of the same work because it was much faster than making each one by hand. It was only later that people realised that the drawing that went into print could be made to be art on its own. It did not have to be a supplement; it could be its own creation.

What is an original print?

An original print is when an artist decides to create a work specifically to be printed. For example, when we buy a poster of the Mona Lisa from the gift shop in the Louvre, we know that print of the poster was definitely not made for the buyer. Leonardo Da Vinci intended to make the Mona Lisa as an original painting, not an original print. Similarly, when an artist think of an idea or concept and sets out to make a print and does not choose any other medium – that is an original print! Sometimes, we see a painting and a print that looks exactly the same. However, if the print was made after the painting was made, it is not considered to be an original print.

Albrecht Dürer was the master of 16th century prints. Today, he is still considered to be one the best portrait engravers. Although he lived in Germany, he was one of the few people who travelled all the way to Italy for his art. His prints often had subject matter that were related to religion, history, mythology and folklore. Dürer experimented with his engravings and woodcuts, etchings and drypoints. He often made prints of works that he already drawn before. Dürer is well known for his monogram – AD; which was one of the first copyrights in art history.

His depiction of the Rhino is one of the most famous works of an animal.



Albrecht Dürer
Rhinoceros, 1515
Woodcut
Source: British Museum

James Whistler, the 19th century U. S. painter was one of the first few people who hand signed his prints. Today, signing prints has become very common. The artist usually signs and numbers the print or labels it as an artists proof.



James Whistler
The Little Mast, 1879
Drypoint Etching
Source: 1stDibs

The Japanese master of woodcut, Hokusai, was born near Edo (Tokyo) and started to make when he was 15 years old. The Great Wave off Kanagawa, Hokusai's most famous print, the first in the series 36 Views of Mount Fuji is his mount popular print. His works became so famous that he also made an impact in the European art world. Vincent Van Gogh was immensely inspired by his works and imitated his style of woodblock printing in his own art.



Katsushika Hokusai
The Breaking Wave off Kanagawa,
from the series Thirty-six Views of Mount Fuji
Woodblock colour print
1829 – 1833
Source: Wikimedia

Intaglio Print

Intaglio prints use a method where an image is cut or incised onto a surface and the sunken area traps and holds the ink. Usually copper or zinc plates are used as the surface and incisions are made on it which is then coated with a paper. As the ink settles into the grooves and the surface is wiped clean of ink, the paper has a lot of pressure put on it so the ink can transfer completely. The image on the paper then has a 3D looking effect.



Lithographs

When a lithograph is made, the image is drawn with a litho crayon or greasy ink on the plate. It is then covered with a mixture of gum arabic and nitric acid. The main idea behind lithography is that water and oil do not mix. The positive image attracts the oily ink and the negative repels it. As a result, when the stone is dampened with a sponge and an ink saturated roller is passed over it, the ink is deposited on the greasy ink but not on the wet stone. The ink does not smear and there is no seepage. When paper is put on the stone and it goes through the press, the image is transferred to the paper.



Somnath Hore
Untitled
Lithograph
1980

Relief Print

Relief printing is when a printing block has ink on its surface but not on any sunken areas. The plates are brought into contact with the paper and the sunken areas leave a black space on the papers. Usually, the paper is pressed by hand or with a roller. In relief processes, the negative, or non printing part of the block or plate, is either cut or etched away. The print looks like it is the positive image and represents the printing surface.



Zarina Hashmi

Riders

1968

Relief print from collaged wood on handmade paper

Woodcut

Woodcut is the earliest known relief-printing method. In this method, the design is first drawn and the surface of the wood is cut away around the design. For fine details and outlines the knife is used; larger areas are removed with gouges.



Haren Das

Joint Effort

Woodcut

1963

Viscosity Print

Viscosity print is a printing technique that incorporates elements from relief and intaglio print at the same time. Different colours of varying viscosities are used from a singular plate. This process was used as it much faster and the colours could be added in one go. Using multiple plates takes up too much time and often creates too much variation between artist proofs. Color viscosity printing was developed by Atelier 17 which was a group based in Paris in the 1950s.



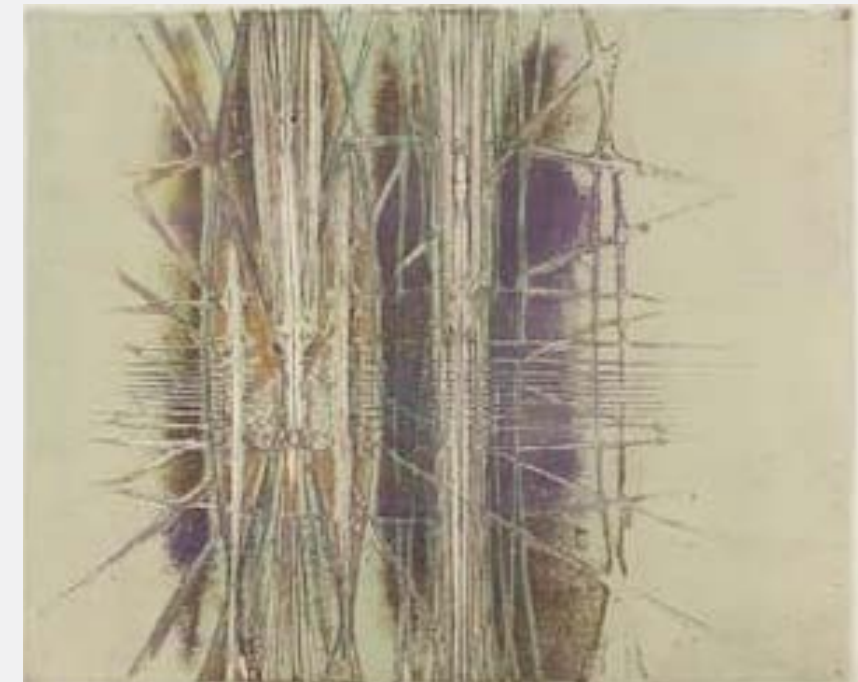
Somnath Hore
Untitled
Intaglio Print
1963

Atelier 17

Atelier 17 was founded by Stanley Williams Hayter in 1927. The atelier is best known for the international artists who worked there and were encouraged by Hayter's opinion that printmaking was also a form of art instead of a form of mass reproduction. Atelier 17 invented the method of simultaneous color viscosity printmaking; an etching technique involving several colors on the same plate. Some well known members are Salvador Dali, Krishan Reddy, Joan Miro, William de Kooning, Le Corbusier, Maz Ernst and Kaiko Moti.

