The background of the entire page is a wood-grain texture. Overlaid on this are two stylized, woodcut-style profiles of human faces facing each other. The face on the left is light brown, and the face on the right is dark brown. The profiles are simple, capturing the basic shape of the head and nose.

P R I N S E P S

Autumn Online Auction  
12 - 13 October 2017

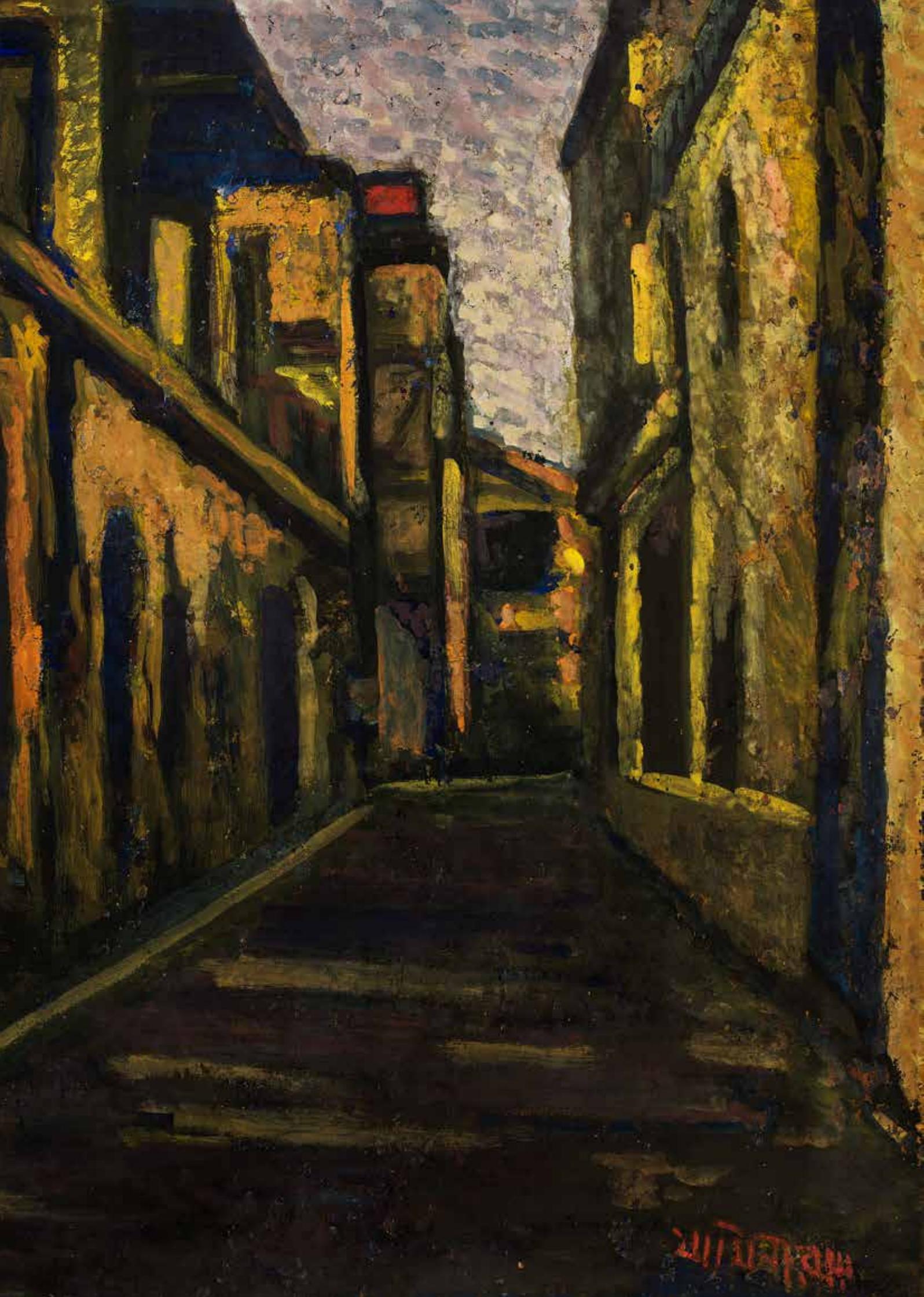
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P R I N S E P S

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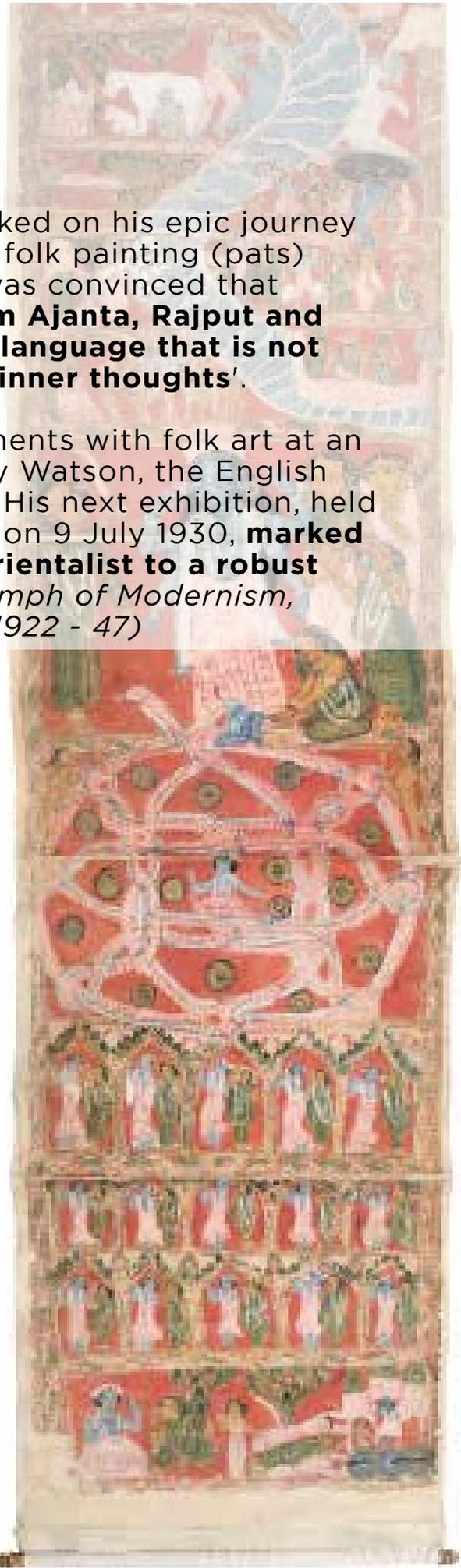
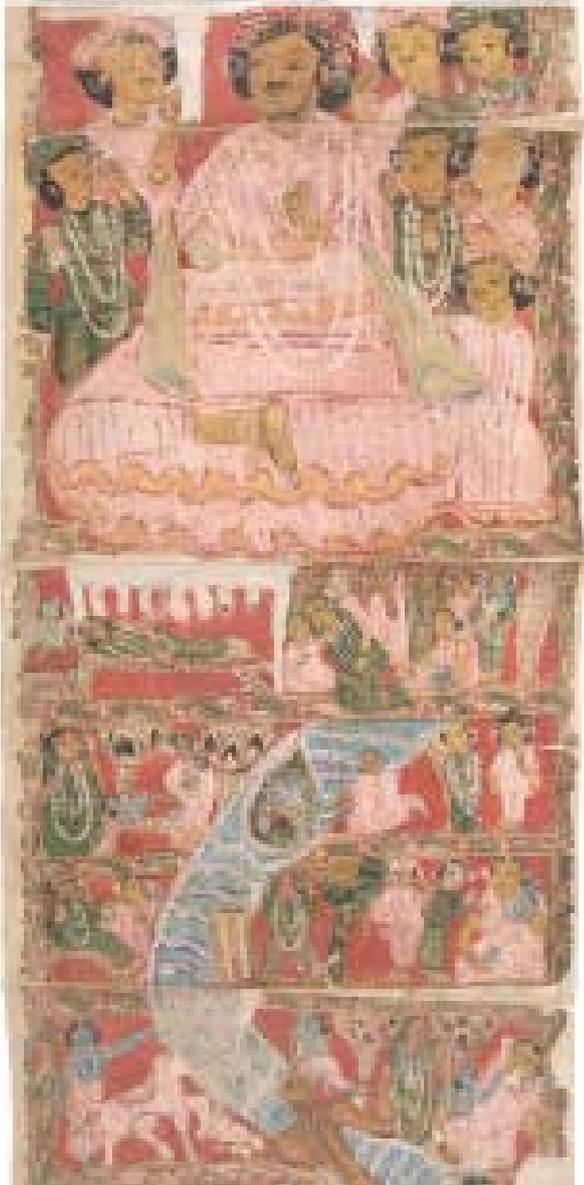


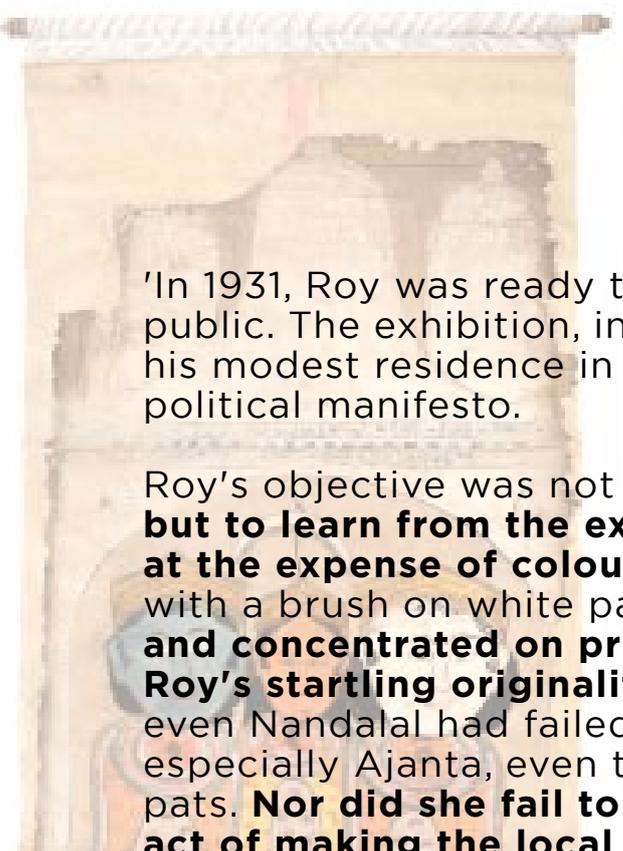
*Jamini Roy's Residence At Ballygunge Place*

## JAMINI ROY (1887 - 1972)

'In the mid-1920s, Jamini Roy embarked on his epic journey to the Bengal countryside to collect folk painting (pats) and to learn from folk painters. He was convinced that the **'revival of art will not come from Ajanta, Rajput and Mughal art ... [for] one may learn a language that is not one's own but one cannot enter its inner thoughts'**.

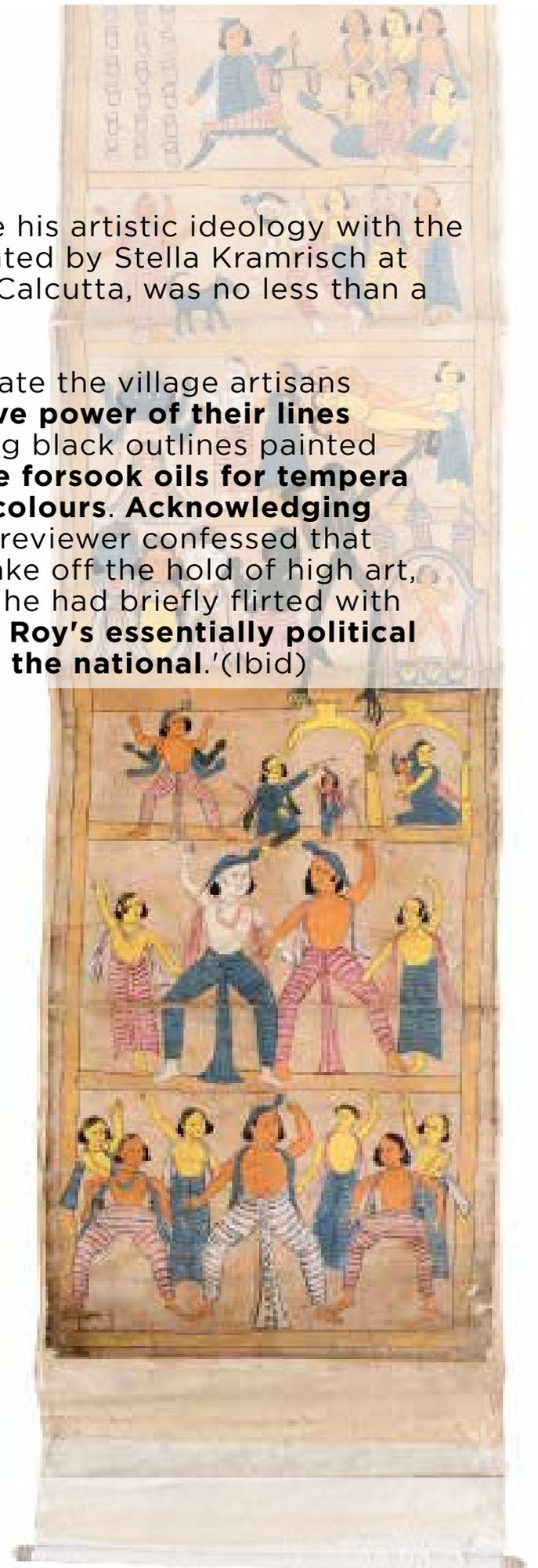
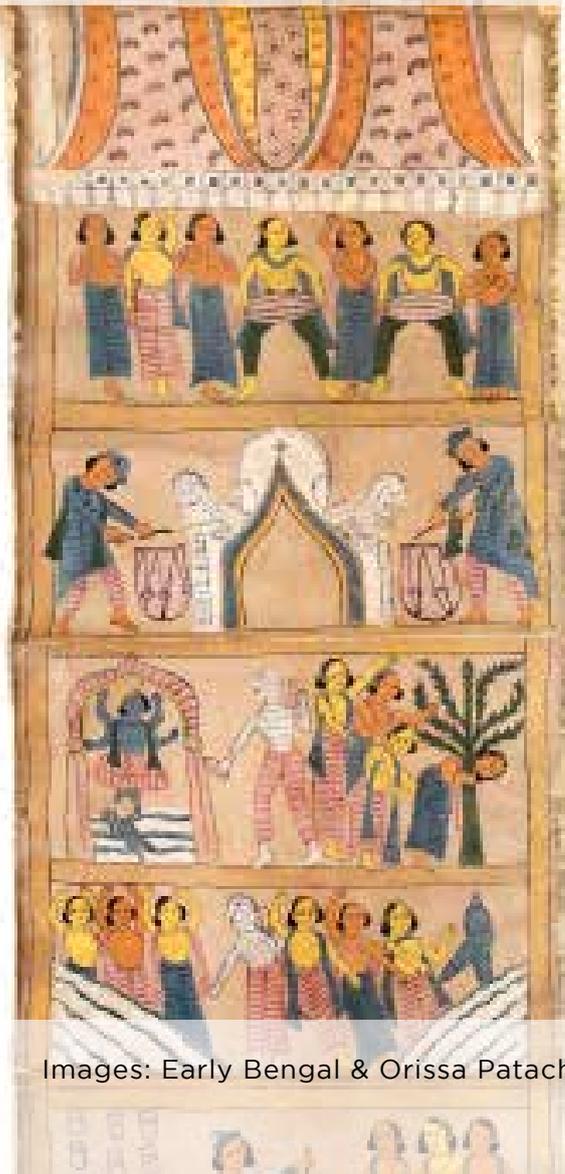
In 1929, Roy showed his first experiments with folk art at an exhibition organized by Alfred Henry Watson, the English editor of The Statesman newspaper. His next exhibition, held at the Indian Society of Oriental Art on 9 July 1930, **marked his transition from a half-hearted orientalist to a robust primitivist.** (Partha Mitter - *The Triumph of Modernism, India's Artists and the Avant-Garde 1922 - 47*)





'In 1931, Roy was ready to share his artistic ideology with the public. The exhibition, inaugurated by Stella Kramrisch at his modest residence in North Calcutta, was no less than a political manifesto.

Roy's objective was not to imitate the village artisans **but to learn from the expressive power of their lines at the expense of colours**, using black outlines painted with a brush on white paper. **He forsook oils for tempera and concentrated on primary colours. Acknowledging Roy's startling originality**, the reviewer confessed that even Nandalal had failed to shake off the hold of high art, especially Ajanta, even though he had briefly flirted with pats. **Nor did she fail to notice Roy's essentially political act of making the local signify the national.'**(Ibid)



Images: Early Bengal & Orissa Patachitra

NATIONAL ART TREASURE - NON EXPORTABLE

## 1. JAMINI ROY (1887 - 1972)

*Untitled (Gopini)*

Signed lower right

Tempera on board

Circa 1950

24 x 12 in.

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

PROVENANCE

Estate of Jamini Roy

Thence by descent



## 2. JAMINI ROY (1887 - 1972)

*Untitled (Krishna)*

Signed lower right  
Tempera on cloth  
Circa 1930  
30 x 18 in.

