

GITANJALI: SIGNED BOOK BY RABINDRANATH TAGORE

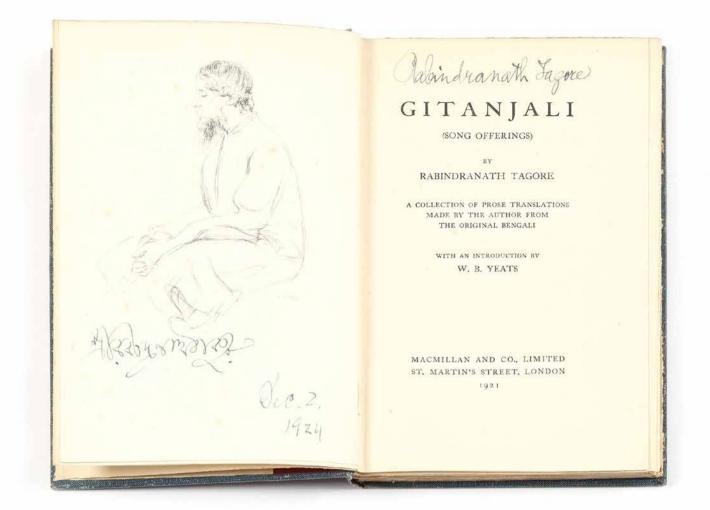
Rabindra Nath Tagore: Gitanjali, Signed in Bengali and English by Tagore (accompanied with a letter of presentation of this book from his secretary L. K. Elmhirst, to Lady Alston) published by Macmillan and company, London, 1921, frontispiece, 101 pages, Signed in Bengali and dated "Dec 2, 1924" in English on the frontispiece also in English on the title page. Size 7.7 x 5 inches, original blue cloth binding.

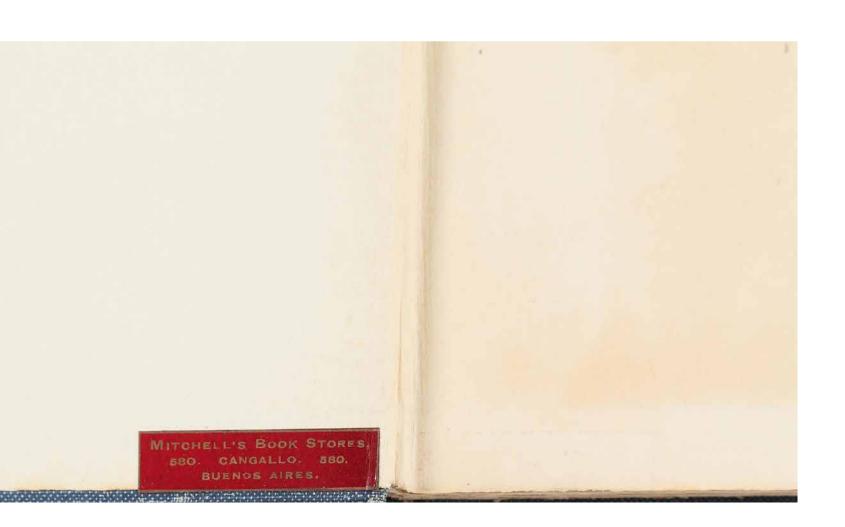
Tagore won Nobel price for Gitanjali in 1913.

(The book has a bookseller's label in Argentina, Mitchells Bookstore, Buones Aires. And an interesting fact is when this book was presented to Lady Alston, Tagore himself was in Bueonos Aires, so it is believed beyond doubt to be purchased in Buenos Aires by Tagore and sent toLady Alston).

Rabindra Nath Tagore, Gitanjali, signed in Bengali and English with a letter from his secretary.

Rs 1,50,000-Rs 2,00,000 \$2,310-\$3,080





rail.

Dr. Jagare is faith, fit but hisble to attacks of twiedness. He sends his kind regards to Sir Bailby to chis Alsten, and to yourself.

Jours suice rely,

2. N. Chuhard.

7.5 Later. We sail for Evrope on Tan 3. 1925, - 1 think "for coolair".

Dec. 3.19x4. San Joidro.