Krishna Reddy

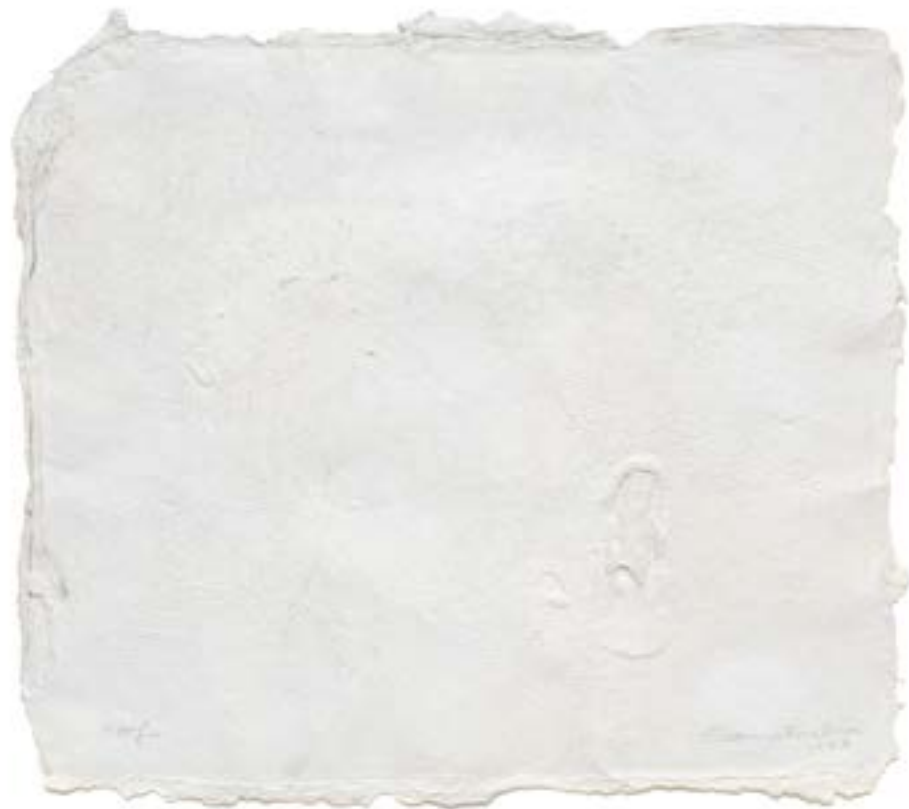
Born in Chittoor, Andhra Pradesh, Krishna Reddy is best known for his prints. Reddy was responsible for inventing viscosity printing at Atelier 17. Reddy's discovery of color viscosity simplified printing processes and increased the intensity of the image with the use of multiple colours.



Krishna Reddy
TRAPEZE
Viscosity

Somnath Hore

Born in 1921 in Chittagong, undivided India, Somnath Hore studied at the Government Art College in Calcutta. His works represent the turbulent lives at the time of the Bengal Famine of 1943. His pictorial language in his sketches, sculptures and prints is a reaction to one of the major crises that hit Bengal in the 20th century. Somnath Hore's art practice was western and academic in style. He was interested in humanist themes, and his works often involved the world of painting and printmaking with sculptural, textural prints that resonated with his feelings of anger and pain. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. The subject matter was used to arouse patriotic fervour when the British used their scorched earth policy during World War II



Somnath Hore
Wounds
Pulp Print
1983

In 1958, Somnath Hore moved to Delhi to join the Delhi Polytechnic. He experimented and analysed different methods of printmaking such as wood engraving, etching, lithograph and dry point to negotiate with his political image making. His prints started gaining attention and prominence across the country and was referred by his contemporaries in the cultural field.

In 1969, he moved to Santiniketan and joined the Printmaking Department at Kala Bhavan. It was during this time that Calcutta was going through a political and social upheaval and Hore was disturbed by the conflict. His works gradually became more cerebral and his subjects more universally emotive.



Somnath Hore
Untitled
Variation Print
1962

It is here in Santiniketan that Somnath Hore developed his pulp print technique with the Wound series. The meditative white on white surface texture of cuts and peels, of skinned and bruised, intensified the core expression of pain and suffering which he advocated throughout his life. The icon represented the helpless, deserted, starved and tortured people that he saw during the communal riots and Bengal famine.

His etchings represent a time when he moved on from semi representational works to abstract works. The viscosity technique utilizes a combination of relief printmaking and intaglio printmaking methods to create a multicolored print.

NON EXPORTABLE ITEM

6. KG Subramanyan (1924 - 2016)

Untitled (Goats)

1962

Lithograph

Signed and dated "KG Subramanyan 82"

13 x 18 in.

ESTIMATE

INR 75,000 - 2,00,000

PROVENANCE

Private Collection

Artist Proof 4/ 27 written lower right.

Born in Kerala in 1924 studied economics at Presidency college in Madras before he turned to art. He was actively involved with the freedom struggle during independence and was known for his Gandhian ideology. He studied in Kala Bhavan in Santiniketan under the Nandalal Bose, Benode Behari Mukherjee and Ramkinker Baij. Subramanyan was influenced by folk art like Kalighat and Pattachitra as well as Indian court painting. His works often depicted Indian mythology which he contrasted with other figures.



7. *Bikash Bhattacharjee (1940 - 2006)*

Untitled (Woman)

Circa 1980s
Lithograph
Signed "Bikash"
16 x30 in.

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

PROVENANCE
Private Collection

Bikash Bhattacharjee was born in Kolkata in 1940. He graduated from the Indian College of Arts and Draftsmanship, Kolkata in 1963. His works were inspired by his early childhood and his environment. His subjects were portraits of people from a politically charged atmosphere of Kolkata and were often representatives of their class and included depictions of the female form. Realism being Bhattacharjee's forte, he could depict the exact quality of drapery or the skin tone of a woman and captured the light perfectly making the canvas come to life. His paintings showed the struggles of poverty and socio-economic unrest that surrounded him. Bikash Bhattacharjee made very prints in his life making this lithograph a rare one.