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

### PROVENANCE

Estate of Jamini Roy  
Thence by descent

### PUBLISHED

Jamini Roy - His Life In Art - Sandip Sarkar (pg 201)

*'Many paintings of Krishna done by Jamini Roy follow Hindu Iconography and show the god where he plays the flute bending his legs and curving his waist. But in this early painting on cloth, Krishna gets a soft image as a simple, easy going cowherd. He stands straight as he plays the flute. Rare!' (family)*

### CATALOGUE NOTES

*These works on cloth are reportedly from a difficult period in the artist's life as he was making the transition from a commercial portrait painter to discovering his own unique style*



### 3. JAMINI ROY (1887 - 1972)

*Untitled (View of Ananda Kumar Chatterjee Lane)*

Signed lower right

Tempera on board

Circa 1940

23 x 18 in.

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

#### PROVENANCE

Estate of Jamini Roy

Thence by descent

#### PUBLISHED

Jamini Roy - His Life In Art - Sandip Sarkar (pg 159)

*'The street scene in North Kolkata where Jamini Roy had spent years of his most creative life before 1949 when he moved to his studio- cum-residence in South Kolkata. It was done in the mid-forties and reflects Jamini Roy's attachment to Western Impressionist art. Here on this lane, before independence, the wife of Bengal's Governor, Lady Casey called on him and became his ardent admirer. It was here that Rabindranath came visiting to shower his blessings on the young genius. Rabindranath took great delight in consulting Roy on his interpretation of his own paintings.*

*A great many aficionados of art from India and abroad and not so distinguished art lovers derived endless delight from paintings at the house on the lane.' (Ibid)*



## 4. HIMMAT SHAH (b. 1933)

*Untitled*

Signed lower left

Collage / Mixed Media On Paper

Executed in 1968

9 x 12 in.

INR 2,00,000 - 4,00,000

PROVENANCE

Acquired directly from artist

Private Collection, Mumbai

PUBLISHED

Himmat Shah - Sculptures & Drawings, December 2007





## 5. HIMMAT SHAH (b. 1933)

*Untitled*

Terracotta with gold leaf and photograph

11 x 6.5 x 4 in.

14 x 7 x 6 in. (with base)

INR 3,00,000 - 5,00,000

### PROVENANCE

Acquired directly from artist

Private Collection, Mumbai

### PUBLISHED

Terracotta By Himmat Shah (Inside Back Cover)





## K G SUBRAMANYAN

**'Indian artists in the 1940s who uncritically embraced Western modernism had, as Swaminathan pointed out, segregated themselves from a vast panorama of art practice around them. Thus, though their work did not lack in vigor, they did not have a comprehensive vision of art.** K.G. Subramanyan (b. 1924), like Swaminathan, acknowledges this fact but approaches the issue from a different perspective. He points out what distinguishes artists like Rabindranath, Abanindranath, and Nandalal from their contemporaries and successors is that they had just such a comprehensive vision. However, unlike Swaminathan, he does not jettison modernism, but believes that it will always be advantageous to the individual modern artist to be aware of the broad spectrum of creativity that exists around him. By connecting his work to it, the modern artist stands to gain an added resonance comparable to traditional artists, through functioning as part of a larger cultural whole. Given the role cross-cultural contacts play in the formation of modernisms, Indian artists cannot and should not shut out what comes to them from other parts of the world.

**Nevertheless, in a country like India, which has had a highly evolved and complex tradition and in which traditional art is still being made, it should only be natural for the modern artist, Subramanyan suggests, to make them part of his pluralistic world.** As contact with the Other and re-reading of the past are both integral to the process of modernization, he does not, like many of his contemporaries, give an essentialist reading of either, but underlines the need for seeing modernism as a continuous process of rethinking, adding that the focus should be on the issues and not on the form.

What anchors the modern artist in this plural and changing world is the artist's sensibility and his or her environment contact. An enlightened eclecticism, Subramanyan believes, is the appropriate mode for creativity in a plural world, and only an **adventurous eclecticism** can keep the world plural. **His own work, done in a number of different mediums, with its many layers of subversive play, wit, and irony is an exemplary demonstration of this.'** (R. Siva Kumar. "Modern Indian Art: A Brief Overview." Art Journal, vol. 58, Autumn 1999, pp. 14 - 21)



## 6. K.G.SUBRAMANYAN (1924-2016)

*Untitled*

Signed in Tamil  
Terracotta Relief Sculpture

19 x 19 x 1 in.

INR 12,00,000 - 15,00,000

### PROVENANCE

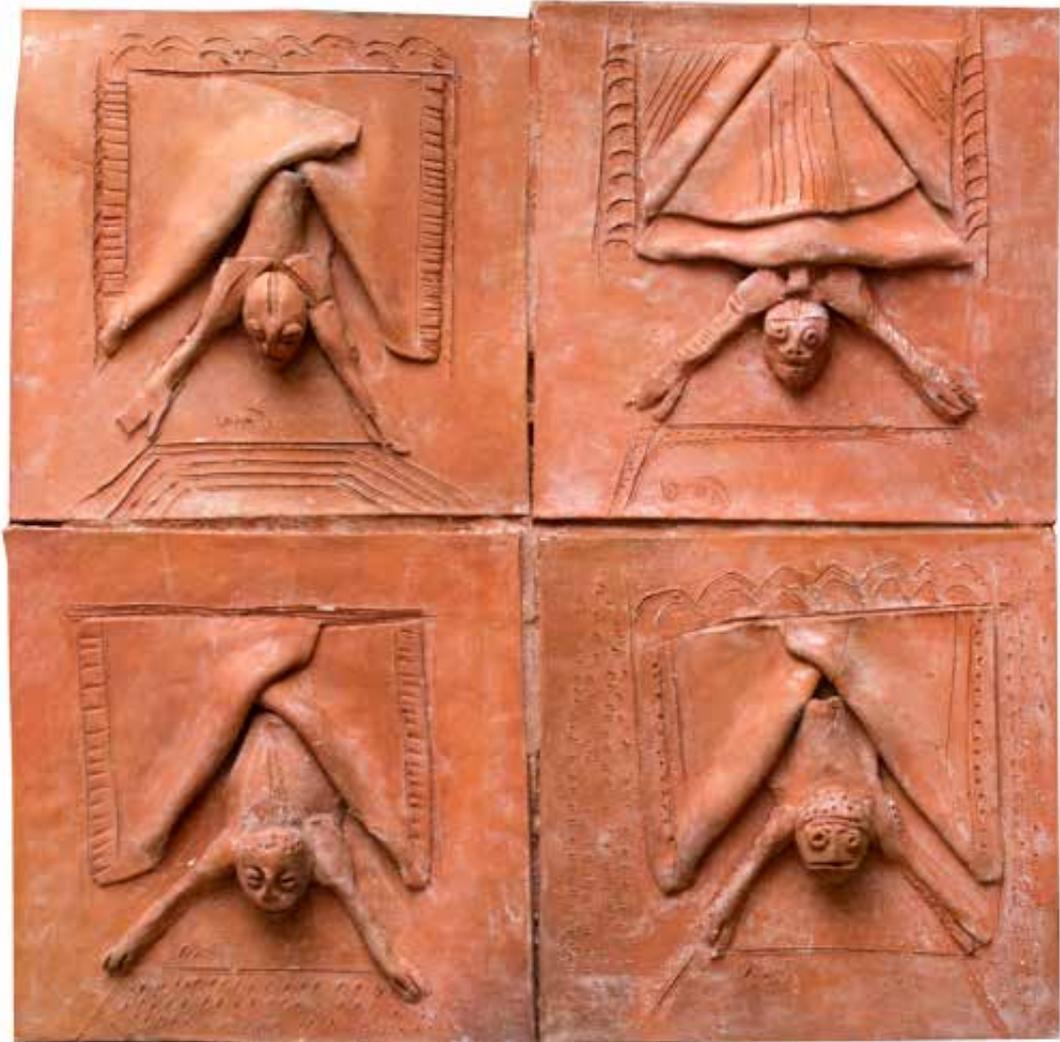
Private Collection, Mumbai

### COMPARABLE

Sotheby's Lot 113, September 2006

### CATALOGUE NOTES

Refer : Anatomy Lesson 1-5 (2008), Terracotta Reliefs, collection Kiran Nadar Museum of Art, New Delhi, Documenta 14



## 7. K.G.SUBRAMANYAN (1924-2016)

*Untitled (Head)*

Bronze

Edition 6/9

Executed in 2006

20 x 11 x 8 in.

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

PROVENANCE

*Originally cast by "The Guild Gallery" under authorization from the artist  
Private Collection, Delhi*





## 8. A. RAMACHANDRAN (b.1935)

*The girl from Obeshwar*

Signed bottom right

Tempera in Japanese gold board

Executed in 2003

10.5 x 9.5 in.

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

PROVENANCE

Private Collection , Mumbai

PUBLISHED

Face To Face - Art Practice of A. Ramachandran - Ella Datta (pg 72)



Works From The Estate of  
*Rathindranath Tagore & Mira Chatterjee*

By Descent to Jayabrato Chatterjee



# MEMORIES OF MITALI AND MY JETHU, RATHINDRANATH

*Jayabrato Chatterjee*

My earliest memories are swathed in the scent of mountain pines and a constant leitmotif of a rattling train that would carry me back to our home in Dehradun – my magical El Dorado – where I spent my childhood with my mother, Mira ma, my maternal grandmother, Lal dida, and my Jethu and foster father, Rathindranath.

*Tobu monay rekho...* "If tears dim your sight and all play ends one honeyed night, yet remember, yet remember, yet remember..."

Through the first eleven years of my life, with what festivity I had lifted the weight of springtime on my shoulders and scattered a riot of flowers!

Jethu had allotted to me a garden patch in Mitali, our home at 189/A Rajpur Road, and asked me to tend it with care. He had even bought for me miniature gardening tools, replete with a pair of shears and a watering can. And as I had held his finger tightly, he had led me through the nursery, past the shallow lily pool, pointing out the nodding flowers usually associated with an English garden – enchanted blossoms called phlox and larkspurs and hollyhocks and ladies lace and nasturtium and sweet-peas and crocuses and azaleas and narcissi.

Mitali – sheltered by the Himalayas in the north and old-fold Shivalik ranges far away, down



south. Mitali – a riot of Mary Palmers and crimson hibiscuses and sprawling emerald lawns flanked by flower beds down five cobbled steps abloom with my mother's special rose bowl. There were roses of all shapes and sizes, from Mandarin tea roses to the stunning magenta of Eden Rose, pink roses bleached by the moon to ashes – ashes of roses – and the golden profusion of the rambling Marshneils.

Mitali – ochre complexioned and honeycombed with six large bedrooms, an intimate dining room and a spacious living room adorned with paintings by Rabindranath, Abanindranath, Gaganendranath, Ju Peon, Nandalal Bose and delicate flora by Jethu himself. A solitary chamber on the roof contained a vast library where I was first introduced to Mark Twain's Tom Sawyer, Charles Dickens' Oliver Twist, Emily Bronte's Heathcliff, Leo Tolstoy's Anna Karenina, Romain Rolland's Jean Christophe, Agatha Christie's Miss Marple, Edgar Wallace's

John G. Reeder and several other characters from fiction. There were also two kitchens, garages, servants' quarters and a tin shed near the mango and litchi orchards where Shyama-cow and Julie-cow mooed and lowed, and Koeli, the Tibetan terrier, barked her head off. Beyond the shed lay a wire-meshed chicken barn crowded with cackling Leghorns and a solitary Black Menorca rooster that cock-a-doodle-dooed at the crack of dawn and woke Ghanshyam Mali and his assistants with a start. And pervading through the garden was, of course, Jethu's voice, gently instructing the gardeners – a voice like the deep shade of a tree, foliage-protected, in the midst of a temperate afternoon; a voice so civilized and kind that you were compelled to pay attention to words spoken with equal measure to one and all.



Way back in 1906, when he was barely eighteen years old, Jethu was sent by his father, the poet Rabindranath Tagore, to the University of Illinois to study Agriculture. As a college student, he had been instrumental in starting the now famous Cosmopolitan Club. But his interests were always eclectic. My strongest memory is of him bent over a block of wood in the afternoons, his head haloed by the light of a dull electric bulb, either diligently inlaying it with intricate chips of ebony and ivory, or shaping it into a beautiful jewelery box, a pen holder or a coffee table. His joinery was extremely well-equipped. A local carpenter worked along with him, sawing the larger slabs of teak or sheesham to the sizes Jethu required. Sometimes I would join Bachhan Singh who would let me pare away at a redundant wedge with a miniature saw and shape it into building blocks that I would later colour.

On my fifth birthday my Jethu had built me a wonderful wooden steed – a cross between a rocking horse and a miniature pony – complete with stirrups and a comfortable seat.

*2. Mitali, my magical El Dorado under construction*

He had placed him strategically on springs so that I could ride the foal to my heart's content without falling off. For a while this charger became the love of my life and only if I was feeling generous would I share it with Bugga, the janitor's son and my best friend. Bugga was a snotty-nosed, mischief-laden scallywag but he had endeared himself to the residents of Mitali with his impeccable takeoff on Ravan. Without my mother or Jethu finding out, when I was home from boarding school for my Dussehra holidays, I would slip out at night with my ayah, Kanchi Ama, and walk at least two miles guided by Bugga's sharp whistles and the pale light of a waxing autumn moon to the Ramleela grounds where the local servants metamorphosed into delectable thespians. I too was hell-bent on becoming an actor. So I'd sing my way through most of *Balmiki Pratibha* exclusively for Jethu's pleasure. My reward was a set of wonderful wooden swords that he crafted for me and the next time we came to Calcutta, Bhola-babu,



who was the manager at Jorasanko, was instructed by Jethu to buy me a dacoit's costume, complete with a pair of false mustachios, and take me to see the Great Russian Circus. On rain-filled evenings he would sit me on his lap, play his Esraj at Guha Ghor in Santiniketan, gently running the bow on the strings, and teach me to sing songs whose meanings I'm still constantly discovering – *Oi ashono toley; Roop shagorey doob diyechhi; Amaarey tumi oshesh korechho and Kholo kholo dwaar.*



3. Rathi Jethu with Uncle Leonard (Elmhirst)

4. With family friends at Mitali in Dehra Dun

Winter holidays in Calcutta never concluded without dinner with Ma and Jethu at Skyroom on Park Street or Nanking in China Town, and a special Sunday lunch at the Firpos on Chowringhee. My table manners – taught to me at Mitali – came in handy. It was Jethu who showed me the difference between a fish knife and a carving knife, between a salad plate and a quarter plate, a pastry fork and a regular fork; he showed me how to use the various items of the Mappin & Webb silver cutlery that had been arranged at table and insisted that I washed and wore clean clothes for dinner, ate my soup without slurping and consumed the rest of the repast with my mouth closed and a napkin spread on my lap. Lunch at home was typically Bengali, consisting of the usual rice, dal, *shukto*, and a fish or meat curry. But dinner, sharp at 7.30 pm, was always European, served with flourish, item by item, by Jethu's personal valets, Bahadur and Sundru, at the formal dining room on Royal Doulton crockery or a beautifully handcrafted Paris Pottery dinner service. It was a pleasure to see Jethu peel an apple at breakfast with great ceremony. The artistry of the act was almost Zen-like, now that I look back. In fact, every meal shared with him was an art. He loved his eggs sunny side up if they were fried, with just a pat of butter on his toast. Or the cook, Janak Thakur, would make us the most delectable scrambled eggs.

Jethu often had visitors who stayed back for meals. During my childhood it was very fashionable to host tea parties and Jethu had inducted Ma into sipping the most fragrant of Darjeeling teas – the delicately-scented Flowery Orange Pekoe. He was also a wonderful cook and often baked me a cake for my birthday. Some evenings, he would walk into the kitchen and stir up a mean Shepherd's Pie and a fluffy mango soufflé. And when the orchards in Mitali had a surplus of guavas, he would make the best guava jelly that I have ever tasted. Our table at home was always generous. And a variety of invitees came to dinner – from house guests like Uncle Leonard (Leonard Elmhirst), Pankaj Mullick and Suchitra Mitra, the legendary musicians, to scientist Satyen Bose on his way to Mussoorie, Pandit Nehru who often visited Dehra, Lady Ranu, and Buri Mashi and Krishna Mesho (Nandita and Krishna Kripalani).



I clearly remember the performance of a play, *Pathan*, by the larger-than-life thespian Prithviraj Kapoor and his troupe who had come to Dehra Dun. Jethu was invited to the show

##### 5. *Memories of Mitali*



as Chief Guest, and Ma and I had accompanied him. The next evening the players were invited to dinner at home. In the cast were Sati Mashi (whose daughter Ruma-di was then married to Kishore Kumar) and the very young and dashing Shammi and Shashi Kapoor who turned many feminine heads at the reception! But the startlingly Falstaffian Prithviraj-ji, affectionately known as Papaji, insisted on sitting at Jethu's feet throughout the evening, much to Jethu's embarrassment. He just wouldn't budge and kept saying, "How can I have the arrogance to sit next to Gurudev Rabindranath's son?" He dragged me by my hand and had me sit on his lap, ruffling my hair as he talked to other guests.