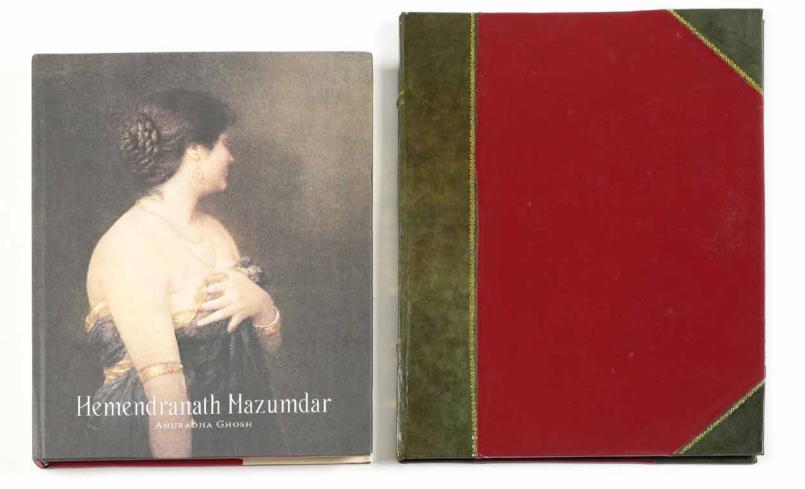
Dear Lady Alsten,

Dr. Tagere asked me
to send you this signed
coty of his "filanjali",
as a present from him.

Our plans are still

necertain they change
with hoctic frequence
so that I hardly dare
express my own opinion
about them.

We see the Doctor today
y try y get official leave
to cross the studes by



SIGNED BOOK BY HEMENDRANATH MAJUMDAR

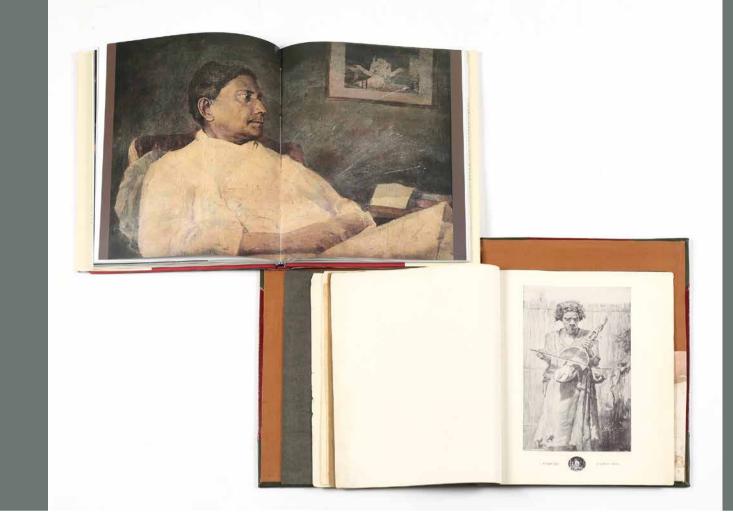
Art of Mr H Majumdar, edited by C. P. Ray and published the Indian Academy of Art, Calcutta, c.1927. Signed and inscribed 17/2/1927 copy by Hemen Majumdar presented to the editor of Navchetan for the favor of kind review, original decorated card covers enclosed in a full leather folder, 11.5 x 9 inches, 11 plates a few coloured one mounted.

+

Hemendra Nath Majumdar by Anuradha Ghosh, Rajya Charukala Parishad, Calcutta, 2016, many coloured plates, 161 pages, hardcover with dust jacket 12x 9 inches.