8. *Badri Narayan (1929 - 2013)*

Untitled (Woman with goat)

Woodcut

Signed "Badri Narayan"

8.2 x 5 in.

ESTIMATE

INR 30,000 - 50,000

PROVENANCE

Private Collection

Edition 7/100. Badri Narayan was born in Secunderabad, Andhra Pradesh in 1929. Initially, he worked on tile and ceramic, and this informed some of his subsequent water-colours. His works are intimate with simple outlines and accessible subject matter in two-dimensional stylised representations. Narayan draws heavily from Indian traditions and has been influenced by the Indian miniatures. As a result, he preferred to make small two-dimensional works. Narayan has made etchings and woodcuts when choosing to make prints.



9. B Prabha (1933 - 2001)

Untitled (Woman with child)

1989
Serigraph
Signed " B Prabha"
30 x 22 in.

ESTIMATE
INR 50,000 - 1,00,000

PROVENANCE
Private Collection

Before moving to Bombay, B Prabha studied at the Nagpur School of Art. After moving, she went on to graduate from the Sir J. J. School of Art where she met her husband who was a fellow student. B Prabha made it in the art world at a time where there were very few women artists. Following her phase of experimentation with watercolour and gouache, Prabha developed an elegant, formal style that remained her trademark and used oil as her preferred medium. She made very few prints in her career which makes this serigraph very rare. Her paintings cover a wide range of subjects, from landscapes to social issues like droughts, hunger and homelessness.



10. Mukul Dey (1895 - 1989)

Siva Ratri Puja

1934

Drypoint Etching

Signed and dated "Mukul Dey 1934" in English and Bengali

17 x 10 in.

ESTIMATE

INR 1,50,000 - 2,50,000

PROVENANCE

Private Collection

Born in 1895 in Bengal, Mukul Dey is popularly known as the pioneer of dry point etching. He studied under Rabindranath Tagore and was also the first Indian artist to travel abroad to study printmaking as art. He learned etching techniques under James Blanding Sloan and Bertha Jaques in Chicago and also joined the Chicago Society of Etchers. Dey's works consist of landscapes with river scenes, market spaces and Santhal villages, as well as portraits of well known Indian figures like Tagore and Gandhi. He was also the first Indian principal of the Government School of Art, Calcutta.





11. Somnath Hore (1921 - 2006)

Untitled (Figures with dog)

1980

Lithograph

Signed and dated "Somnath Hore 1980"

12 x 17 in.

ESTIMATE

INR 1,00,000 - 2,00,000

PROVENANCE

Private Collection

The plate was made on 24/12/78 and has been signed. The mirror image of the dated can be seen on the artwork. The artist has also written the word lithograph in Bengali lower left. Born in 1921 in Bengal, Somnath Hore's had an interest in humanist themes. He graduated from Government Art College, Calcutta and had the chance to study under Haren Das. His paintings and prints often resonated with his feelings of anger and pain. As he was also a member of the Communist Party, his socialist ideologies often influenced his artwork. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. Somnath Hore joined the Delhi Polytechnic where he experimented and analysed different methods of printmaking such as wood engraving, etching, lithograph and dry point to negotiate with his political image making.



12. *Untitled (Abstract)*

Somnath Hore (1921 - 2006)

1962

Variation Print

Signed and dated "Somnath Hore 1962"

10.5 x 14 in.

ESTIMATE

INR 1,50,000 - 2,50,000

PROVENANCE

Private Collection

Born in 1921 in Bengal, Somnath Hore's had an interest in humanist themes. He graduated from Government Art College, Calcutta and had the chance to study under Haren Das. His paintings and prints often resonated with his feelings of anger and pain. As he was also a member of the Communist Party, his socialist ideologies often influenced his artwork. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. Somnath Hore joined the Delhi Polytechnic where he experimented and analysed different methods of printmaking such as wood engraving, etching, lithograph and dry point to negotiate with his political image making.



13. Somnath Hore (1921 - 2006)

Wounds

1983
Intaglio
Signed, engraved and dated "Somnath Hore 1983"
15.5 x 17.5 in.

ESTIMATE
INR 4,50,000 - 6,50,000

PROVENANCE
Private Collection

"Proof" written lower left. Born in 1921 in Bengal, Somnath Hore's had an interest in humanist themes. He graduated from Government Art College, Calcutta and had the chance to study under Haren Das. His paintings and prints often resonated with his feelings of anger and pain. As he was also a member of the Communist Party, his socialist ideologies often influenced his artwork. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. This work is part of the paper pulp print series 'Wounds' which the artist started to make in the 1970s. Wounds represent the theme of war, starvation and human suffering. The prints were made from moulds on uncoloured paper pulps, which were used to form paper. Hore has moulded the white paper to form wound-like gashes in order to show the effects of war.



14. Somnath Hore (1921 - 2006)

Untitled (Woman)

1963

Intaglio

Signed and dated "Somnath Hore, 1963"

13.5 x 20 in.

ESTIMATE

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

PROVENANCE

Private Collection

Born in 1921 in Bengal, Somnath Hore's had an interest in humanist themes. He graduated from Government Art College, Calcutta and had the chance to study under Haren Das. His paintings and prints often resonated with his feelings of anger and pain. As he was also a member of the Communist Party, his socialist ideologies often influenced his artwork. His subject matter drew attention to the life of people in Bengal; the impoverished and suffering social class represented the pain caused from the Famine of 1943. Somnath Hore joined the Delhi Polytechnic where he experimented and analysed different methods of printmaking such as wood engraving, etching, lithograph and dry point to negotiate with his political image making.