Jethu and Ma had formed a cultural organisation – Rabindra Samsad – and many plays and dance dramas by Gurudev were performed by its members. Ma was a veteran actress, having played Rani Sudarshana in *Arupratan* and Rani

Lokeshwari in *Natir Puja*, directed by Rabindranath in Santiniketan. So watching Jethu direct her in *Bashikaran*, *Lokkhir Porikhha* and *Chirokumar Sabha* was, for me, a treat. Ma also directed *Natir Puja*, *Ritu Ranga*, *Bhanushingher Padavali* and a children's play, *Tak-duma-dum*, scripted by Jethu's aunt, Jnanadanandini Debi, where I played the lead as the wily jackal! Rabindra Samsad also held regular musical soirees. I can never forget Jethu's excitement as I debuted as a soloist when I was barely seven. He was on tenterhooks, restlessly pacing the wings, while I sang blissfully to a packed hall, unaware of a live orchestra that accompanied me. Rabindra Samsad often screened interesting Bengali films. My introduction to Satyajit Ray's *Pather Panchali* and *Debi* happened in faraway Dehra's Prabhat Cinema.

Jethu was also an ardent painter and spent long hours at his easel, working on beautiful water-coloured landscapes and delicate flower studies. Watching him paint was



#### 6. Mira Ma

#### 7. Rathi Jethu with his solicitor and friend Nripen Mitra, Ami dada, Mira Ma and me

fascinating as he brought to life a clump of dense bamboos, the hills in the distance, delicate poppies glimpsed through a window or pale frangipani arranged in a vase. Sometimes Ma painted along with him and also crafted many items via the complicated art of batik.

One of Jethu's favourite hobbies was blending and making perfumes that were later filled into the most delicate glass-blown bottles. He'd gift Ma different fragrances on her birthdays. And many a morning would be spent combining the scents and concentrates of flowers like roses, juhi and mogra that came all the way from Ujjain. He'd leave no stone unturned till he got the aroma right, pulling away at his cigarette – he smoked either Three Castles or John Peel or Abdulla Imperial – sometimes forgetting to tip the ash into a generous steel ashtray that always lay on his side table. His scent bottles became coveted possessions for all those who were lucky enough to receive them. Usually, after the Rabindra Samsad shows, there would be lively cast parties at Mitali, and the actors and singers waited with baited breaths till Jethu gave them a bottle of perfume as a parting present.



Around my Jethu, light-footed and non-intrusive, an innate appreciation of aesthetics kept vigil. His impeccable sense of *coutour*, interior decor, landscaping and gardening lent to his persona tremendous elegance. The last ten years of his life and the first ten years of mine were, for both of us, absolutely gilded and filled with the fragrance of the golden champaka blossoms that he loved so dearly. But when he died, the aroma – stripped of its enchantment – slowly vanished. Mitali could never be the same again without its kind and gentle prince, my beloved foster father, who had loved me unconditionally and opened up before my eyes splendid vistas of art and music and literature, reading to me poems from *Shishu* written by his father or magnificent stories from *Raj Kahini* crafted by his cousin, Abanindranath, when the weather turned cold and we sat by the fireside, watching the flames leap and softly die.

Yet, as I write today, shadows turn to songs. The mist lifts and the rainbow arches over the mountains again, drifting back for a moment the enchantment that was my childhood spent in my Jethu's benign shadow. Past the wounds of words, the sun appears once more, spilling henna on the soft palms of peaceful mornings. And in the many-splendoured story of my Ma, Baba and Jethu I re-live the most civilized, glorious and compassionate friendship that I will ever care to remember.



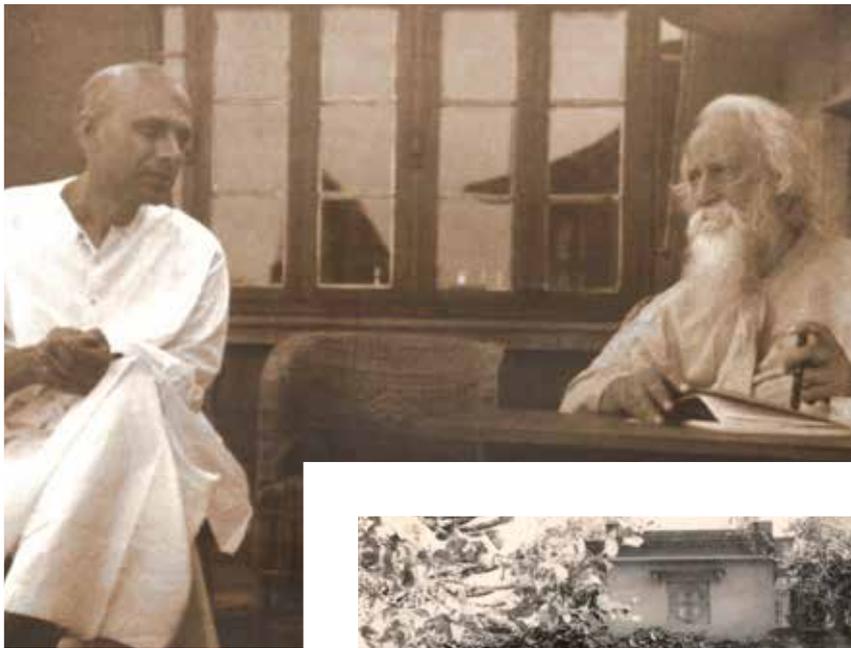
*9. Koeli, Rathi Jethu's favourite Tibetan terrier*



## RATHINDRANATH TAGORE (1888 - 1961)

Rathindranath was not only one of the first five boys of the Santiniketan Brahmacharyasrama, he was also one of the reasons for its existence. Rathindranath was the most representative product of Rabindranath's educational ideal. After his matriculation, Rathindranath was sent to Illinois to study Agricultural Science. He spent the next four decades of his life serving Santiniketan and Visva-Bharati. When Visva-Bharati became a Central University, he became its first Upacharya.

(Image & Source Credit [www.visva-bharati.ac.in](http://www.visva-bharati.ac.in))



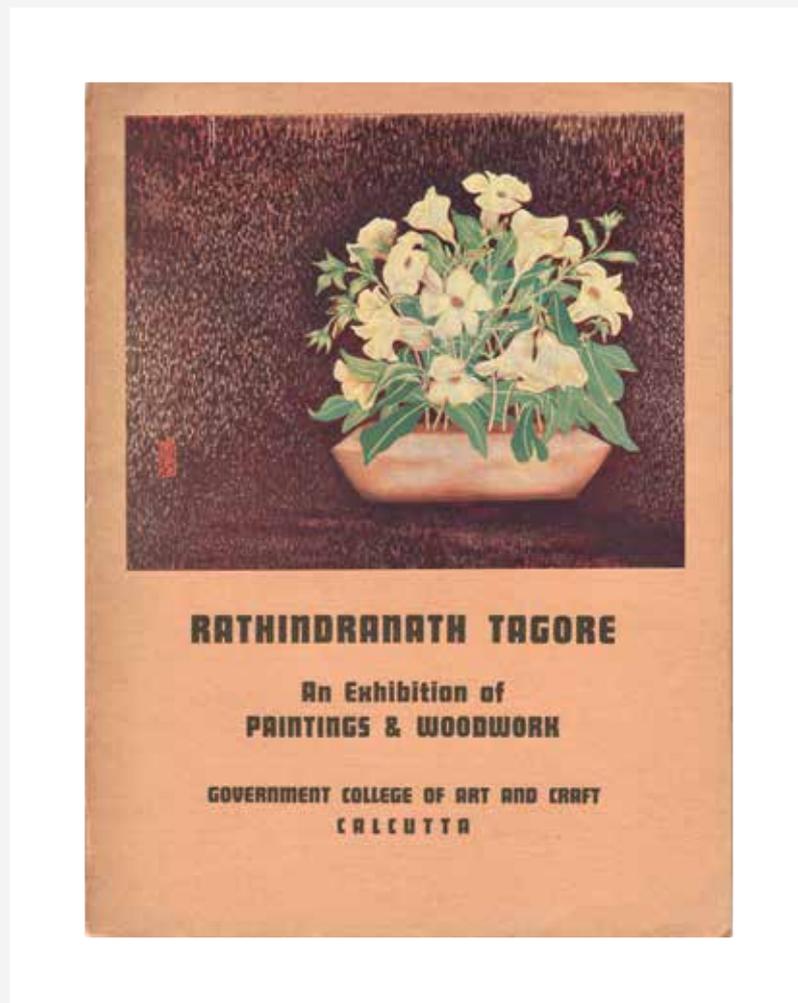
*Left: Rabindranath Tagore with his daughter Bela and son Rathindranath*

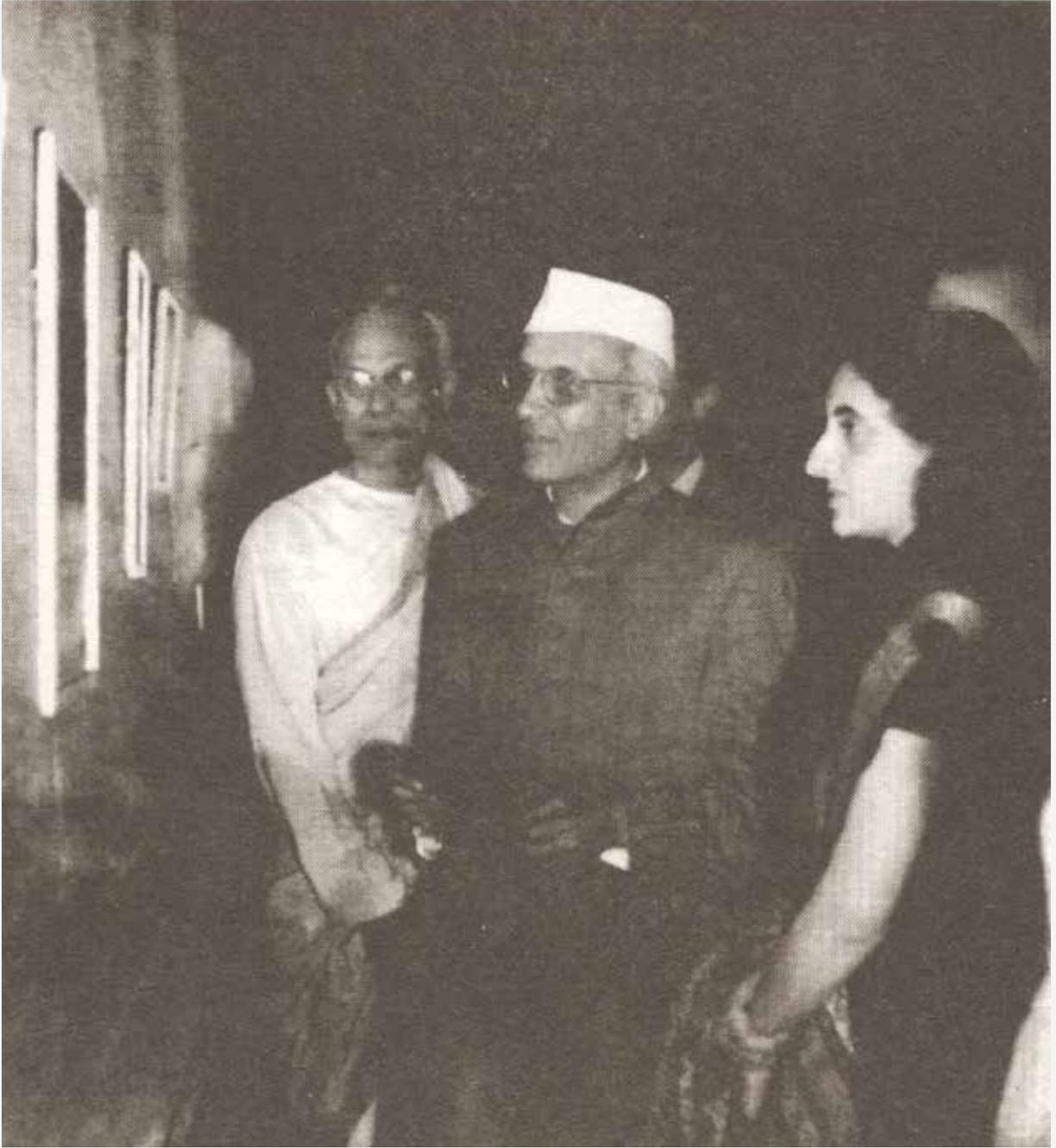
*Above: Rathindranath with Rabindranath Tagore*

*Below: Image of Guha Ghar in Santiniketan (adjacent to Uttarayan),  
dedicated to Rathindranath Tagore and his art*

## STELLA KRAMRISCH ON RATHINDRANATH TAGORE

The flowers he paints in various media, in a technique his own where colour is structural and the background of the picture pulsates with their vibrations. Rathindranath Tagore knows flowers by his love for them and by science. He is a biologist by training. He is also the architect of the garden in Santiniketan. To the luxuriant harmony he has brought plants from many parks of the earth and from the undergrowth of the Indian jungle; he has made them all thrive together, each in the soil it required. He cares for them, knows and paints them. With loving science he draws the firm logic of their patterns and gives them the space and ground on which they breathe their fragrance.





*Image Credit : Apni Tumi Roile Dure  
by Nilanjan Bandyopadhyay*

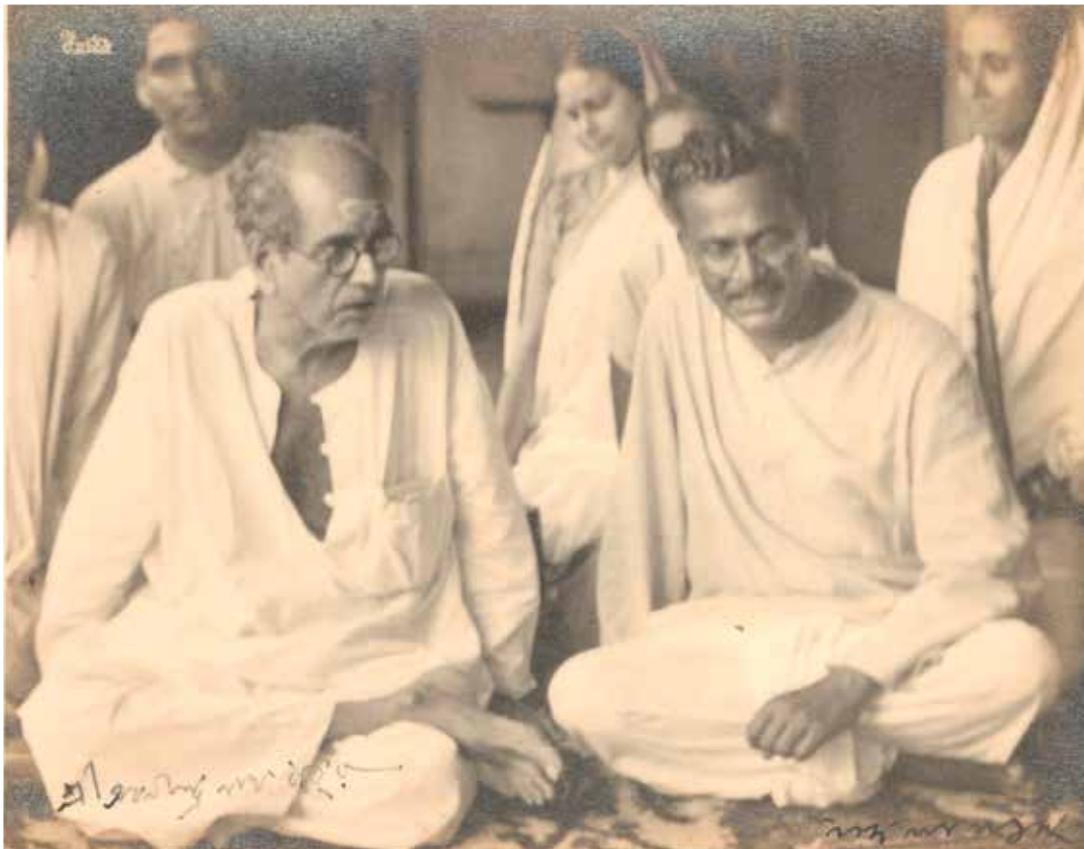
*Source Credit: "Rathindranath Tagore - The Unsung Hero"  
Edited By Tapati Mukhopadhyay & Amrit Sen - Visva-Bharti 2013*