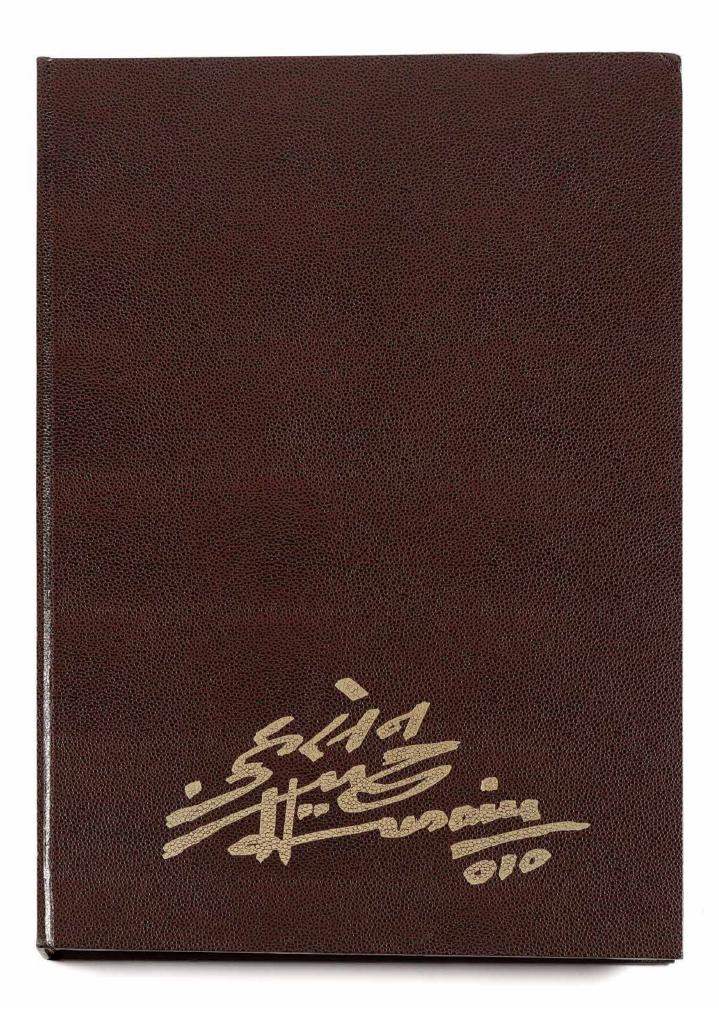
Rs 55,000-Rs 65,000 \$850-\$1,000











HUSAIN KI KAHANI APNI ZUBANI: SIGNED AND LIMITED EDITION COPY

HUSAIN KI KAHANI APNI ZUBANI, a folio sized leather bound book originally hand written by Husain IN URDU was published in 2010 by Archer Art gallery, Ahmadabad and printed in highest standards of lithography, uncut printed on special deluxe handmadepaper. All drawings in the book have been engraved in lithography, similar to the limited editions of great artists published in the finest styles of printing in the west.

SIGNED and limited edition of 250 copies of which this is number 145.

The book was published to celebrate Husain's 95th birthday and was only meant for his family and friends.

184 page book containing 88 drawings with deckled edged paper and decorated original boards.

Size 20 x 13.5 x 2 in.

THE barefoot artist, M.F. Husain, wrote his autobiography in Urdu. Titled M.F. Husain ki Kahani Apni Zubani, it is said to be inspired by Ghalib's couplets:

By quoting the second couplet, Husain seems to allude to his passion for walking barefoot. His works show him to be inspired by the past, and he ever so easily walked from the present into the past, from where he embarked on a journey to pre-historic ages. The harsh realities of the present were not lost to him.

Despite the fame he gained as an artist, and the transformation into M.F. Husain from Maqbool Fida Husain, he did not allow the young Maqbool to disappear. As described in the autobiography, the boy Maqbool goes on reminding him of the early years spent in poverty.

M. F. Husain ki Kahani delves deep into Husain's imagination; there are instances where he talks about Imam Hussain's horse Duldul as well as Buraq which carried the Holy Prophet (peace be upon him) to the skies. There are references to themythological horse of Ramchandrji Ashomidh. In these reminiscences the young Maqbool interrupts the narrative to remind Husain not to forget Achhan Mian, the horseshoe maker, and Kalloo Mian, the tonga walla who helped develop his fascination for horses.

Husain's mother died when he was just a year and a half and his grandfather, Abdul, filled that role. At the time of his death, Abdul handed Husain a 10 rupee note which played a significant part in his life.

Husain never forgot the first sale he made. At a street corner in Indore, a stranger appeared from nowhere and paid him 10 rupees for the painting he was working on. This was how he started off as a painter. The money reminded him of the 10 rupee note given to him by hisdying grandfather.

Husain also narrates his dramatic meeting with Madhuri Dixit at an award function in 1994. Though a stranger to her status as an award-winning actress, he became deeply entranced by her persona.