NON EXPORTABLE ITEM

15 . Edward Moor (1771 - 1848)

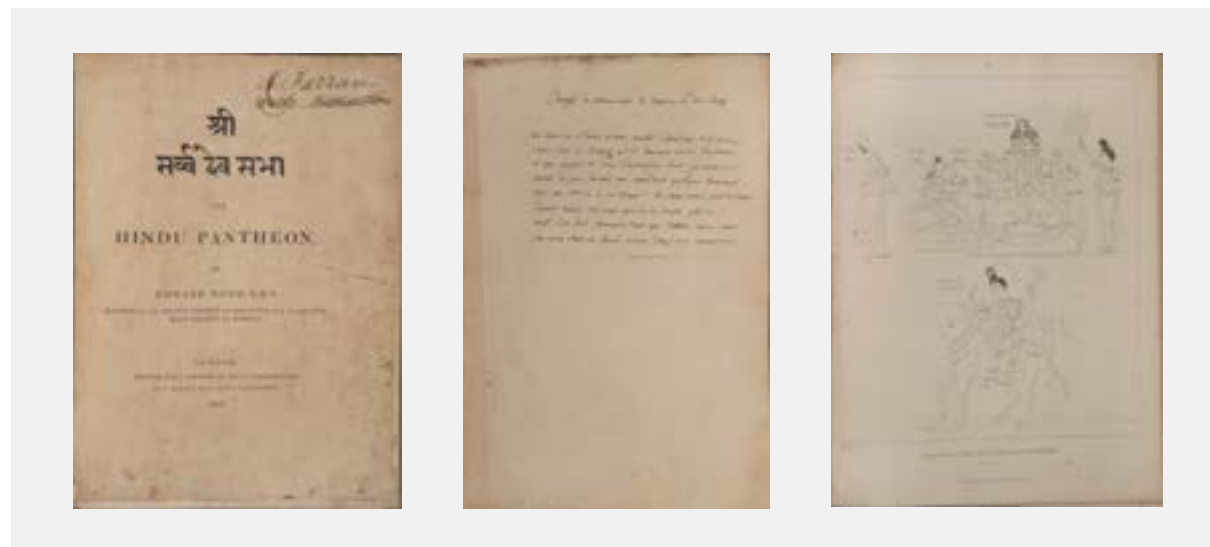
The Hindu Pantheon

1810
Book
12 x9.5 in.

ESTIMATE
INR 80,000 - 1,00,000

PROVENANCE
From an esteemed private collection

Printed for J. Johnson, St. Paul's Church-Yard, London. Book of Plates.
The Hindu Pantheon or Sri Sarva Deva Sabha is written by Edward Moor and published in 1810. The Hindu pantheon is illustrated with prints of artworks that were in Moor's personal collection. The artworks are currently in the British Museum Collection. Edward Moor was a british soldier and European scholar of Indian religions. The Hindu Pantheon was one of the first educational books that presented the concept Hinduism to an English audience. In this book of plates, the first page shows a large print of Ganesh with a Sanskrit inscription on top that reads 'honour to the name of Lord Ganesh' which is apt as Ganesh is the God of beginnings. The book has a crest of a Scottish nobility pasted on it which means that this book was a part of their library.





16. *James Moffat (1775 - 1815)*

1st View Of The City Of Benaras

1804

Aquatint with Etching

Signed

22 x 30 in.

ESTIMATE

INR 1,50,000 - 3,00,000

PROVENANCE

Overseas Private Collection

OVERSEAS LOT. Born 1775, James Moffat was a British engraver in India. He arrived in Calcutta in 1789 and trained as an engraver there. He was one of the many 18th century soldiers and travellers from Britain that began sketching detailed landscapes of the country. The sketches were often panoramic documentations of places. These sketches were then engraved on metal sheets or ivory, and coloured and printed using lithographic techniques. Moffat joined the Calcutta Gazette in 1797 and announced that he was accepting commissions for sketching and engraving scenes. This print was published in the Calcutta Gazette in 1804.



17. Krishna Reddy (1925 - 2018)

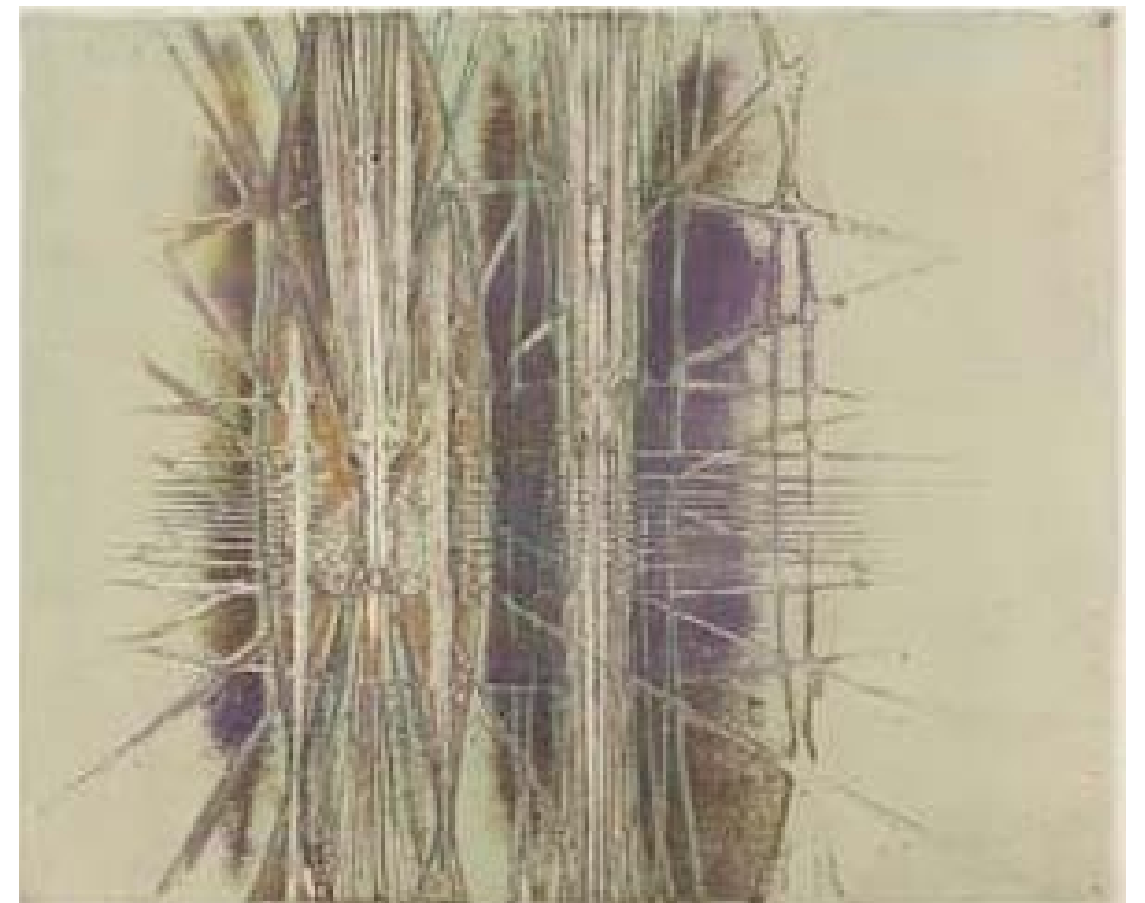
Trapeze

Viscosity
Signed "Krishna Reddy"
19.7 x 25.7 in.