## 9. SANTINIKETAN

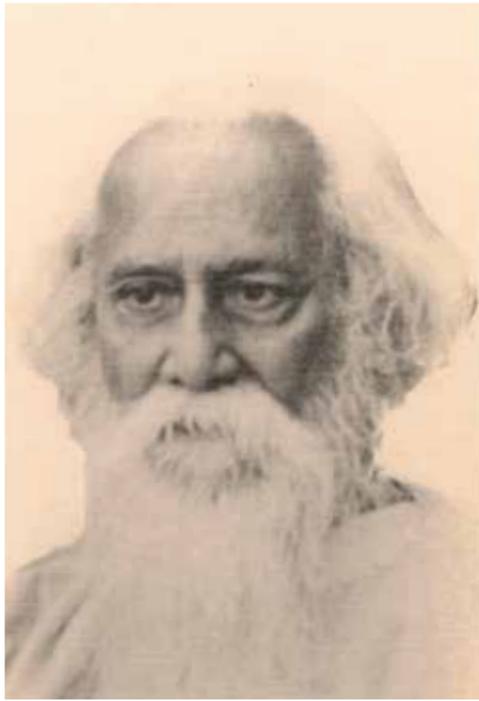
*Portfolio of Photographs*

Some Signed

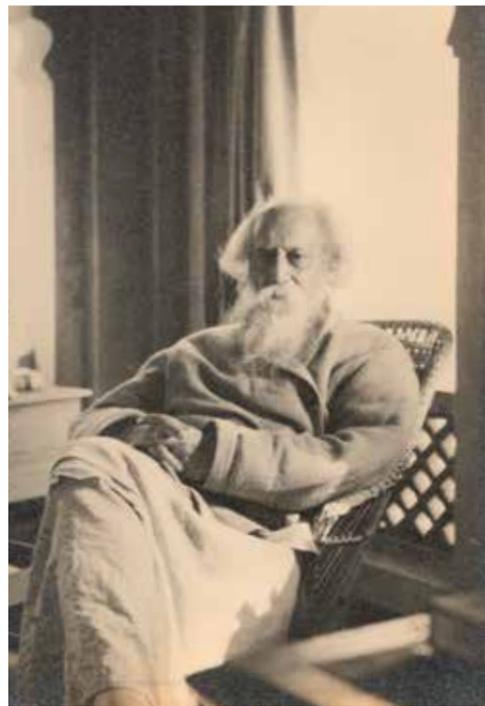
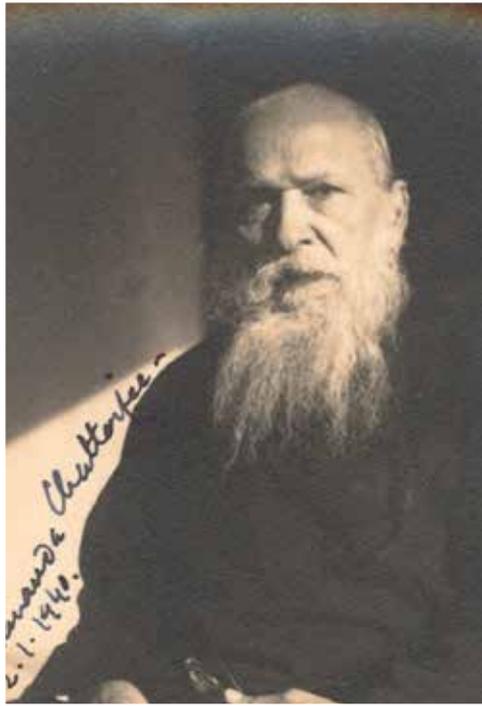
INR 20,000 - 1,00,000



*1. Abanindranath Tagore & Nandalal Bose*



2. *Rabindranath Tagore: A Portrait*
3. *Gandhiji being received by teachers at Santiniketan: 1940*
4. *Gandhiji in Santiniketan: 1940*



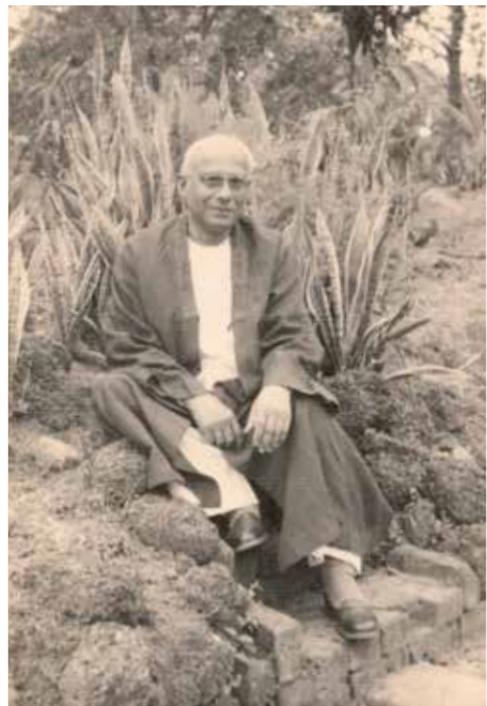
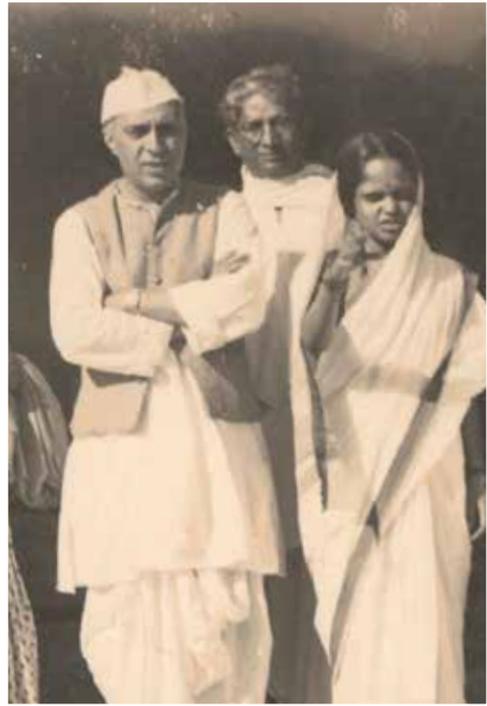
5. *Ramananda Chatterjee*
6. *Rabindranath at a family wedding*
7. *Rabindranath, the Nationalist*
8. *Rabindranath, the Universal Man*



9. Rabindranath with CF Andrews and a guest in Uttarayan  
10. Nandalal Bose with his students at Kala Bhavana



11. *Nirmal Chandra Chatterjee (with tea cup in hand) in Santiniketan in 1938*  
12. *Early days in Santiniketan's cultural life*



13. Chinese artist Ju Peon (1895-1953) in Santiniketan: 1939

14. Pandit Nehru with Nandita Tagore (Kripalani) and a teacher in Santiniketan: 1934

15. Prof Tan Yun-san and Madame Tan in Santiniketan: 1937

16. Rathindranath at the rockery outside Guha Ghor in Santiniketan: 1952



*17. Rabindranath with teachers in Santiniketan: 1940*

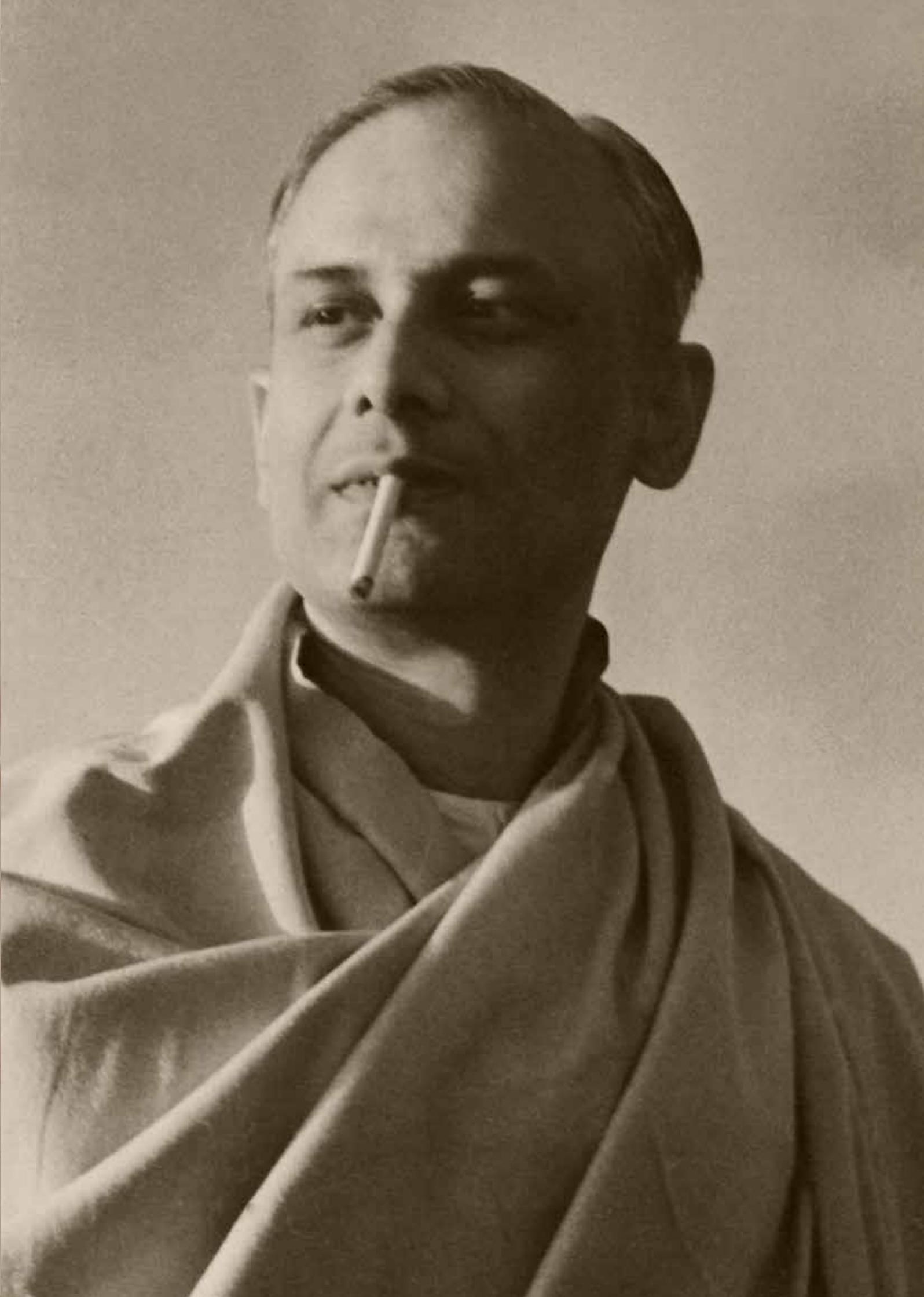


*18. Pandit Nehru addresses a gathering in Santiniketan: 1934*



19. Students backstage after a play performed at Santiniketan's Singha Sadan  
20. Nandalal Bose being felicitated at Santiniketan's Amrakunja





## 10. RATHINDRANATH TAGORE (1888 - 1961)

*Untitled (Bamboo Bushes)*

Signed "Rathindra" in Bengali lower right

Watercolour on paper

Circa 1950

11.5 x 9 in.

INR 5,00,000 - 10,00,000



## 11. RATHINDRANATH TAGORE (1888 - 1961)

*Untitled (View of Mountains in Dehradun)*

Signed "Rathi" in Bengali lower right

Watercolour on paper

Circa 1950

7 x 9.5 in.

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

PUBLISHED

Apni Tumi Roile Dure: Sango Nihsangata O Rathindranath  
(Bengali) by Nilanjan Bandyopadhyay (2011) (this work page 123)



## 12. RATHINDRANATH TAGORE (1888 - 1961)

*Untitled (Palash Tree with Birds)*

Signed "Rathi" in Bengali lower right

Watercolour on paper

Circa 1950

2¾ x 4¼ in.

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

PUBLISHED

Apni Tumi Roile Dure: Sango Nihsangata O Rathindranath  
(Bengali) by Nilanjan Bandyopadhyay (2011) (this work page 124)



### **13. RATHINDRANATH TAGORE (1888 - 1961)**

*Untitled (Boat on Padma near Shilaidaha)*

Oil on paper

Circa 1950

9 x 7 in.

INR 7,00,000 - 10,00,000

PUBLISHED

Apni Tumi Roile Dure: Sango Nihsangata O Rathindranath  
(Bengali) by Nilanjan Bandyopadhyay (2011) (this work page 122)



## 14. RATHINDRANATH TAGORE (1888 - 1961)

*Untitled (Poppies through a Window in Kalimpong)*

Watercolour on paper

Circa 1950

5 x 3 in.

INR 50,000 - 1,00,000



## 15. RATHINDRANATH TAGORE (1888 - 1961)

*Untitled*

An original wood inlay by Rathindranath of Rabindranath Tagore's painting Poem in Bengali engraved in frame on reverse:

*"The fifth raga of Vasanth played today  
Note for note and beat for beat, becomes finally complete"*

Etched in Bengali on reverse:  
*"Nirmal-Mira Ke Rathi 23 Jaistha 1359"*  
(To Nirmal-Mira from Rathi 6 June 1952)

12 x 9 in.  
18 x 11 in. (Incl. original frame)

INR 5,00,000 - 10,00,000

PUBLISHED

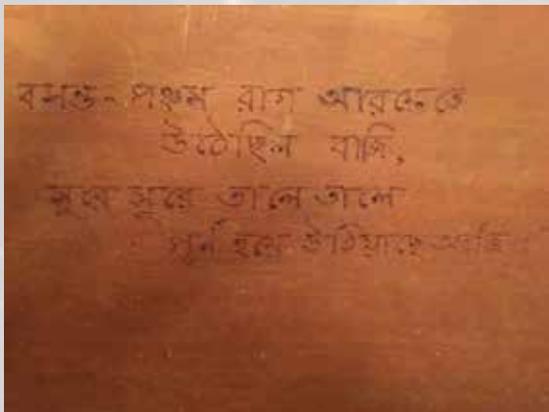
Apni Tumi Roile Dure: Sango Nihsangata O Rathindranath  
(Bengali) by Nilanjan Bandyopadhyay (2011) (121)