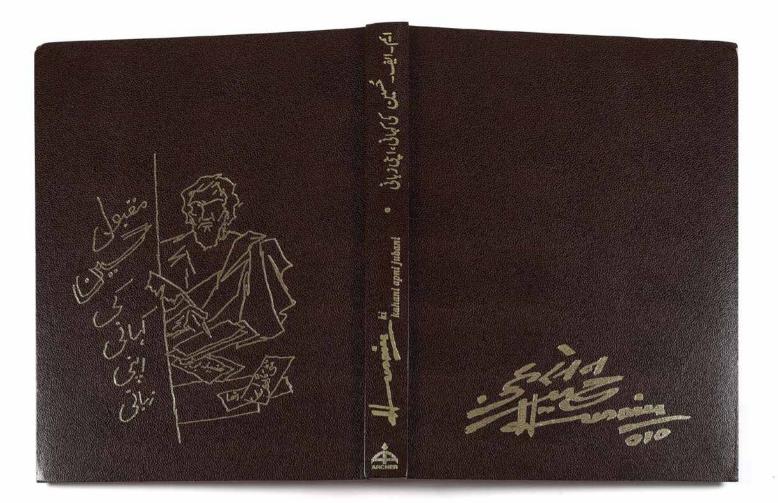
The autobiography summarises how a boy born in Pandharpur went to Indore and grew up to become Maqbool, the painter. Bombay conferred on him the title of M.F. Husain, the artist, while in Delhi he was awarded the Padma Bhushan.

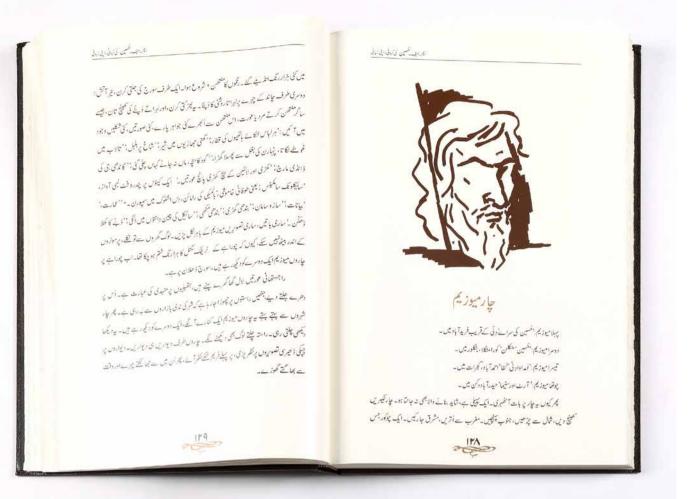
During his wanderings from city to city and country to country, Husain met a host of people. Whenever he was asked about them, his reply was, "If I try to enumerate them, it will give the impression of name dropping. I can only say:

Husain's prose style is praiseworthy. The bestexample of this distinct style is when Husain writes:

"The age of M.F. Husain has not yet come to an end. In fact, he is in the midst of three periods, the period of love and beauty, the period of art and film, the period of worldly worries, gham-i-rozgar....Husain is awake with colours on his canvas and his devotion to the apsaras of Bollywood. He has already touched the feet of deities sitting in Ajanta and Ellora. He has been wondering all these years in the bazaars of beauty. But he is not a merchant of beauty. He is there as a distributor of beauty. But don't forget the Maqbool of yesteryears, who kept standing in the line for two hours to purchase a two anna cinema ticket. This is not a film script. This is a scene from real life, the life story of Magbool not known to the people. They only know 'M.F. Husain' as he now is." - Article from "M.F. Husain: The Life Story", Dawn, June 18, 2011.