ESTIMATE
INR 1,25,000 - 1,50,000

PROVENANCE
Private Collection

Edition 31/100. Born in Chittoor, Andhra Pradesh, Krishna Reddy is best known for his prints. Reddy was responsible for inventing viscosity printing at Atelier 17. Reddy's discovery of color viscosity has simplified printing processes and increased the intensity of the image with the use of multiple colours. Atelier 17 invented the method of simultaneous color viscosity printmaking; an etching technique involving several colors on the same plate



NON EXPORTABLE ITEM

18. Vasudeo S Gaitonde (1924 - 2001)

Untitled (Abstract)

Serigraph
10.7 x 8.2 in.

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

PROVENANCE
Private Collection

V.S. Gaitonde grew up in Nagpur, Maharashtra and studied at the J. J. School of Art. In 1947, he was invited to join the Progressive Artists' Group and went on to become one of its original members. He worked with various mediums and used a roller and palette knives to create his own layered texture that became his signature style. Although Gaitonde was considered to be an abstract painter, he considered his work to be non-objective. His later paintings are different from those he used to paint in the 1940s and 1950s, because of a car crash he was in. Post the car crash in the 1980s, his health made him change his style as he was unable to paint large canvases; as a result, he experimented with small works on paper.



19. Gulam Mohammed Sheikh (1937)

Dreams Of Bhupen

2015

Digital collage and inkjet on handmade paper

Signed "Gulam Mohammed Sheikh"

15.5 x 57 in.

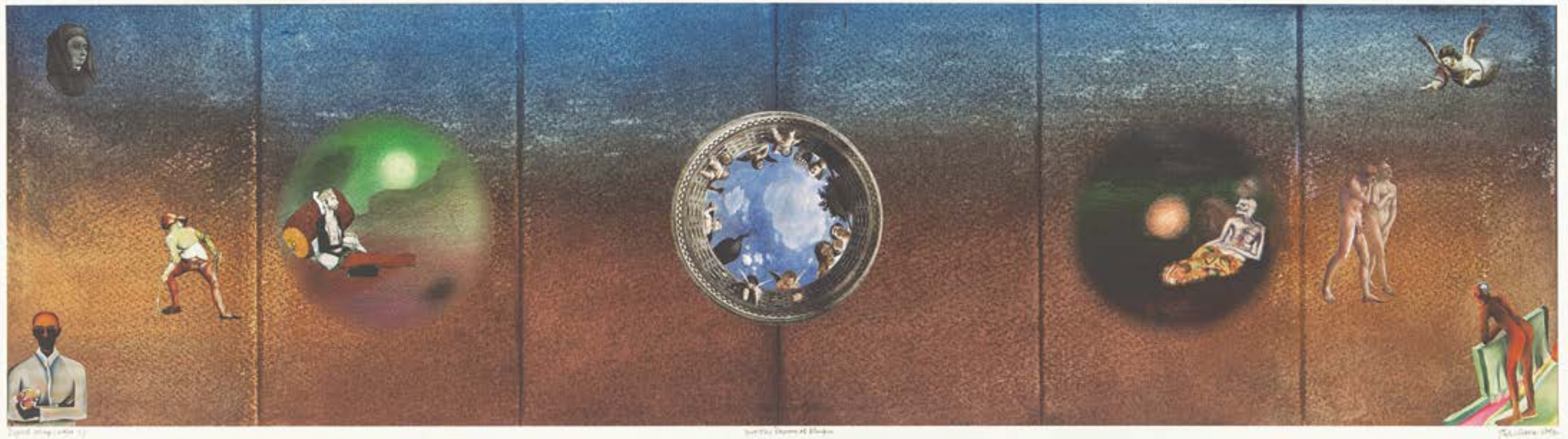
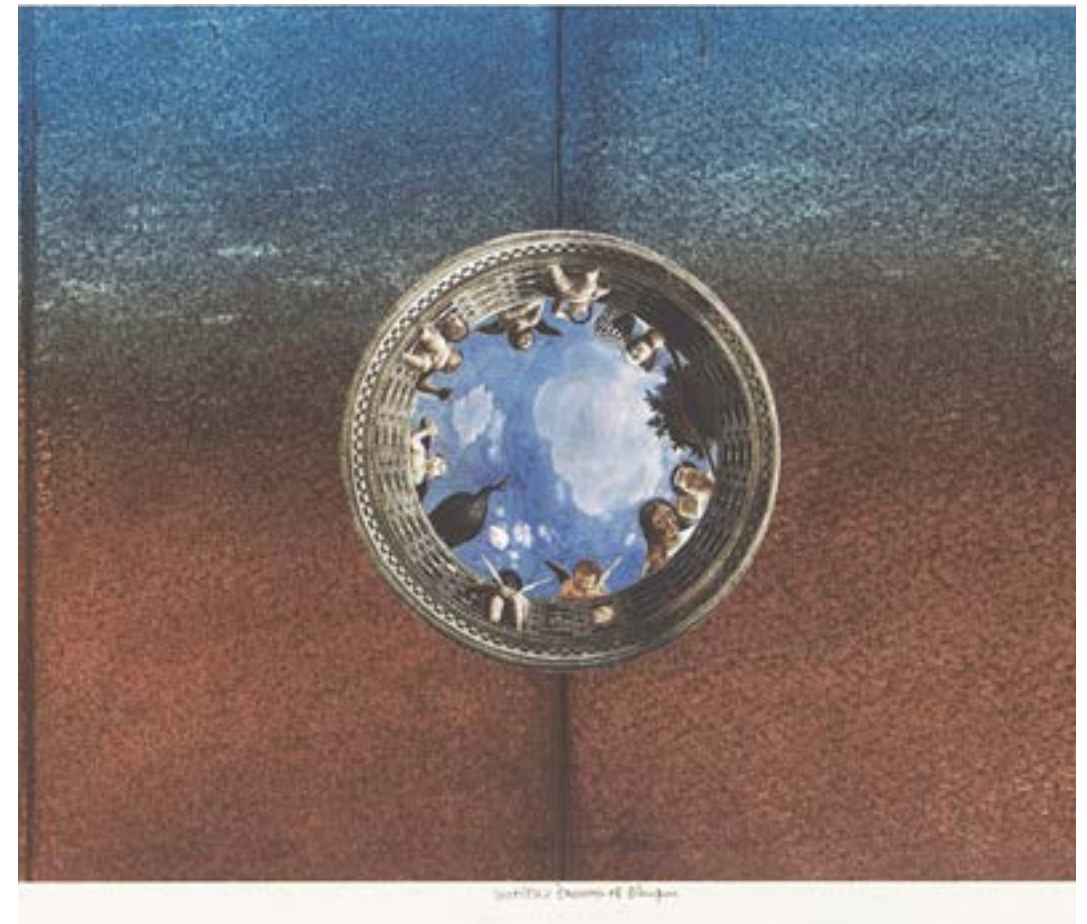
ESTIMATE