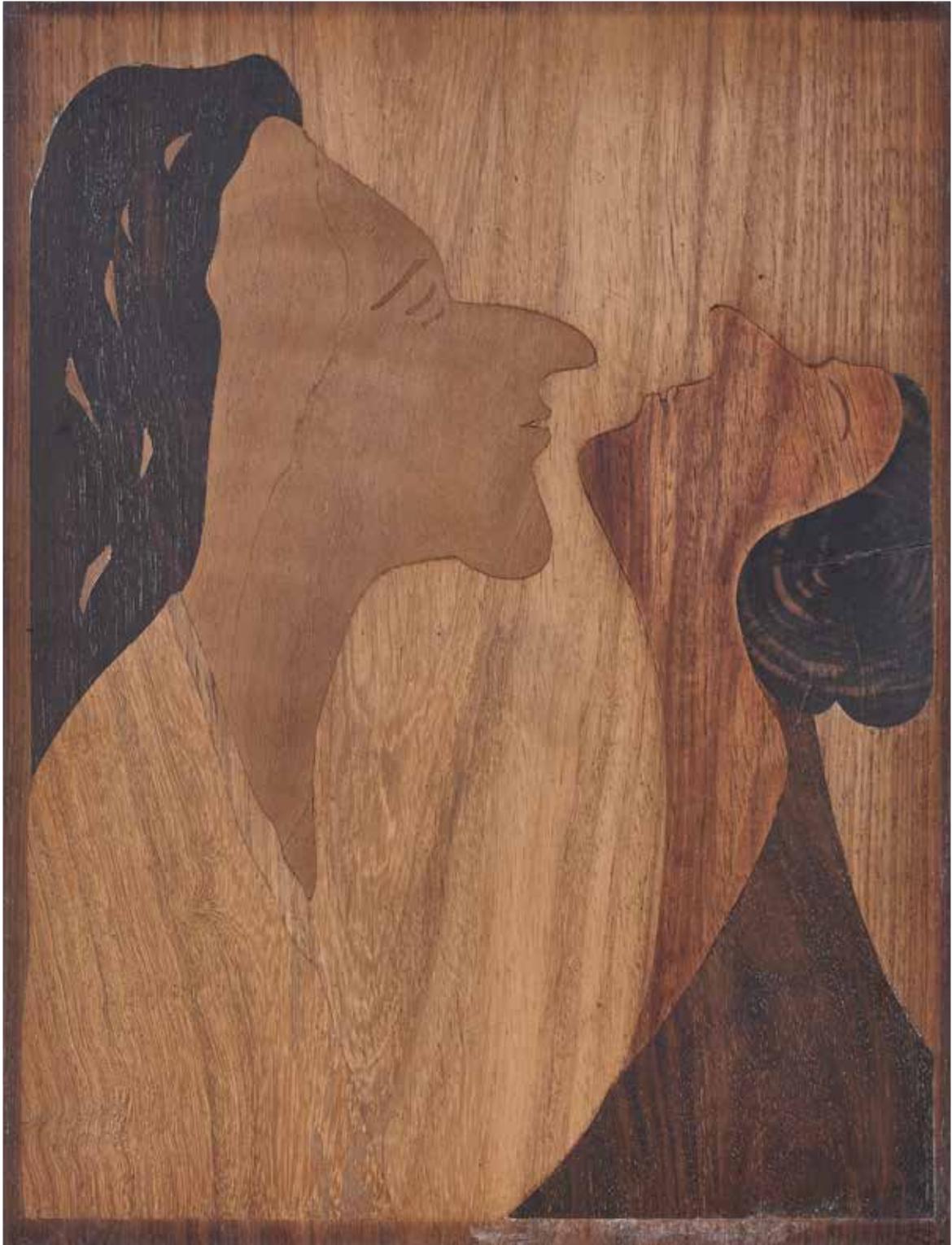
CATALOGUE NOTES

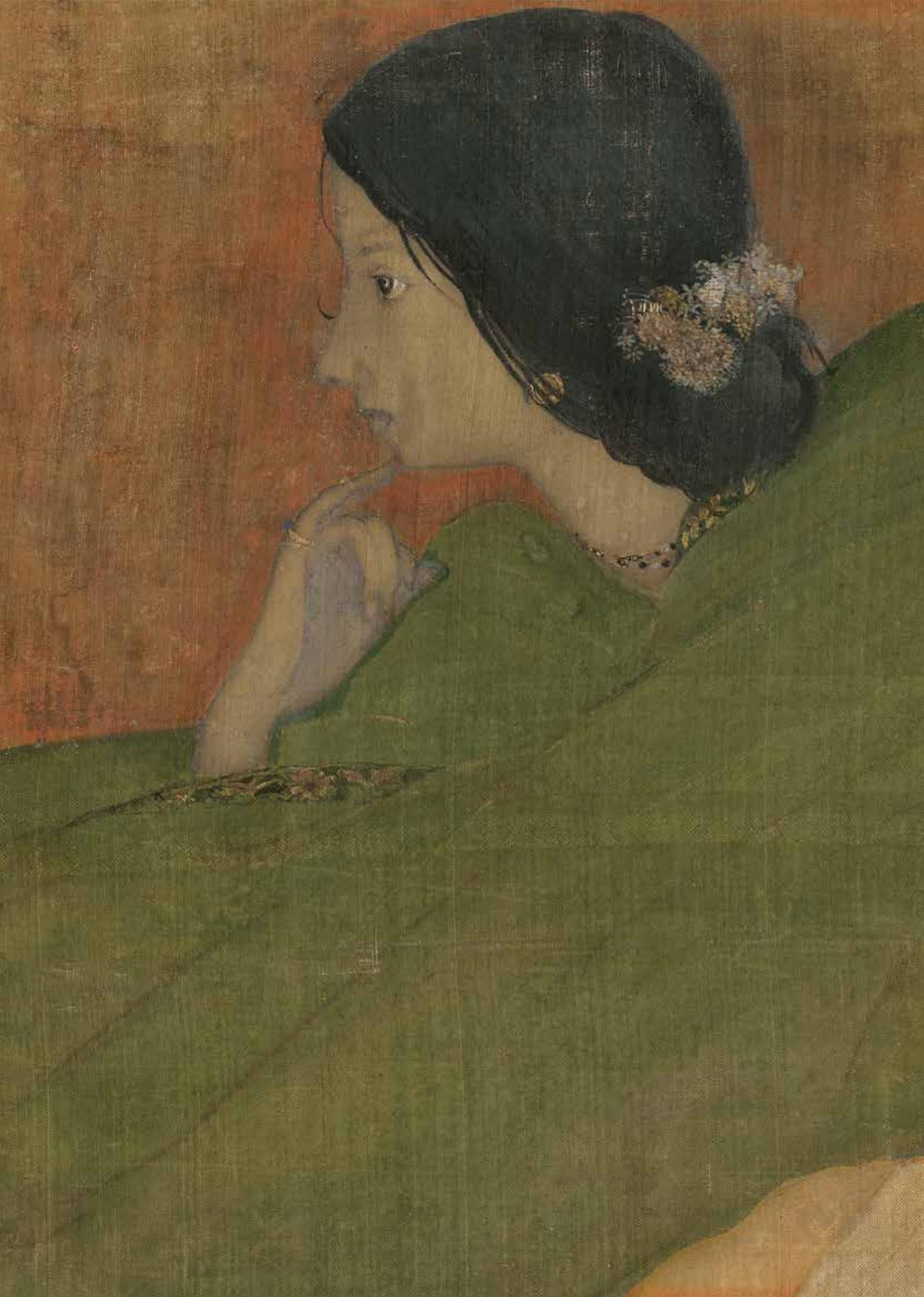
A different wood inlay work can be seen hanging at the Guha Ghar in Santiniketan. These are the only two recorded thus far.

BACKGROUND IMAGE

Rabindranath Tagore's original painting







NATIONAL ART TREASURE - NON EXPORTABLE

## 16. Attr. To **ABANINDRANATH TAGORE (1871 - 1951)**

*Untitled (Allegorical Portrait)*

Watercolour on cloth

Circa 1920

7 x 12 in.

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

### LOT NOTES

Attribution to Abanindranath Tagore is based on an original letter from Rathindranath to Mira-Nirmal mentioning this and other art works.



## 17. RATHINDRANATH TAGORE (1888 - 1961)

*Untitled (Mountain View in Dehradun)*

Signed lower left

Watercolour on paper

Circa 1950

3.5 x 5.5 in.

INR 75,000 - 1,00,000



## 18. DHIREN DEB BURMAN

*Untitled (Tomb through Foliage)*

Signed lower right

Watercolour on paper

Circa 1950

3.5 x 5.5 in.

INR 50,000 - 75,000



# 19. PROSANTO ROY

*Letter dated 28th May 1950*

Pen and ink sketch of a temple and letter to  
Rathindranath Tagore  
3.5 x 5.5 in.

INR 20,000 - 50,000

### CATALOGUE NOTES

Refer Lot 45 Dec 2015 Christies Mumbai

Prosanto Roy was a student at Kala Bhavana in the late 1920s and then he also taught there, along with Ramkinker Baij and others. Santiniketan was surrounded by art in all forms. The old library had a verandah where Nandalal Bose had painted frescos along with his students, including Prosanto Roy and Dhiren Krishna Debbarman. The hostel's visiting room had frescoes painted on the walls by Nandalal Bose's daughters, Gouri and Yamuna, and Prosanto Roy's wife Geeta. The frescoes are still there, restored recently. Prosanto Roy was very much part of the traditional Bengal School of Art. His landscapes were masterpieces of great detail and atmosphere. (Source: Visva Bharati Quarterly Vol III July-Sep 1954)

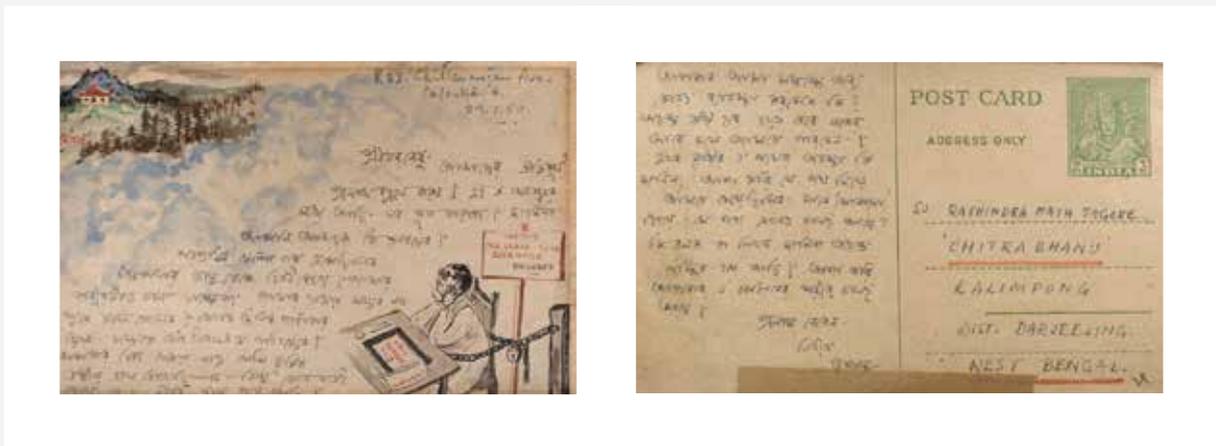


## 20. PROSANTO ROY

*Letter dated 29th July 1950*

Watercolour of Kalimpong and letter to  
Rathindranath Tagore  
3.5 x 5.5 in.

INR 20,000 - 50,000

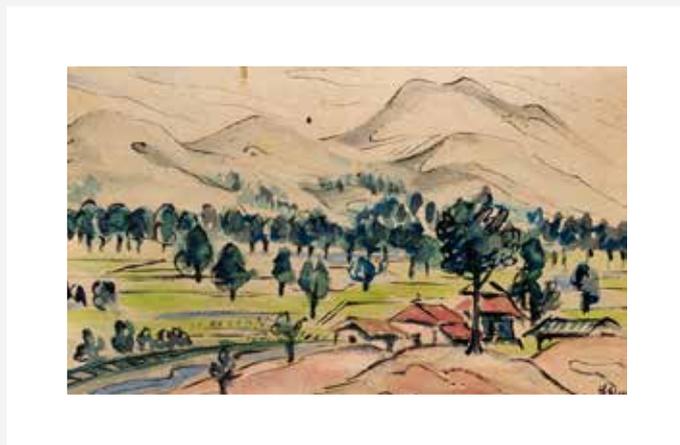


## 21. PROSANTO ROY

*Untitled (Landscape)*

Signed lower right  
Watercolour on paper  
Circa 1950  
3.5 x 5.5 in.

INR 20,000 - 50,000





*This marks the end of lots from the Rathindrana Tagore-Mira Chatterjee estate*

NATIONAL ART TREASURE - NON EXPORTABLE

## 22. ABANINDRANATH TAGORE (1871 - 1951)

*Uma the Great Mother Daughter of the Mountain*

Signed in Bengali lower right  
Watercolour on paper laid on card  
Circa 1920  
4½ x 3½ in.

INR 12,00,000 - 15,00,000

### PROVENANCE

PROPERTY FROM THE ESTATE OF DHIRENDRA KRISHNA DEB BARMAN  
Lot 42 December 2015 Christies, Mumbai  
Private Collection, Delhi

### CATALOGUE NOTES

Inscribed 'Uma the Great Mother Daughter of the Mountain by Abanindranath Tagore 5. Dwarkanath Tagore's [...] Calcutta' and further inscribed in Bengali (on the reverse)



## **23. MAQBOOL FIDA HUSAIN ( 1913 - 2011 )**

*Untitled (Lion)*

Signed and dated 1954 upper right

Kite paper collage on board

21 x 15 1/2 in.

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

### PROVENANCE

Dhoomimal Gallery

Private Collection, Delhi

### PUBLISHED

A Legacy of Art, Dhoomimal Gallery (pg 141)



## 24. MAQBOOL FIDA HUSAIN ( 1913 - 2011 )

*Untitled*

Oil on canvas  
Circa 1950  
22.5 x 16.5 in.

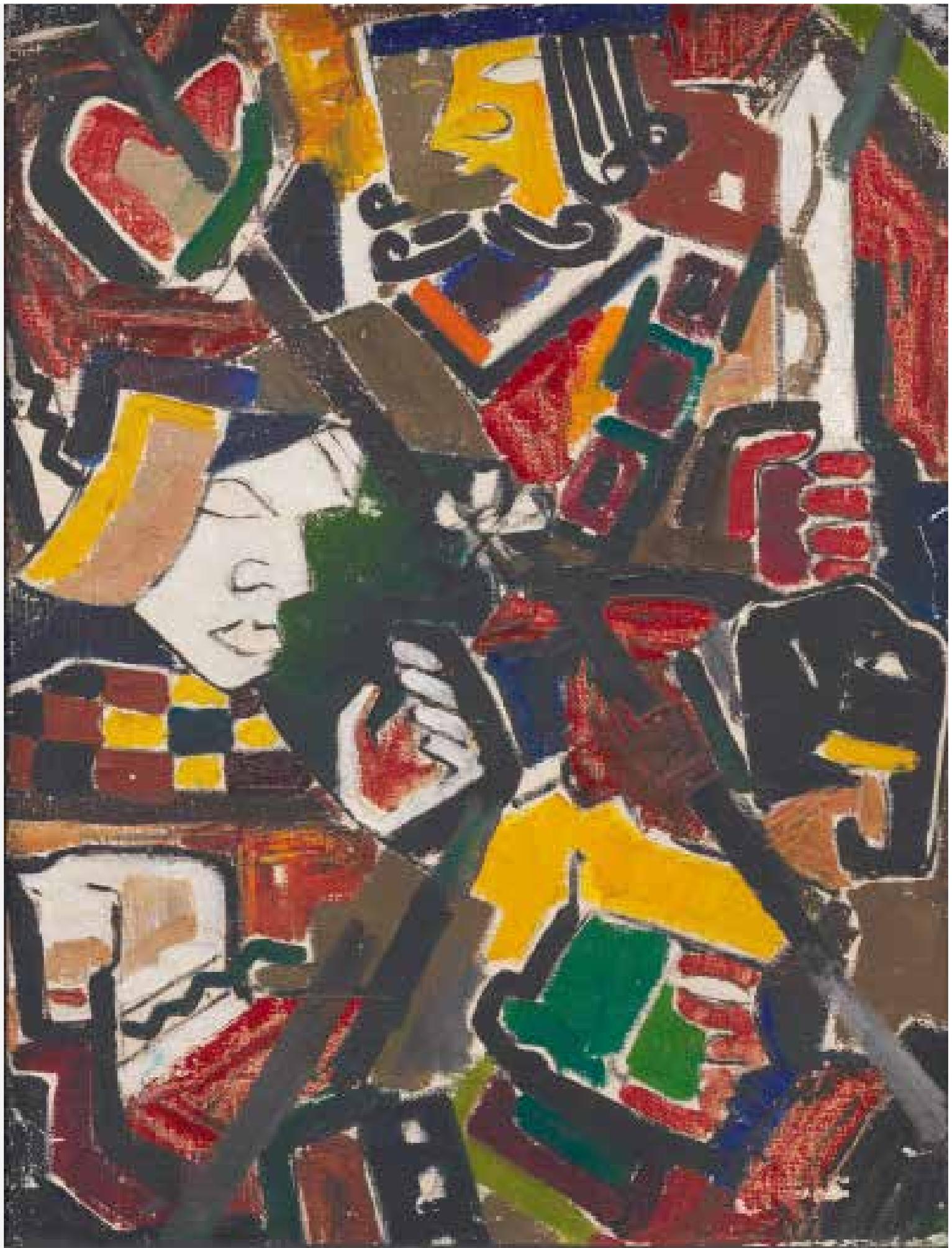
INR 30,00,000 - 40,00,000

### PROVENANCE

Acquired by Leslie Albion Squires, when he was Vice Consul at the  
American Consulate, Bombay, in 1950  
Thence by descent  
Saffronart Lot 25, June 2013

### EXHIBITED

Progressive Artists' Group Show, Mumbai, 1950



## 25. SOMNATH HORE (1921 - 2006)

### *Small Animal*

Signed and dated 'SH90'

Bronze

3.5 x 8.5 x 2 in.

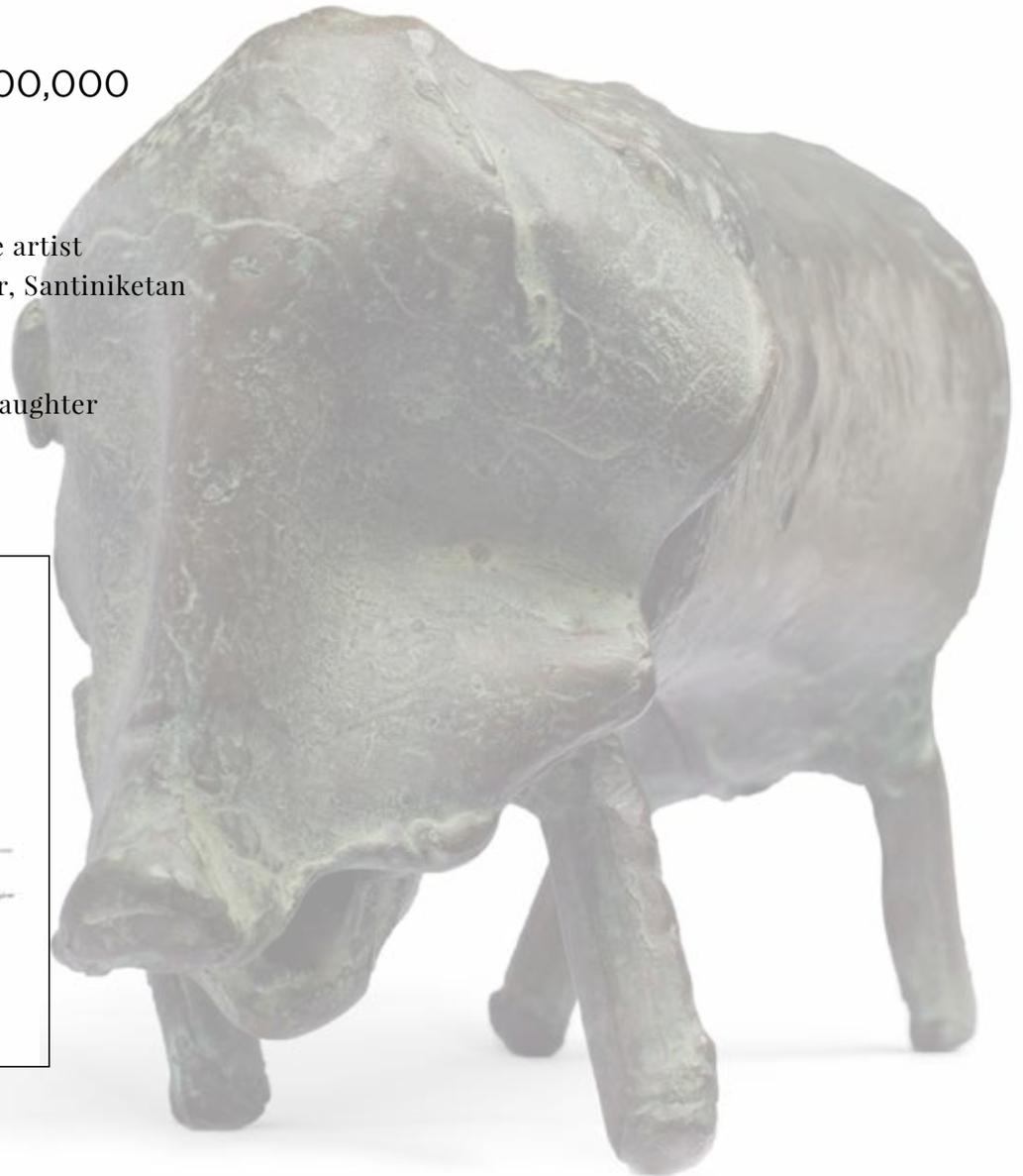
INR 7,00,000 - 8,00,000

#### PROVENANCE

Artwork was gifted by the artist  
Private Collection, Bolpur, Santiniketan

#### CATALOGUE NOTES

Certified by the artist's daughter



#### COMPARABLE

Lot 499, September 2017 Christie's, 15 3/8 x 5 7/8 x 3 1/2 in. Bronze, 1992, USD 118,750



## 26. SANKHO CHAUDHURI (1916 - 2006)

*Bird*

Bronze (Casted Sculpture)

14 x 5 x 3 in.