Rs 2,00,000-Rs 2,50,000 \$3,080-\$3,850







الصابيد يحتمل في لما الما الما الما

لا ہور کی صبا

وہ ہوا جو مشرق ہے جانی

طلسم يكال كالحلال

منتح بنارس كي بنديا

هب مالود کا کاجل

آبت آبت

سوله تخلصار کے ممل ری ہے

کٹیا کماری کی کمجارن

راوق گتارے کی پنیارن

شدز ميشدز برءا طعاؤ لوح وقلم

اور بچھا دو کا غذگی میاور زمین ہے

ميلول اوراق يلنة كاوتت كبال

ما فڈو کی روپ متی

سليم كى اناركلي

ايك بحازتاش

التنك وجمن كالهرول مين لبدياتي

جۇرى 2241 مكادك

ایم ایف کی ش بین گاڑی اصل میں پہلی پارداشدہ کے گھر جا کر کھڑی ہوئی تو اس کھڑی کی گئی ۔ ایک ایف کی کا کھڑی دوگا ہے۔ گھر اس کھڑی کی کا کھڑی ۔ وہاں ہے بل بین بھی بل جنس پان کے بعد اس ہے بل بین بھی بل جنس کا اس کے بعد اس میں بال باب داشدہ کے ساتھ اور چیچے بھی خالہ اشال ہے شہر اسن آری کرئی ۔ دولا کیوں کے بعد ایک لڑی ، مال کا دوکا دن کیستی کیا ہے۔ اور دورات بھر بیتی رہا۔ وہراون رداشدہ اورات کیا بیتی دیا ہے۔ گڑی گائی کے سین گھریں جانو بھی جانو کی جانو کی قلم میں کھڑی کی گھر کھ میں ایک کی قلم کھڑی ہے۔ باتھوں کی بھی کہ کی کھڑی کی گھر کھ کے بیتی کہ کہ بال میں انجابی کو باقدہ وہر پیٹھنے کی شرط بھی ۔ ویسے باقدی بھی بھی کہ کھڑی ہی دیوں بیسا سالمدائدان ندوارک ہوتا ہے۔ بھی دیوں بیسا سالمدائدان ندوارک ہوتا ہے۔ بھی دول بیسا سالمدائدان ندوارک ہوتا ہے۔ بھی دیوں بیسا سالمدائدان ندوارک ہوتا ہے۔ بھی دیوں بیسا سالمدائدان ندوارک ہوتا ہے۔ بھی دول بیسا سالمدائدان ندوارک ہوتا ہے۔

In Conversation With Husain Paintings

راشدوسة بلى كى اس آناب كماوراق كو يلته يه آپ كو مقول كيانى اعائى اوردگامائى و سكا-ايكى آناب آرت كى زيان مى چىلى ب-راشده كى دونيارد درى چى انجراكا آرامنگ بك فرداكن ب-

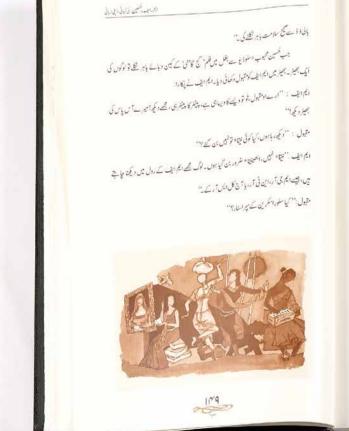
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المرايف يحتين فأكفأ وفياراني

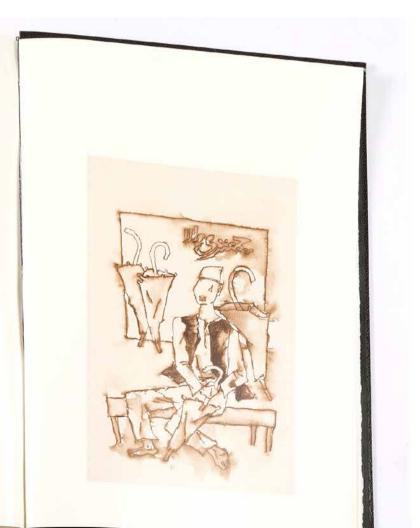
یکها قدارسات منی سدی پانوی میں اوروں جوان کی ستداخیاتوں میں مجبوب اسٹوڈیو میں اٹھ الیک گام کا معبورت شائد و سے کھڑی میں مادوری واقعت دایک بحادثی عورت کے کاروپ میں ا پریم چندگی فرملا میگوری انعسار بھا معنوکی سندھور کالی واس کی شکشتیاد وال منٹری کی نامیطا محیقیا استارا کی فور کی باور استید میں مصدی کی موزیکا۔

بس اس کا کاهن اللم بن کی دودمی بال و اسکفراسنوایی سب تجب میں۔ قطم عزود کے پیسب سے پہلے بیش چریا کا فون آیا اور کہا البیرطان ، جود جرمائی۔ برحائی علم بنائے کامین مثل کہ











قراد ویکھیے تسمین صاحب کو، دو تھری جگھ کان پر دکھ کر تھرے فلل پڑے اور بنا انتظار کے کر کوئی ان ے خطانصوا تا، چہن طراد تی دامال کرنے پیٹے گئے اور ایک طفاف نیٹرلکھ ڈالی کہ داوا تکر ٹسمین کی نیٹر ہے کہ جمیں لمے چرے لیے بھی بھو لیٹرنیں ویٹی کہ دوا کیا معماری فیمیں، ٹی کہ بہت پڑے مصور ہیں۔ اُن کی تصویر کئی اُن کی نیٹر جس بھی مایاں ہے۔ دو ایک طرح کی انتیجٹ (imagist) کینی تشال دار نیز کھتے ہیں۔ چند مثالیں، چکنے ، کیے چکتے رنگ میں اس نیٹر شن، جسے تعمق اور ابہام ہے ڈور کا بھی علاقہ ٹیمی۔ اپنی والد دکا ڈیر کرکے ہوئے ، وہمیں ماں کے آثار کی نائیا ہے۔ اور اور انسانی روپ میں مواد کر مداریا ہیں:

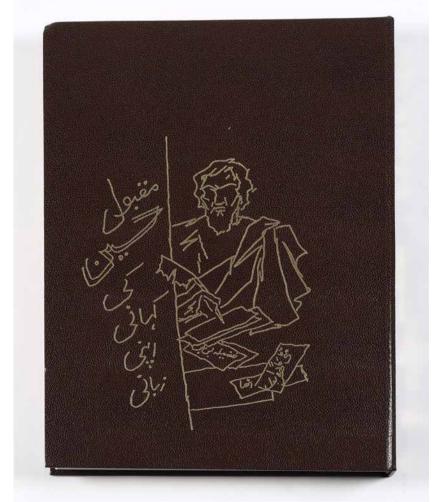
کلایة ، ۱۹۸۰، و مبر کا مهیونا، چورگی روز پر عالی شان نانا مینفر ایم ایف تحسین کی فرائش کی شروعات رنگ برگی ساز حیون میں کئی برکالی خواقین، بهاری وگانت رونایاتی تعواک کی ایک شند جمیر س

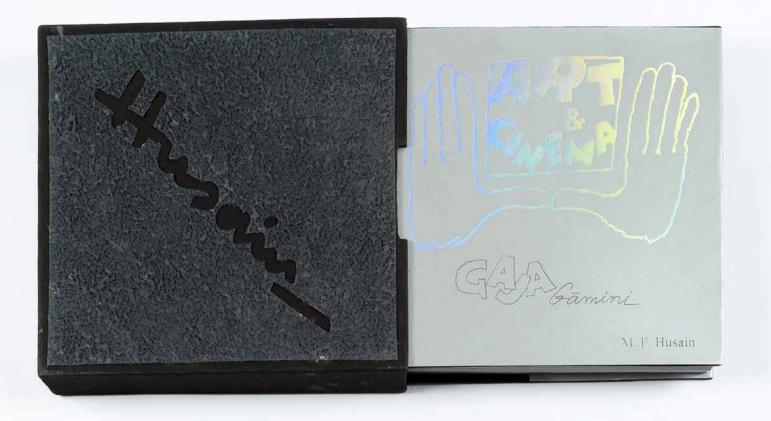
تمام پیشنگزش بار بارصرف ایک سفید سازهی میاه دیک گراؤند پر دکھائی دی بی ان سازهیوں کی سلولوں میں چچپہ دیکے اور اور اور چوٹ چوٹے تیم منٹی ل کی جملک۔ سفید سازهی میں کوئی انسانی جم میں کسی بال کا چیرہ نیس سازهی کے بارڈ دیر نظیر رنگ کی وو دھاریاں۔ یوڈیا کی ایک مشہور ویک مشرد مدر کریا۔ جن کی بچان چیر فیس آن کی بے بناہ عمیت ہے، آن منٹی سے کے لیک مشہور ویک مشرد مدر کریا۔ جن کی بچان چیر فیس آن کی بے بناہ عمیت ہے، آن منٹی س

جن کی سازمی کی فیلی و حداری انسان کے زخم رؤ کرنے کے لیے تارواموں مرمیے۔

باپ کی دومری شادی بخشین براتیاں میں شائل در فراع پبلاستر: در فراع گازی می اندور سے چل گرروام پیچنے گی۔ بلیت قارم پر گر باگرم آلو پوری کھا کیں سے الزکا ساری دامت میند شدن رکی کی باز بول کی آواز شار دیا۔ سے آگھے کی قروری فروس کا ویجھا کرچ

2000







ART AND CINEMA / M2 + V = GG (MADHURI MCBULL + VISION = GAJA GAMINI)

Art and Cinema, Limited Edition of 1000 copies, Signed and numbered

Dimension: 12.5 x 13 x 1.8 in

Author: M F Husain

Publisher: Archer, Ahmadabad and jointly published by

Madhuri-McBull Creation

Year: 1997

The copy number of this limited edition book is 583.

Signed Husain 001.