INR 2,50,000 - 3,50,000

PROVENANCE

Private Collection

Edition 2/6. Born in Surendranagar, Gujarat in 1937, Gulam Mohammed Sheikh studied at MSU Baroda. Subsequently, he taught art history and painting at MSU, Baroda too. Sheikh spearheaded an art movement that focused on the role of the narrative. His academic influences led him to become influenced by images from Indian art, European art and political events to create its own narrative. The autobiographical reference has played an important part in his art.



20. Francis Newton Souza (1924 - 2002)

Untitled (Leaning Nude)

1963

Lithograph

Signed and dated "Souza 63"

22 x 15 in.

ESTIMATE

INR 50,000 - 1,00,000

PROVENANCE

Originally acquired from Dhoomimal Gallery

Francis Newton Souza was born in 1924 in Saligao, Goa. Souza was expelled for participating in the Quit India Movement while studying at the Sir J J School of Art in Mumbai. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. Souza's style created thought-provoking and powerful images. His repertoire of subjects covered still life, landscape, nudes and icons of Christianity in a distorted form. In his drawings, he managed to capture fine detail in his forms. He also used a combination of crosshatched strokes that made up the overall structure of his subject. "Artist proof" written lower right.



21. Jogen Chowdhury (1939)

SHE

1991

Lithograph

Signed and dated " Jogen 91"

18 x 22 in.

ESTIMATE

INR 50,000 - 1,00,000

PROVENANCE

Originally acquired from Dhoomimal Gallery

Artists Proof written on the left. Jogen Chowdhury was born in 1939 in present day Bangladesh. He graduated from Government College of Art & Craft, Calcutta and École nationale supérieure des Beaux-Arts, Paris. Chowdhury focuses on outlines and curves of his figures. His subject matter often contains traditional imagery with an urban bengali touch.



22. Zarina Hashmi (1937)

Riders

1968

Relief print from collaged wood on handmade paper

Signed and dated "Zarina 68"

14.5 x 6.7 in.