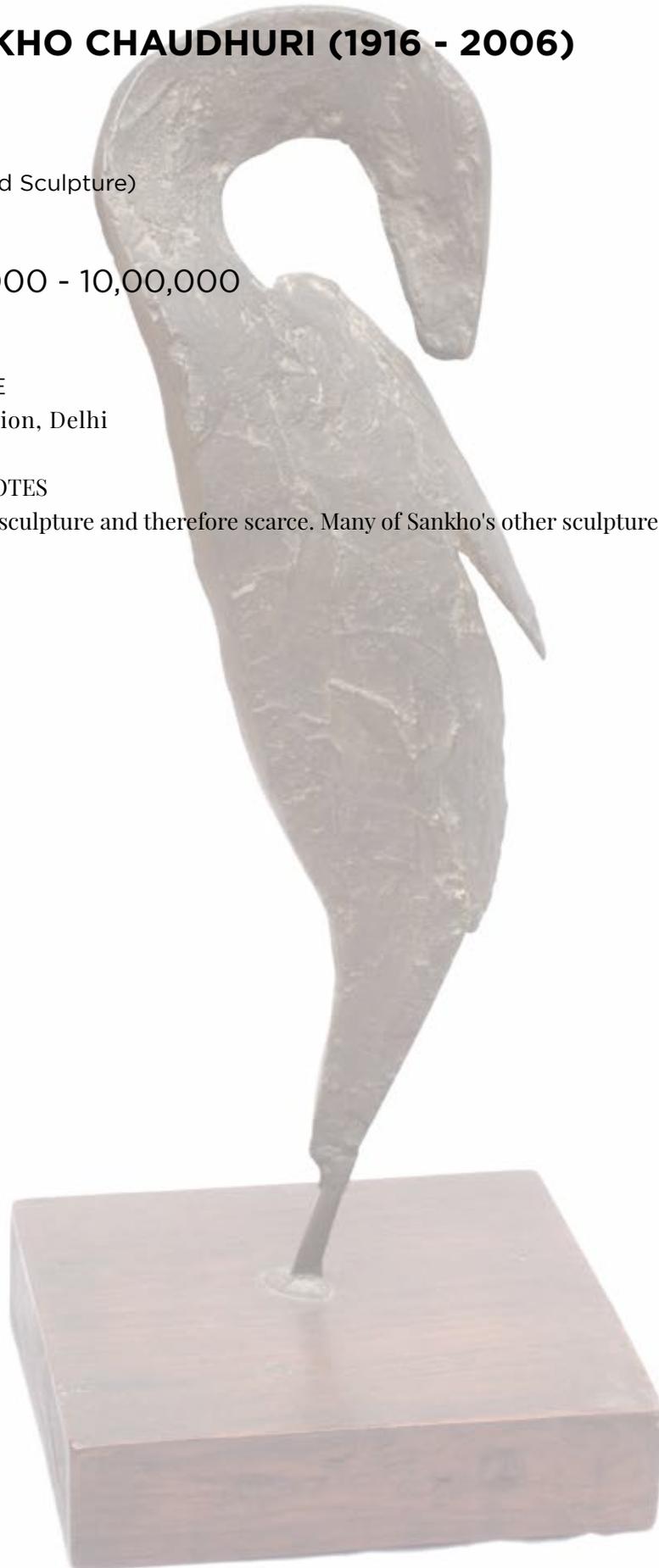
INR 7,00,000 - 10,00,000

PROVENANCE

Private Collection, Delhi

CATALOGUE NOTES

This is a casted sculpture and therefore scarce. Many of Sankho's other sculptures are metal-crafted.





## 27. PRODOSH DASGUPTA ( 1912-1991 )

*Egg Bride*

Signed and dated 1972

Bronze

15 x 14.5 x 9 in.

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

### PROVENANCE

Direct purchased from the artist in the 1990's

Thence by descent

Private Collection, Delhi





## 28. BHABESH CHANDRA SANYAL (1901 - 2003)

*Untitled*

Signed and dated 1941 lower right

Oil on canvas

56 x 36 in.

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

PROVENANCE

Dhoomimal Gallery

Private Collection, Delhi



Amrita painted women best, including herself.  
She portrays herself voluptuously, pensively ,  
happily, or as a Gauguin-esque nude.<sup>1</sup>

<sup>1</sup> - Richard Bartholomew, The Art Critic



NATIONAL ART TREASURE - NON EXPORTABLE

## 29. AMRITA SHER-GIL (1913 - 1941)

*Untitled (Nude)*

Charcoal on paper

Circa 1930

22 x 17.5 in.

INR 40,00,000 - 50,00,000

### PROVENANCE

Originally from the artist's family

Private Mumbai Collection

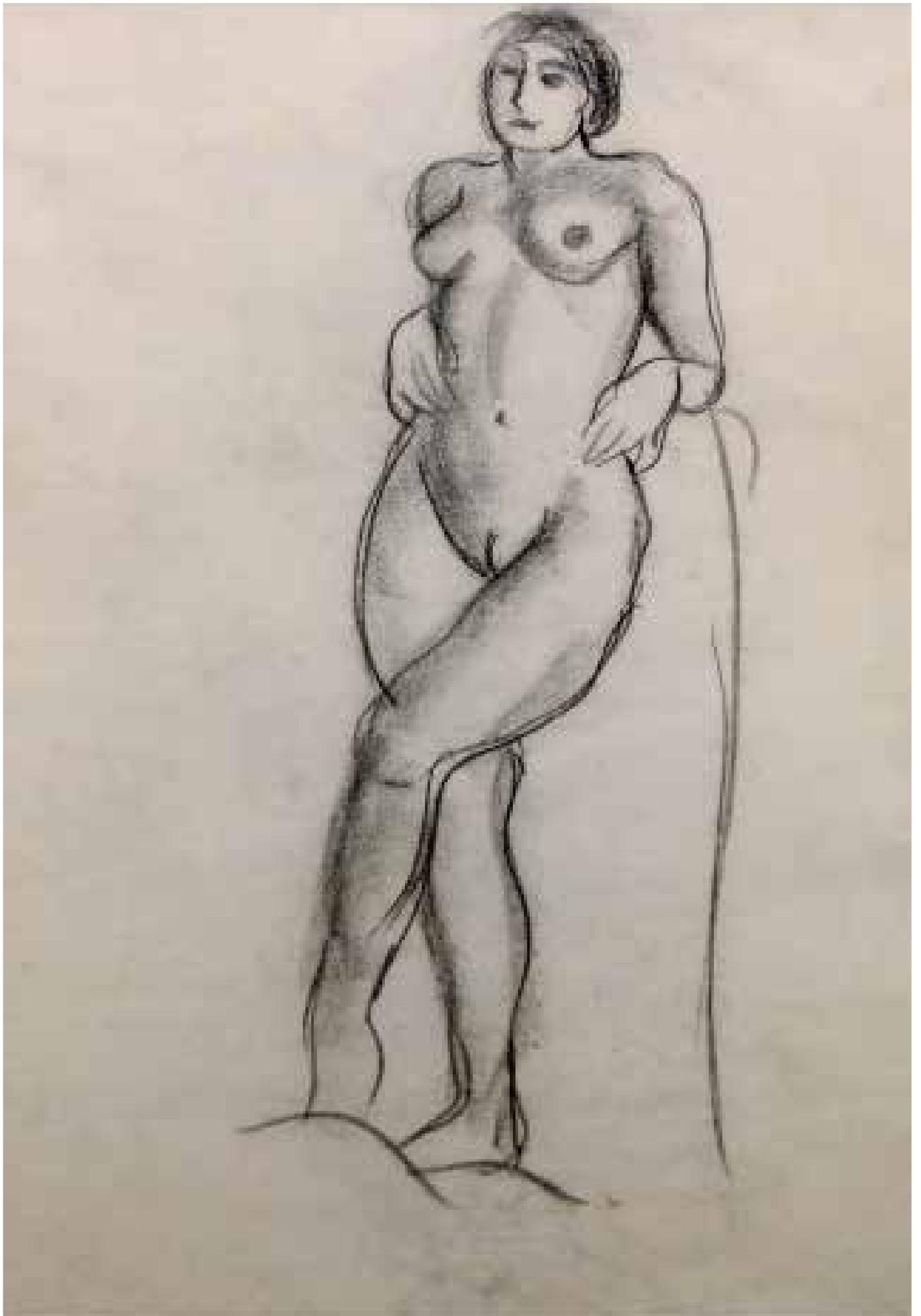
Certified by the artist's family



### COMPARABLES

Lot 18, April 2017 Pundole's, 12.6 x 9.3 in Pen/Ink on paper, Circa 1930, INR 48,00,000 Hammer

Lot 37, Feb 2017 Saffronart, 12.2 x 8.9 in Pencil on paper, Circa 1930, USD 54,550



## 30. KRISHEN KHANNA (b.1925)

*Untitled (Abstract Landscape)*

Signed Verso

Oil on canvas

Circa 1970

30 x 30 in.

INR 15,00,000 - 18,00.000

PROVENANCE

Private Collection, Delhi

CATALOGUE NOTES

Partial Dhoomimal Gallery label on reverse - "KKHANNA, Composition"

Compare to Lot #73, DAG Modern Auction, 24 April 2017. Winning Bid INR 30,00,000



### **31. G.R.SANTOSH (1929 - 1997)**

#### *Shattering Thought*

Signed and dated 1962 (Verso)

Oil on canvas

44 x 34 in.

INR 7,00,000 - 10,00,000

#### PROVENANCE

Private Collection, Delhi

#### COMPARABLE

Lot 35, June 2015 Sotheby's, Title - "Freezed Laughter", 31.77 x 20 in. , USD 22,7603



## 32. AKBAR PADAMSEE (b. 1928)

### *Head*

Signed "AP 85"  
Bronze  
Edition 3 of 5  
11 x 7 x 10 in.

INR 14,00,000 - 20,00,000

#### PROVENANCE

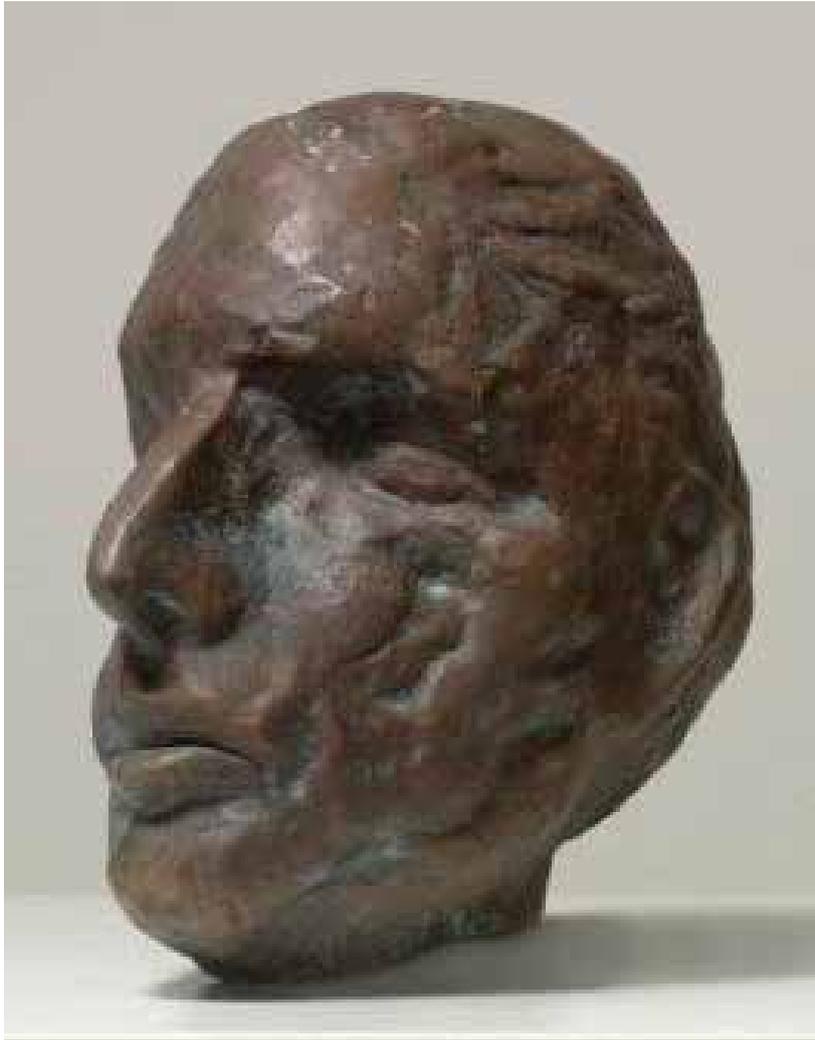
Private Collection, Delhi

#### COMPARABLES

Summer Online Auction, 6-7 June 2017, Saffronart - Lot 13. Winning Bid (Incl. Buyers Premium) -  
INR 29,28,384

#### INSET IMAGE

Signature and Edition



### **33. AKBAR PADAMSEE (b. 1928)**

*Nude*

Signed and dated 2001

Oil on canvas

42 x 28 in.

INR 20,00,000 - 30,00,000

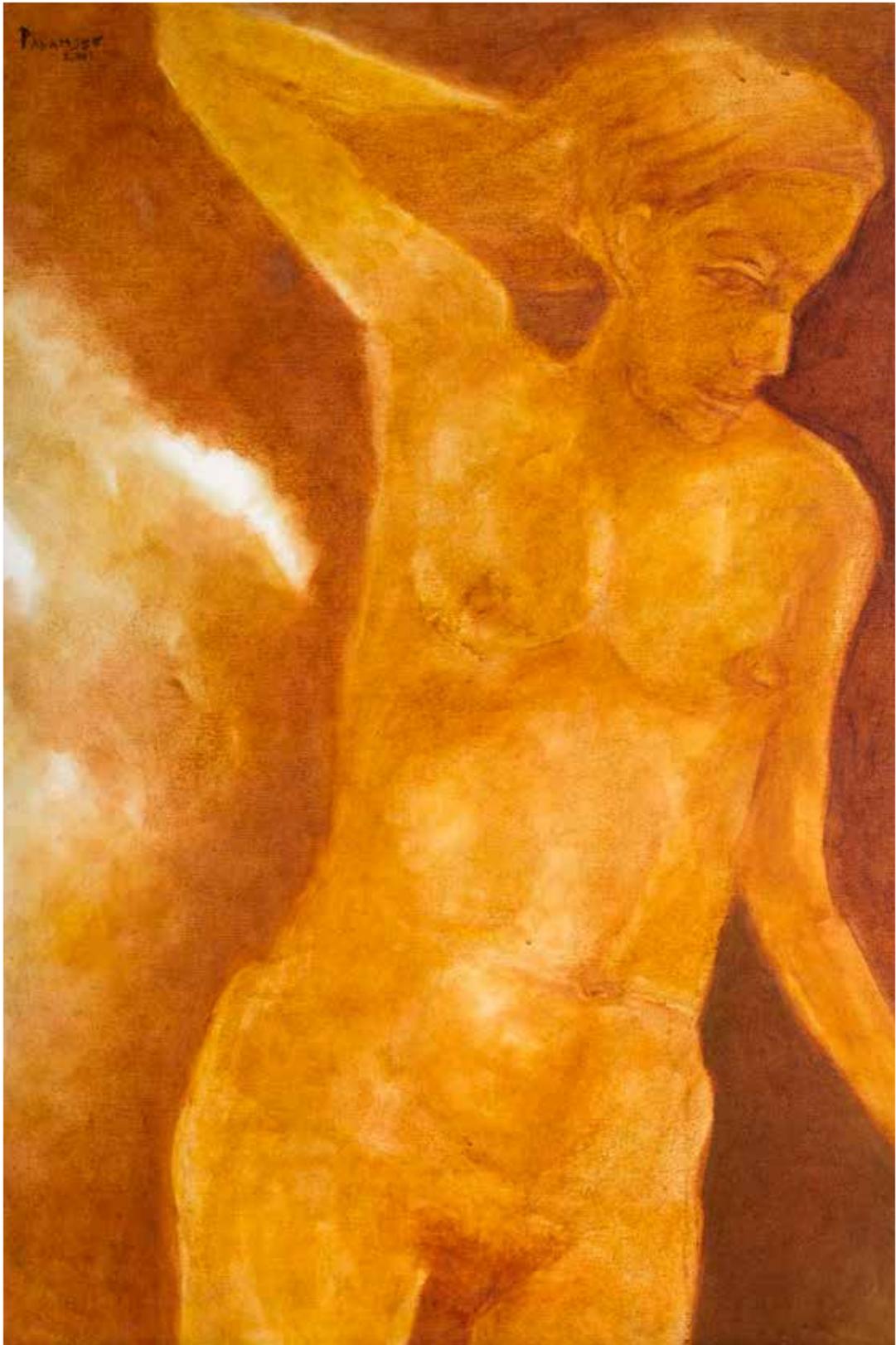
#### PROVENANCE

Galerie 88, Kolkata

Astaguru, Modern & Contemporary Art. September 2011

#### CATALOGUE NOTES

Refer : A schema and an incandescence, Akbar Padamsee - work in language, Marg, pg 50 & 21



## 34. SUBODH GUPTA (b. 1964)

*Vilas - II*

Sculpture  
Aluminium, velvet and vaseline  
2000  
16 x 11 x 11 in.