Binding: Hardcover

Also including original music cassette, thick and heavy book, profusely illustrated with coloured plates many foldouts, original boards, silver printed dust wrapper and in originalslip case)

+

M2+V=GG (MADHURI McBULL + VISION= GAJA GAMINI) published by M F Husain foundation 2002. Size 23 x 9 x 1 inches, profusely illustrated in decorated original boards in original slipcase.

Rs 75,000-Rs 1,00,000 \$1,155-\$1,540

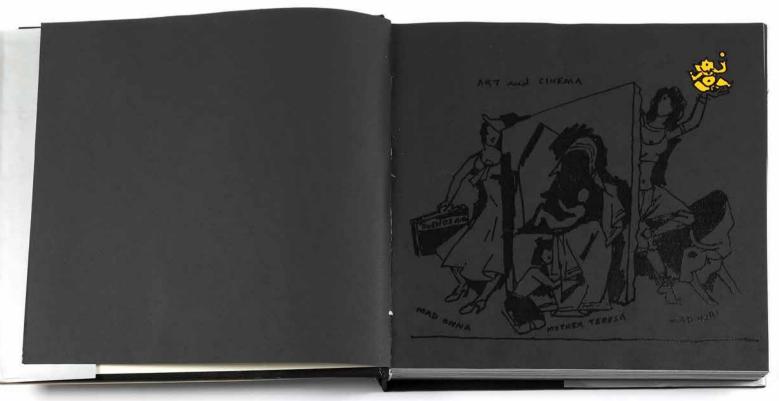






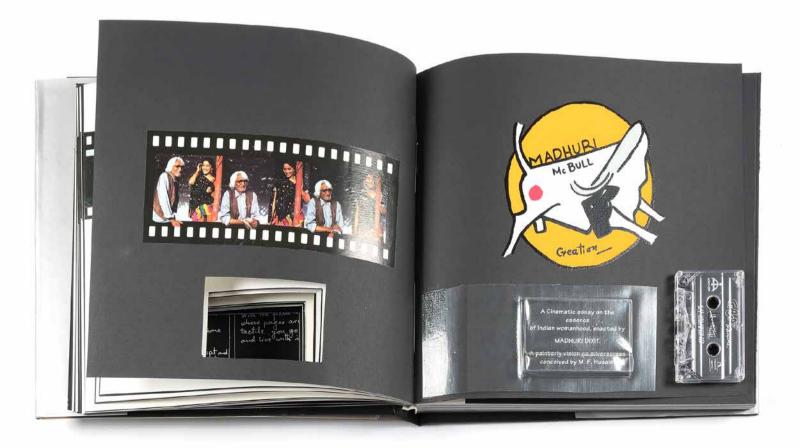


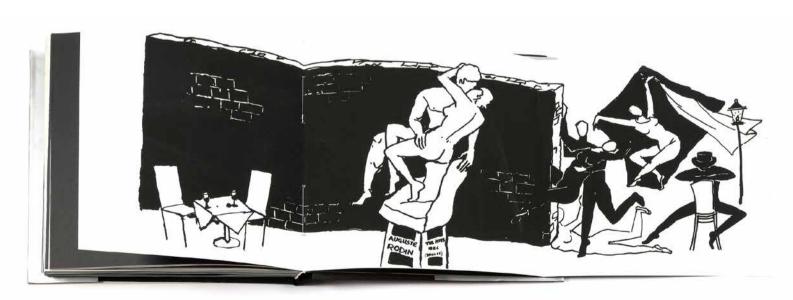














IN CONVERSATION WITH HUSAIN: SIGNED BY HUSAIN

In Conversation with Husain: SIGNED BY HUSAIN EDITOR: Rashda Siddiqui

PUBLISHER: Rohi Rashi Arts' in collaboration with Books Today

PLACE: New Delhi

YEAR: 2001

BINDING: Hardbound with dust jacket along with a

NO.OF PAGES:286 including 236 colour plates and 191 black and white photographic plates

SIZE:

Height: 11.6 in (29.5 cm) Width: 12.2 in (31 cm) Depth: 1.5 in (4 cm)

Spanning most of Husain's life. right from the formative childhood years to hisfilm, Gaja Gamini, which saw Husain at pinnacle of his creativity, this volume gives an insight into the personal life of one of the most celebrated figures of our time. Peppered with interviews, conversations, amusing anecdotes which bring out thewarm, mischievious aspect of Husain that very few know about, this book is a sheer delight from start to finish, being as it were almost a visual experience through its intensity and vivid narratives.