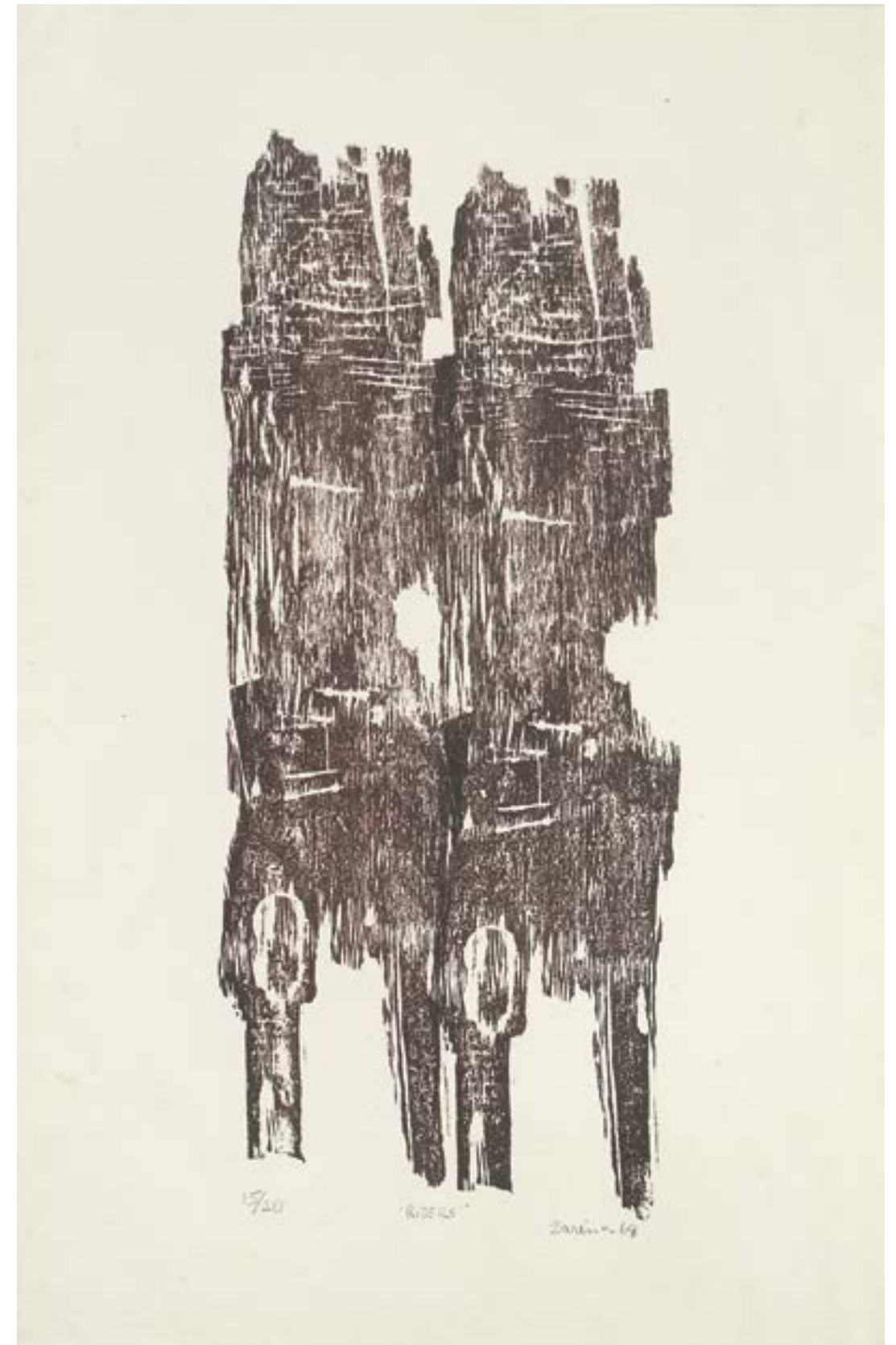
ESTIMATE

INR 3,00,000 - 4,00,000

PROVENANCE

Private Collection

edition 15/20. Born in 1937 in Aligarh, India, Zarina Hashmi studied Mathematics before she tried her hand at printmaking when she visited Rajasthan in the 1960s. Hashmi went on to study intaglio in Paris and woodblock printing Tokyo. Her works are known for her use of lines on handmade paper and are often used to depict political borders and memories of violence from the partition. Her interest in mathematics and architecture can be seen in her understanding of structures. Works in intaglio, woodblock, lithography, and silkscreen seem to explore themes of displacement, home, and borders.



23. Maqbool Fida Husain (1915 - 2011)

Untitled (Figures with tree)

Serigraph
Signed "Husain"
21.7 x 29.7 in.

ESTIMATE
INR 1,00,000 - 2,00,000

PROVENANCE
Private Collection

Signed AP on left. Maqbool Fida Husain was born in 1913 in Pandharpur, Maharashtra. In 1948, he was invited by F N Souza to join the Progressive Artists' Group in Mumbai. Husain began his career by painting billboards for feature films and making furniture designs and toys to earn a living. When he took up painting as an art form, he blended folk, tribal and mythological art to create vibrantly contemporary, living art forms.



24.B C Sanyal (1901 - 2003)

Untitled (Bird)

1999
Linograph
Plate signed "B Sanyal 99" and paper signed "B Sanyal"
22 x 30 in.

ESTIMATE
INR 30,000 - 50,000

PROVENANCE
Private Collection

edition 21/21. Bhabesh Sanyal was born in 1901 at Dhubri, Assam and earned his diploma in Fine Arts from Government College of Art and Craft, Calcutta in 1928. He was commissioned to make a bust portrait of Lala Lajpat Rai for the Indian National Congress Session of 1929 in Lahore, a commission and a work that became a turning point in his career. With similar commissions, he stayed back in Lahore and joined the faculty of the Mayo School of Art in 1929. However over time his ideas and practice came into conflict with the colonial authorities of the school, leading to a situation that forced him to to leave the institution in 1936. Soon after, he arranged for a studio space and launched his own institution called the Lahore School of Fine Arts. However, his life at art school soon came to an end with the partition of 1947. He moved to Delhi where he continued his passion for shaping art education and for bringing together a new artists' community. Within a few months of Independence and Partition, the Delhi Shilpi Chakra was founded by Sanyal. As an artists' collective, it echoed the dreams of a new independent nation and secured for itself a landmark place in the history of modern Indian art. In 1953, Sanyal joined as the head of the art department of the Delhi Polytechnic, that would later become the Delhi Art College. He was a teacher and initiator all his life, inspiring students with his paintings and sculptures centred around the theme of human struggles and of economically marginalised section of the society. His works depicted human conditions and explored nature in ways which deeply impacted artists of his own and following generation. His use of colours were primary, fresh and vibrant, and his compositions orderly, much like his personality. He created his own unique free style which didn't owe much to western academic norms or to the pattern of regional aesthetics.



25. Ramkinker Baij (1906 - 1980)

Untitled (Abstract)

1971

Lithograph

Signed and dated "Ramkinker Baij 71"

8.5 x 10.2 in.

ESTIMATE

INR 75,000 - 1,50,000

PROVENANCE

Private Collection

Born in Bankura in West Bengal in 1910, Ramkinkar Baij studied at Kala Bhavan, Vishwa Bharati University, Santiniketan in 1925. He was trained by Nandalal Bose and Tagore and was working at a time when traditional art was transitioning to modern Indian art. Baij's folk background influenced the formation of his own style when he integrated elements of Santhal tribal art Western expressionism that was taught in school. Although he was well known for his sculptures, he was a gifted artist and could easily switch between mediums.



26. Chittoprasad (1915 - 1978)

Untitled (Family)

Linocut
7.5 x 6 in.

ESTIMATE
INR 50,000 - 1,00,000

PROVENANCE
Delhi Art Gallery

Born in 1915 in Bengal, Chittoprasad was a self taught artist and illustrator. He was educated in Chittagong, Bengal. Well known for his print works, he preferred to use linocuts and woodcuts. The prints were meant to be easily and cheaply created for the masses so it could widely disseminated amongst the local populace. Peasants, labourers and common folk were recorded to convey the political and social protests in the country. Chittoprasad witnessed the Bengal Famine in 1943 - 1944 and he saw the atrocities of a man made famine first hand. His works are a protest against colonialism, urban poverty and economic exploitation. Another recurring theme was the farmers revolution and the oppression of the masses.



NON EXPORTABLE ITEM

27. *The Indian Charivari (1876 - 1880)*

Indian Charivari Album And Magazine

Book
12 x 9.5 in.

ESTIMATE
INR 1,50,000 - 2,50,000

PROVENANCE
From an esteemed private collection

The Indian Charivari was a magazine that was founded in 1872 as an illustrated paper that reviewed current political and social topics in a playful spirit. Often referred as the Indian Punch magazine, it had caricatures of statesmen, military and public figures in India along with information about them. The magazine used parody and witty caricatures in their text and images to express their views on Indians and the British at the time. This lot consists of five volumes of the Indian Charivari publications and an additional Indian Charivari Album.



Chittoprasad : Prints for the Populace

Born in 1915 in Bengal, Chittoprasad was a self taught artist and illustrator. He was educated in Chittagong, Bengal. He had no formal training as he refused to join the Government College of Art, Calcutta. He was also a member of the Communist party in India at the time and rejected the caste system. Chittaprosad rejected the the Bengal School as he considered it elitist. Chittoprasad joined grassroots movements to resist colonization as well as the oppression of landed gentry.