INR 5,00,000 - 10,00,000

PROVENANCE  
Private Collection, Mumbai

EXHIBITED  
Vilas : The Idea of Pleasure, Birla Academy, Mumbai, December 2000, Curated by Gayatri Sinha



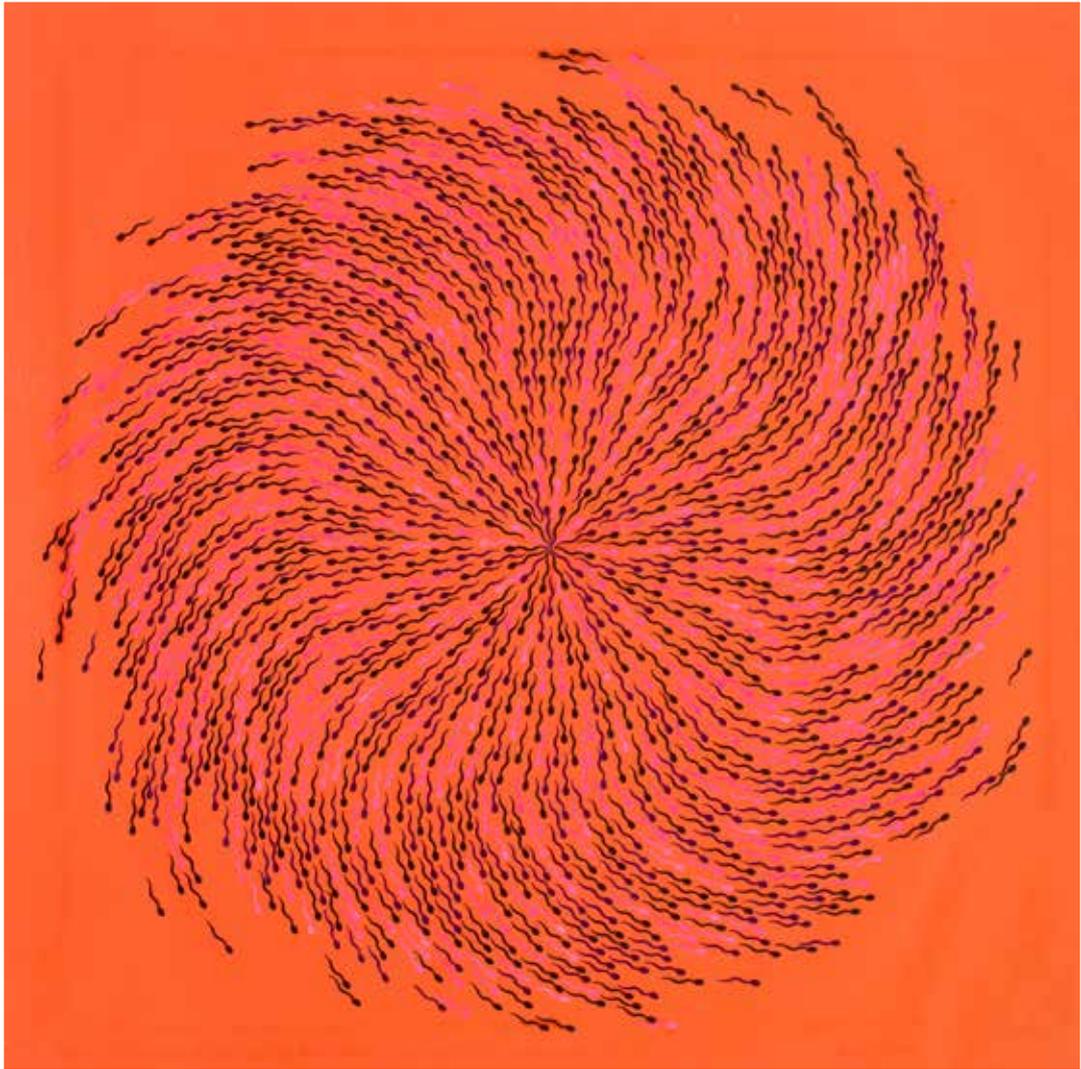
## 35. BHARTI KHER (b. 1969)

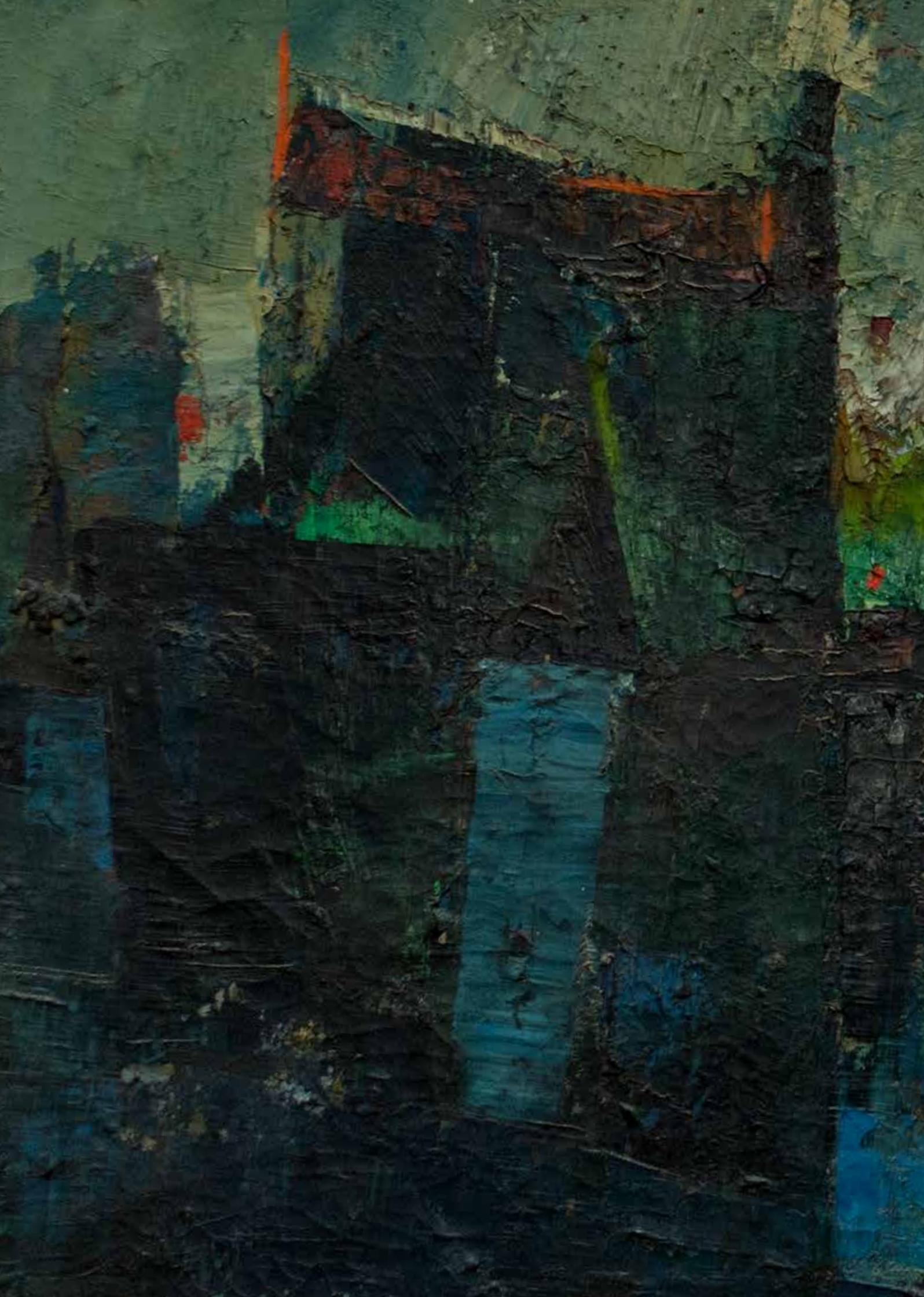
*Untitled*

Bindis on paper  
2005  
23 x 23 in.

INR 15,00,000 - 20,00,000

PROVENANCE  
Private Collection, Mumbai







## 36. BIMAL DASGUPTA (1917 - 1995)

*Landscape*

Signed and dated 1961 top left

Oil on canvas

32 x 40 in.

INR 8,00,000 - 10,00,000

PROVENANCE

Dhoomimal Gallery

Private Collection, Delhi



## 37. SUHAS ROY (1926 - 2016)

### *Landscape*

Signed and dated 1986 lower left  
Reverse painting on glass  
11.5 x 14.5 in

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

#### PROVENANCE

Private Collection, Delhi

#### PUBLISHED

Drops of Silence: Recent works by Suhas Roy (Akar Prakar)

#### CATALOGUE NOTES

The study of nature, straightforward yet poetic, brought Suhas Roy considerable fame at his time. His Kingdom of Nature was astonishingly diverse; trees with trunks, branches and leaves, shrubs, and an occasional flower painted with blue, green, and brown gave these canvases a distinct serenity and testified to his ecstatic feeling for nature... Later he started to paint similar landscapes on acrylic sheets. A thoughtful application of colours, balance and overall harmony added a general calm and repose to his works. (Source: Suhas Roy by Arup K. Datta)



## 38. K. S. KULKARNI (1918 - 1994)

*Untitled*

Oil on canvas

Circa 1960

24 x 12 in

INR 2,00,000 - 5,00,000

PROVENANCE

Private Collection, Delhi

Thence by descent



### **39. THOTA VAIKUNTAM (b. 1942)**

*Untitled*

Signed and dated 2016

Oil on canvas

36 in x 24 in

INR 8,00,000 - 10,00,000

PROVENANCE

Acquired directly from artist

Private Collection, Delhi



## 40. FRANCIS NEWTON SOUZA (1924 - 2002)

*Untitled (Man in Tunic)*

Signed and dated upper right  
Gouache and pencil on paper laid on board  
1954  
21 x 14 in.

INR 20,00,000 - 25,00,000

### PROVENANCE

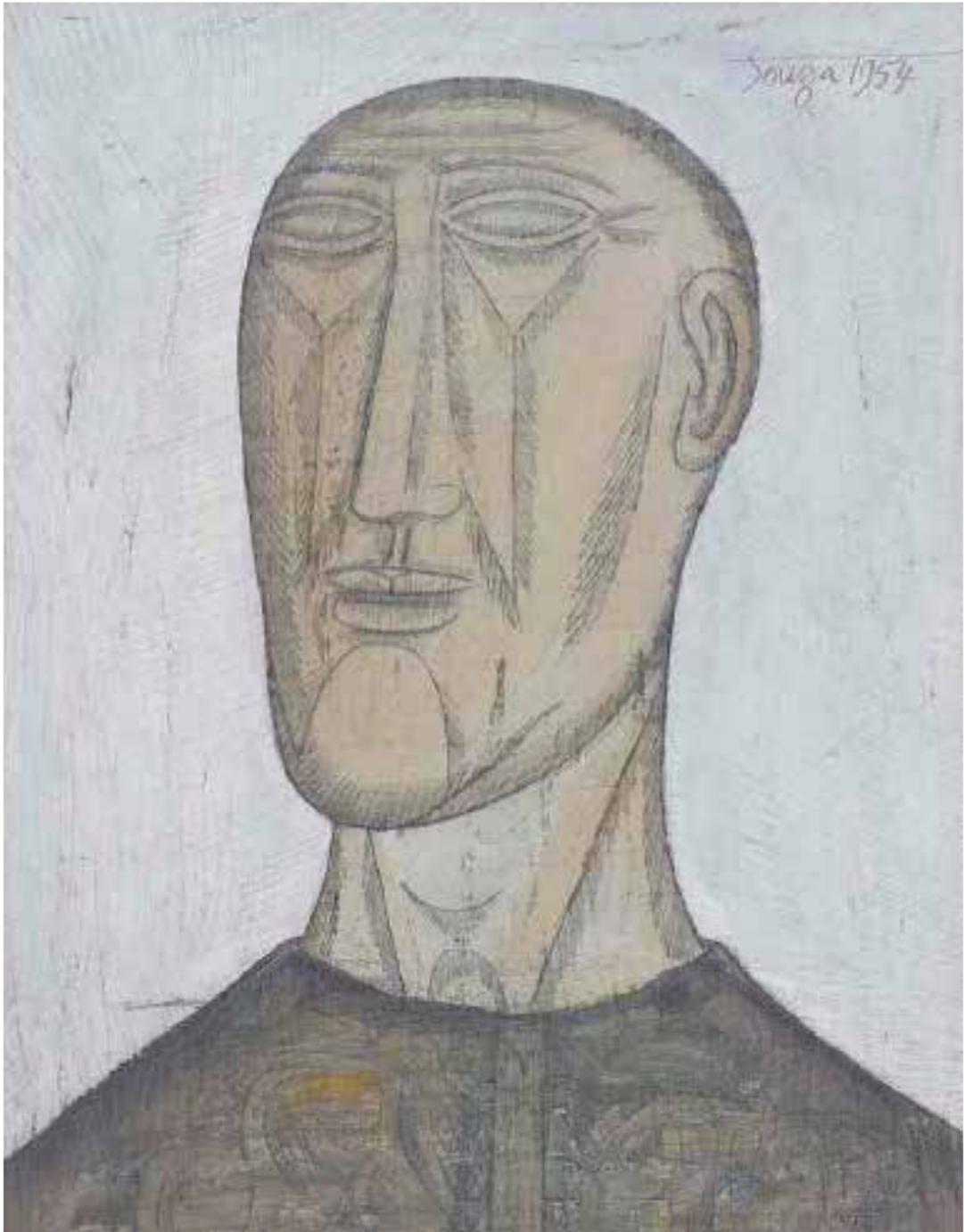
Acquired from Adler Fielding Galleries Johannesburg, 1964  
Thence by descent  
Christies June 2015 - Lot 8  
Private Collection, Delhi

### CATALOGUE NOTES

Souza had a one-man exhibition at Adler Fielding Galleries, Johannesburg in early 1960s. This was organized by Eric Estorick, a famed art collector, dealer, and author from London

### DISCLAIMER

Please note a related party financial interest in this lot





## FRANCIS NEWTON SOUZA

### On His Paintings

*“Most of my paintings are very esoteric in their concept and the technique, and I would say that only artists, other artists, can distinguish the various nuances that I achieve. And the general collector and public are not really aware of it. The eyes must be really wide open to be able to see the extremely complicated way my paintings are constructed, and the application of paint is absolutely straight, I don’t make any alterations, nothing. It is step by step, the whole thing. I begin it and end it without making a single change or any error.”*

(Souza’s transcript, East-West Encounter, Mumbai 1985)

### On His Philosophy

*“You will appreciate that whether I speak in English or any language, I speak a new language; a new sense of meaning to life, to the Universe!*

*My poetry makes clear sense in whatever translation because I do not depend on gimmickry buzz words or idioms – my language depends entirely on the sense (logic) it makes in order to render to life and the universe – which is Nature or Prakriti, same thing – a brand new meaning. The pure sense I make cannot be compared to any of the previous knowledge produced by the human mind. Mine is a new mind – no doubt about it. It, for the first time, proclaims through revelation (Sruti) that Nature (Prakriti) is the Creator of God and the Procreator of Man – that Nature is the Sole Principle and that Principle in Life which measures from infinity to infinity whose structure is in the form of a hierarchy with ugliness at the bottom and Beauty at the top.*

*There is no thinker in the world, past or present, who is clearer than me. It is because there are no contradictions in my thinking. My thought is a product of Nature. There is no egotism in me at all because I am absolutely aware that my ego is completely dissolved in Nature.”*

(Source : Letter To Vinod Bhardwaj, January 87)

## 41. FRANCIS NEWTON SOUZA (1924 - 2002)

*Untitled (Mithuna-Couple / Lovers)*

Signed and dated lower right

Oil on canvas

1984

59¼ x 47⅝ in.