Chittoprasad
Untitled
Linocut

Well known for his print works, he preferred to use linocuts and woodcuts. The prints were meant to be easily and cheaply created for the masses so it could widely disseminated amongst the local populace. As a result, they were seldom signed or numbered.



His preferred material to produce blocks for his prints was linoleum. Linoleum is soft and homogenous which makes it easy to cut away portions. The recessed, cutaway areas produced the white space and the rest of the print was covered in black ink. The black ink helped to communicate figures and white areas conveyed light and shadow. All his works had defined foreground, middle ground and background.

Chittoprasad
Untitled
Linocut on paper



The prints often had leftist propaganda as subject matter. Peasants, labourers and common folk were recorded to convey the political and social protests in the country. Chittoprasad witnessed the Bengal Famine in 1943 - 1944 and he saw the atrocities of a man made famine first hand. His works are a protest against colonialism, urban poverty and economic exploitation. Another recurring theme was the farmers revolution and the oppression of the masses.

Chittoprasad
Untitled
Linocut on paper

28. Chittoprasad (1917 - 1978)

Untitled (Threshing)

Linocut
8 x 10.5 in.

ESTIMATE
INR 50,000 - 1,00,000

PROVENANCE
Delhi Art Gallery

Born in 1915 in Bengal, Chittoprasad was a self taught artist and illustrator. He was educated in Chittagong, Bengal. Well known for his print works, he preferred to use linocuts and woodcuts. The prints were meant to be easily and cheaply created for the masses so it could be widely disseminated amongst the local populace. Peasants, labourers and common folk were recorded to convey the political and social protests in the country. Chittoprasad witnessed the Bengal Famine in 1943 - 1944 and he saw the atrocities of a man made famine first hand. His works are a protest against colonialism, urban poverty and economic exploitation. Another recurring theme was the farmers revolution and the oppression of the masses.



29. Chittoprasad (1917 - 1978)

Untitled (Mother and child)

Linocut
10.7 x 7.5 in.

ESTIMATE
INR 50,000 - 1,00,000

PROVENANCE
Delhi Art Gallery

Born in 1915 in Bengal, Chittoprasad was a self taught artist and illustrator. He was educated in Chittagong, Bengal. Well known for his print works, he preferred to use linocuts and woodcuts. The prints were meant to be easily and cheaply created for the masses so it could widely disseminated amongst the local populace. Peasants, labourers and common folk were recorded to convey the political and social protests in the country. Chittoprasad witnessed the Bengal Famine in 1943 - 1944 and he saw the atrocities of a man made famine first hand. His works are a protest against colonialism, urban poverty and economic exploitation. Another recurring theme was the farmers revolution and the oppression of the masses.



30. Nemai Ghosh (1934)

Sikkim

1971 - 2012

Inkjet print on archival paper

Signed

16 x 24 in.

ESTIMATE

INR 40,000 - 80,000

PROVENANCE

Private Collection

Editions 2/6

Nemai Ghosh is well known for working with Satyajit Ray. He worked as a still photographer for Ray's films such as Goopy Gyne Bagha Byne (1969) and Ray's last film Agantuk (1991).

Ghosh's passion for film and theatre led to him to photograph well known figures and personalities from that world.



31. Nemai Ghosh (1934)

Shakha Prosakha

1990 - 2012

Inkjet print on archival paper

Signed

16 x 24 in.

ESTIMATE

INR 40,000 - 80,000

PROVENANCE

Private Collection

Editions 1/6

Nemai Ghosh is well known for working with Satyajit Ray. He worked as a still photographer for Ray's films such as *Goopy Gyne Bagha Byne* (1969) and Ray's last film *Agantuk* (1991).

Ghosh's passion for film and theatre led to him to photograph well known figures and personalities from that world.



32. *Nemai Ghosh (1934)*

Bala

1976 - 2012

Inkjet print on archival paper

Signed

16 x 24 in.

ESTIMATE

INR 40,000 - 80,000

PROVENANCE

Private Collection

Editions 1/6

Nemai Ghosh is well known for working with Satyajit Ray. He worked as a still photographer for Ray's films such as *Goopy Gyne Bagha Byne* (1969) and Ray's last film *Agantuk* (1991). Ghosh's passion for film and theatre led to him to photograph well known figures and personalities from that world.



33. Ganesh Haloi (1936)

Untitled (Abstract)

1999

Etching

Signed and dated "Ganesh Haloi 1999"

15.5 x12.7 in.

ESTIMATE

INR 50,000 - 1,00,000

PROVENANCE

Private Collection

Edition 3/30. Ganesh Haloi, born in 1936 in Jamalpur, Bengal (present day Bangladesh) moved to Calcutta after the partition. As a result of partition, he had seen the country struggle for its freedom and its own identity. Haloi's works are known for their composition of space, color, form, and narration. Each has a different dialogue and tone through these factors. They have a distinct idea of time, space and distance.



NON EXPORTABLE ITEM

34. *Abanindranath Tagore (1871 - 1951)*

Untitled (Landscape)

Circa 1940
Woodcut
Signed "Happy New Year to Rathi, Abanindranath Tagore"
4 x 2 in.

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

PROVENANCE
Estate of Rathindranath Tagore

Born in 1871 in Bengal, Abanindranath was the nephew of Rabindranath Tagore and brother of Gagenendranath Tagore. He studied at Sanskrit College in Calcutta which was founded under the recommendation of James Prinsep. Abanindranath was known for developing modern art in Indian painting. As an important figure in the Bengal school of art, he brought a revival in Indian art where he brought back mughal miniature and rajput styles in response to traditional western academic standards. He founded the Indian Society of Oriental Art and often incorporated elements of Chinese and Japanese calligraphy in his own works. This work was given as gift to Rathindanath Tagore by Abanindranath Tagore as a new years' gift.



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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	7.00 PM	9.30 AM	6.30 AM	2.30 PM	10.30 PM	9.30 PM
13 - 24	7.30 PM	10.00 AM	7.00 AM	3.00 PM	11.00 PM	10.00 PM
25 - 34	8.00 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM

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10-11 SEPTEMBER 2019