INR 30,00,000 - 50,00,000

### PROVENANCE

Estate of F.N. Souza

Christie's September 2014 Lot 566

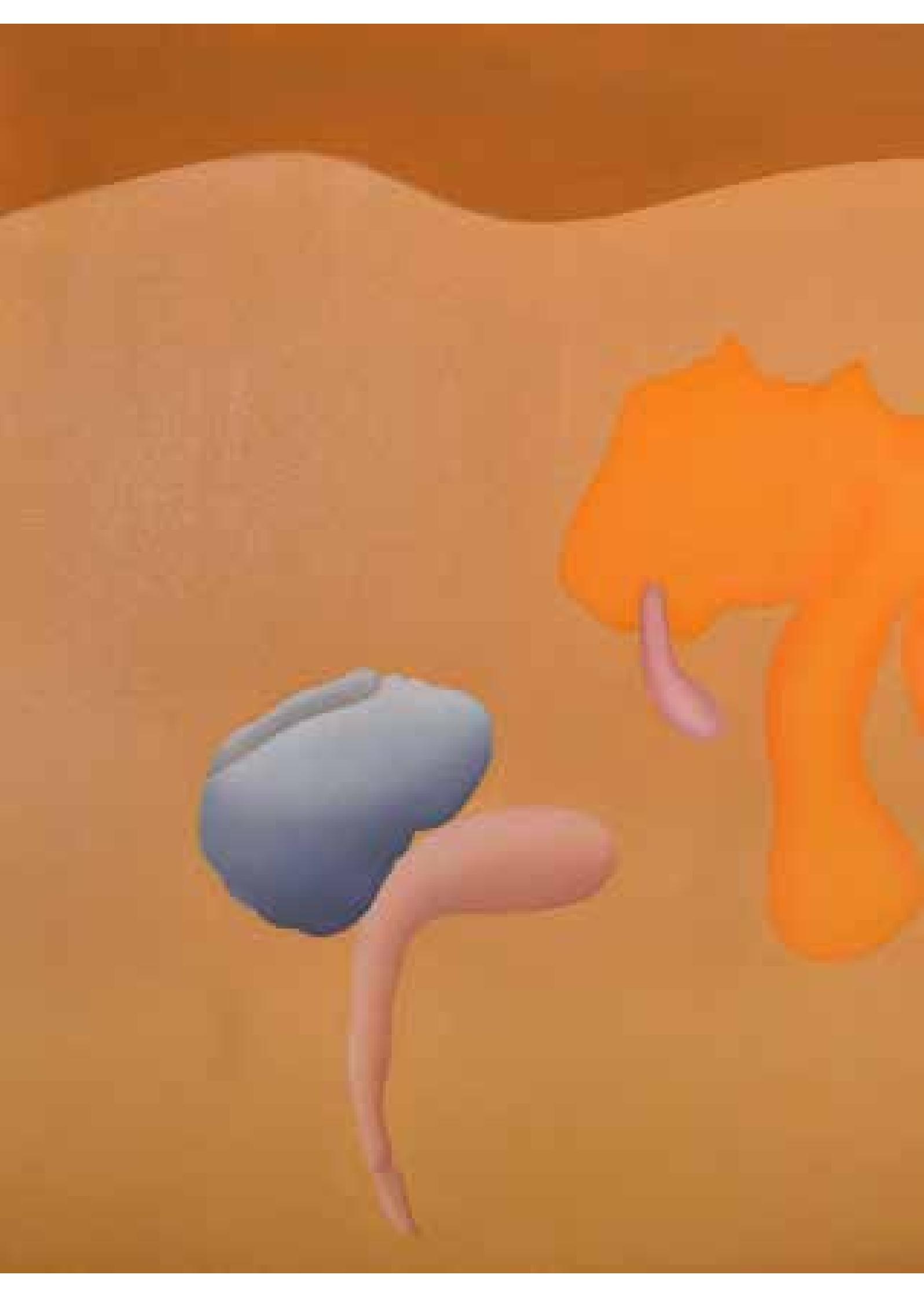
Private Collection, Delhi

### LOT NOTES

The work is inspired by a sculpture from a Temple at Puri, Orissa 12th Century. The image from Philip Rawson's - *Art of Tantra* pg 124 (1973) was first traced on a transparency and then projected to create this work.









## 42. MANJIT BAWA (1941 - 2008)

*Untitled (Man Dreaming & Animal)*

Signed in English, Punjabi & Urdu verso

Oil on canvas

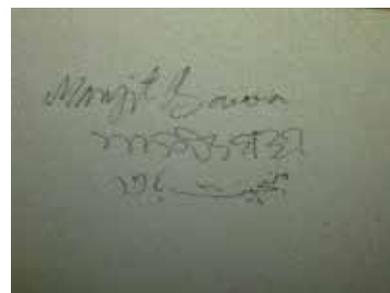
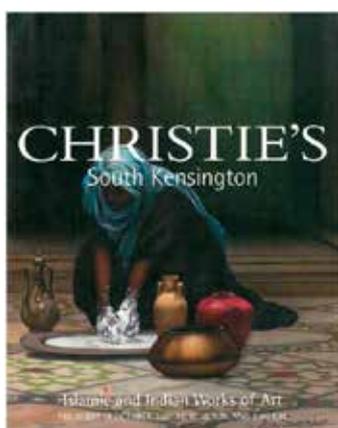
35 x 53 in

INR 80,00,000 - 100,00,000

### PROVENANCE

Christie's, South Kensington, London 18 September 2001, Lot 375

Palette Art Gallery, New Delhi



### COMPARABLE

Lot 463, September 2017 Christie's, *Untitled (Cow)*, 41  $\frac{3}{4}$  x 41  $\frac{7}{8}$  in Oil on canvas, USD 237,500



## TERMS & CONDITIONS

### **10% Buyers Premium**

**All applicable duties and taxes (GST), and shipping and handling charges shall be borne by the winning bidder.**

**GST applicable on the Buyers Premium shall be payable by the winning bidder.**

Please visit the Prinseps website ([www.prinseps.com/terms-and-conditions](http://www.prinseps.com/terms-and-conditions)) for further details on the terms and conditions of this auction.



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To enter absentee/proxy bids, please sign the completed form and email it to [bids@prinseps.com](mailto:bids@prinseps.com)

"I request Prinseps without legal obligation on its part, to bid on the Lots listed below, up to the maximum specific price I have specified. I agree that my bid will be treated as an offer and is subject to the terms and conditions listed on [www.prinseps.com](http://www.prinseps.com). I understand that Prinseps is accepting written bids for the convenience of clients and I will not hold them liable for failure to record my bid. I understand that a Maximum bid once recorded may not be cancelled". Bidders are requested to provide all invoicing details to Prinseps prior to sale as no invoices will be changed after the sale and the bidder will be invoiced as registered with Prinseps.

### 10% Buyers Premium

LOT No.	Artist/Description	Maximum Bid Amount (INR)

Name: \_\_\_\_\_

Email: \_\_\_\_\_

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City: \_\_\_\_\_

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Telephone: \_\_\_\_\_

Signature: \_\_\_\_\_



## DIRECTOR'S NOTE

**Research and Passion for Collecting** are the two driving forces that summarize the motive behind Prinseps.

My family hails from a town neighbouring Santiniketan. I have grown up surrounded by arts and crafts from that region and essentially eat, sleep, and breathe art. **I well understand the importance and sentiments behind "curios", however small they may be, many of which come from the breakup of old estates.** This is partly the reason why I have been entrusted with art works from the Rathindranath Tagore estate in the inaugural auction. **Here I must point out the rarity of these works in the public domain.**

As a student in Berkeley, I remember being totally enamoured with a presentation by the video artist Bill Viola. My college library card in Chicago probably showed more books related to art rather than mathematics or finance.

I have spent most of my career in finance dealing with investment management and hedge funds. A part of the training that comes with working with funds involves **rigorous due diligence**, to an extent not understood by many. In hedge funds, for example, it is common for brokers to suggest trades or trade ideas. Possibly one in twenty or even less gets implemented. This is a due diligence process that includes in-depth research, and a complete immersion into the subject, helping to find the best trade ideas. The responsibility is immense.

A similar due diligence (what my friends in the art world refer to as excessive) is needed in the Art market. I have actually been called a detective agency by a reputed restorer! However, for me, this is just the usual process and carried out with a rigor that most people are not familiar with, and that certainly takes them by surprise.

**A transparent art market has essentially existed in India since the early 2000s.** Thinking about this, one realizes that the organized market for art and collectibles in India is still very nascent and has a long way to go. The limited number of collectors and an even further limited number of private museums have kept valuations quite low in comparison to the size of the country's growing economy.

Furthermore, most major sales are restricted to a handful of artists. This is a very peculiar problem in India, created by lack of research, an inclination to follow trends, and only a handful of passionate collectors who are part of the trade. The western world has a top 100 index whereas in India, we remain fixated on two or three artists. The point here is simply this – the market's focus is limited and there is ample scope for research, curation, and further discovery.

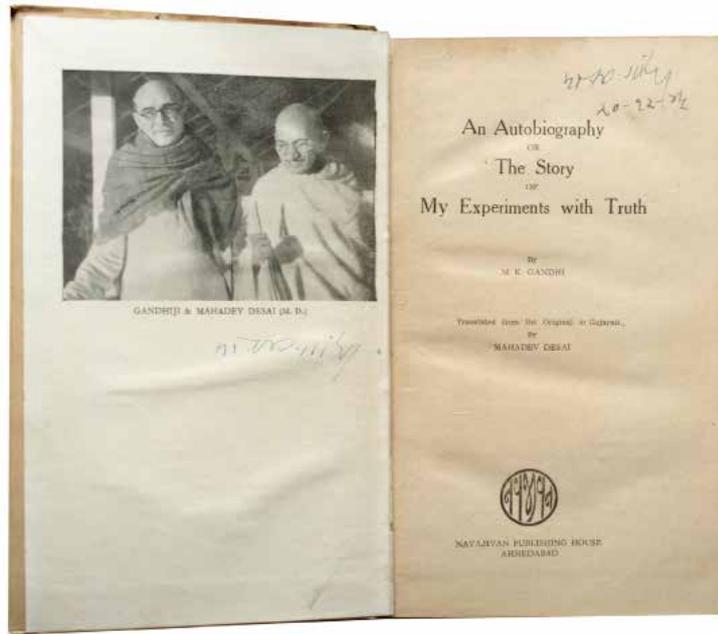
**Why another auction house?** Every auction house has their niche – artists they are familiar with or collectors of a particular artist from whom they can source quality art works. By definition a niche is always limited and this brings forth opportunities for those with a different niche. A country like China has over a thousand auction houses, among which probably twenty, at least, are of international repute. But in India that number can be easily counted on one finger alone.

In this scenario, I do believe Prinseps is well positioned.

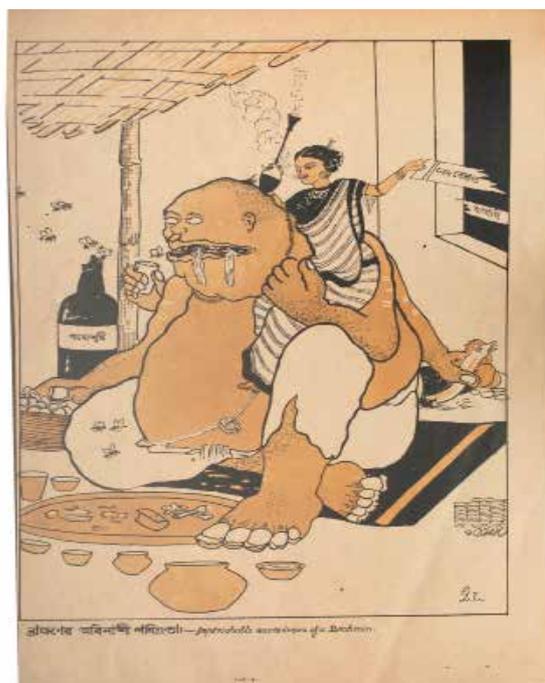
**Indrajit Chatterjee**

AUCTION OF RARE BOOKS OCTOBER 1 - 2, 2017

My Experiments With Truth - M.K.GANDHI, SIGNATURED, Lot # 2



Realm of The Absurd, GAGANENDRANATH TAGORE, Lot #16



**PRINSEPS SPRING AUCTION  
FEB/MARCH 2018**

## ONLINE BIDDING

To bid one must first **REGISTER** in the system using their name, valid email address, and mobile number. A password creation link will be sent to the email address given. The team at Prinseps will further verify your login credentials and then give you exclusive bidding access. In case of any delays in this process - please do contact us at **info@prinseps.com**, **022-65905225**, **9810213922**, or using the Questions pop-up on the bottom corner of the Prinseps home page.

The auction is currently open for proxy bids. Please **LOGIN** to place your proxy bids Online or bid using the proxy bid form (which you can scan and submit via email). Other bidders will NOT be able to see your proxy bids. Please note that bids have price-time priority i.e. in case of two identical bids - the one placed earlier gets priority. The purpose of the proxy bids is to give you a time priority over bids placed later in the system.

Live Online auction/bidding commences on the **12th of October at 10 am** India Standard Time (IST).

Please **LOGIN** to participate in the Online auction. Bidding is a simple two step process - Select the amount first. Then click on the bid button to place your bid. **Please note that clicking the bid button is final and places a bid in the system.**

Auction closes on the **13th of October** as per the following schedule

Lot Numbers	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1 - 9	7.15 PM	9.45 AM	6.45 AM	2.45 PM	10.45 PM	9.45 PM
10 - 21	7.30 PM	10.00 AM	7.00 AM	3.00 PM	11.00 PM	10.00 PM
22 - 31	7.45 PM	10.15 AM	7.15 AM	3.15 PM	11.15 PM	10.15 PM
32 - 42	8.00 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM

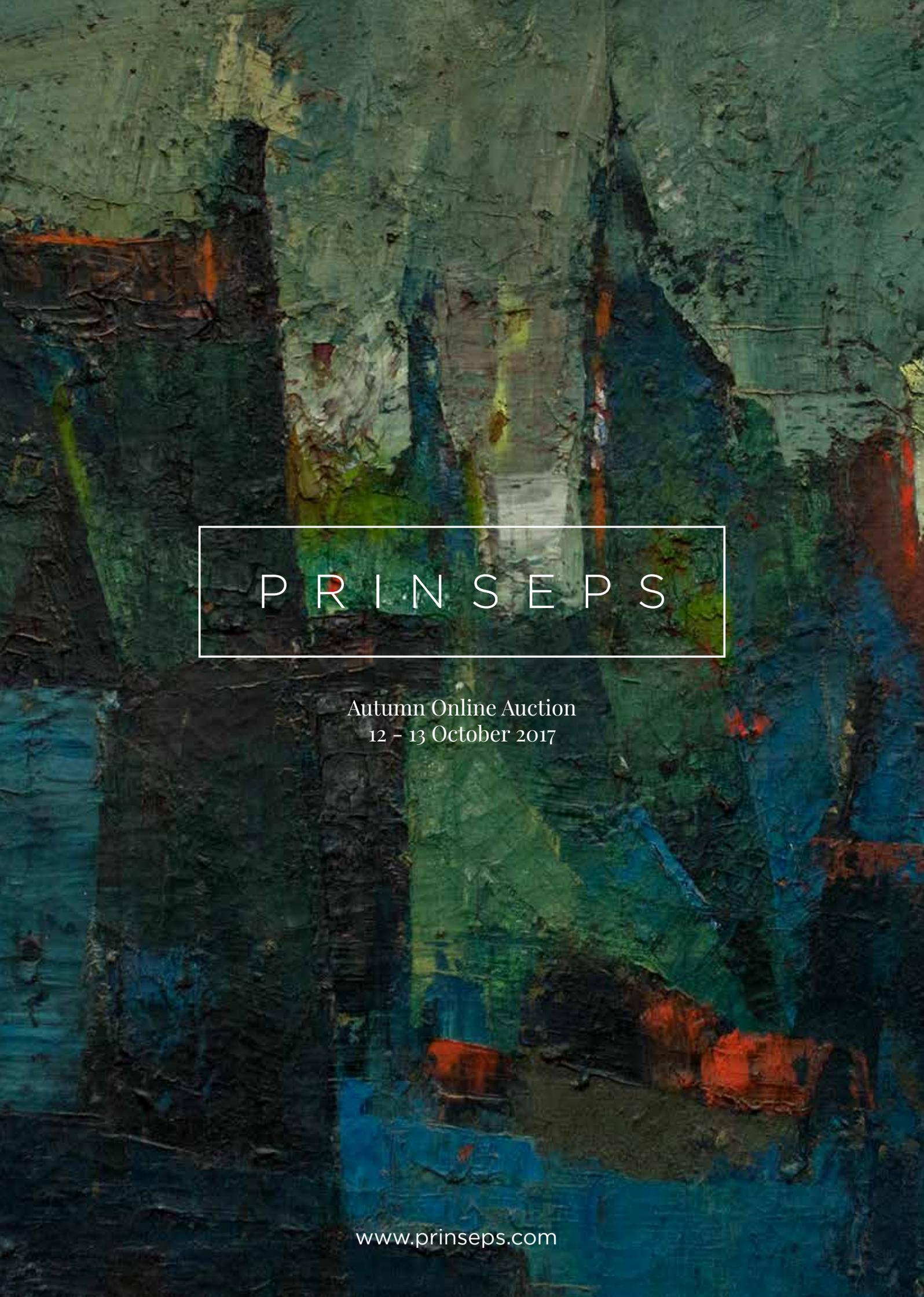
However, placing a bid within 2 minutes of closing time extends the closing for the particular lot by a further 2 minutes. Bidding on any lot will only end if there is no bid recorded for a period of 2 minutes.

Please contact us if for some reason you are not able to bid or for any clarification.



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Autumn Online Auction  
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