'In Conversation with Husain Paintings' also brings forward an entire range of sketches, paintings, photographs, poems written both by the author and Husain - none of which have ever made public, and all of which enlivens the book to a great extent. We also get to learn about the influencesthat shaped Husain - those of his grandfather and friends, his simple growing up years in his hometown Indore, and hardships faced as a struggling painter in Bombay.

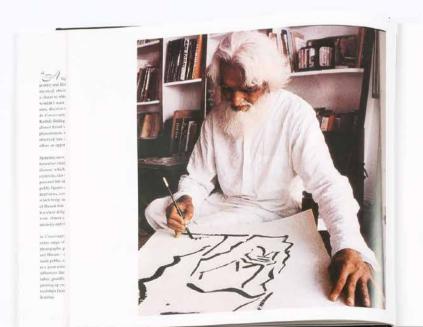
The writer also allows us to peep into the making of Husain's best-known series of paintings - the Mother Teresa series, the Satyajit Ray series and the Umbrella series. You also get to know what went into his obsession with Horses and Umbrellas - both of which have now become almost symbolic of Husain himself. 'In Conversation...' could also double as a travelogue, detailing as it does, accounts of Husain various sojourns abroad. Be it China, Montreal, Japan or London, among other places.

Rs 45,000-Rs 60,000 \$695-\$925 A legan in pulsor who discretive parts are fittendes MF Danis but; any text and fittendes MF Danis but; any text discretion of the parts of the part

The Constructions also brings between an electron range of sixthes, passenge, photographs, preme writers both to the auchie and I humis - cases of which have even been stack petite, and all of which retirement the book for a great extent. We also get or learn about discussions, that shoped brings - choice of the failure extends aboved brings - choice of the failure extends on the book of the control of the c

consisted on back flag



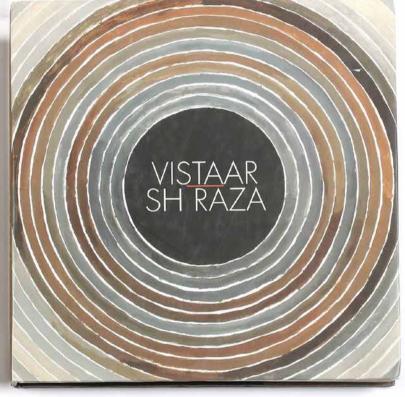


This book is a tribute to Maqbool Fida Husain









LOT OF 3 BOOKS OUT OF WHICH 2 BOOKS ARE SIGNED BY RAZA

BINDOO

Hardcover: 166 pages

Publisher: Media Transasia; 1st edition, 1997

Language: English

Dimensions: 10.9 x 9.8 x 0.8 inches (Signed by Raza on page number 26)

+

S. H. Raza: AARAMBH at 1993

New Delhi: Vadhera Art Gallery, 2015 on the occasion of exhibition many coloured plates 71 pages

Signed by Raza on the end paper, specially hand bound in full calf

Size 8.6 x 6 inches

+

VISTAAR (UNSIGNED)

Published by After Image Publishings, Raza Foundation, authored by Ranjit Hoskote and others, 2012, 184 pages, original hard bound copy in dust wrapper

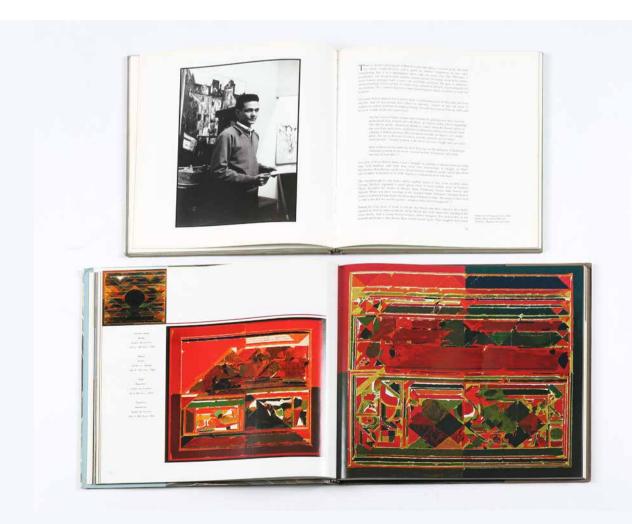
Size 12 x 12 inches

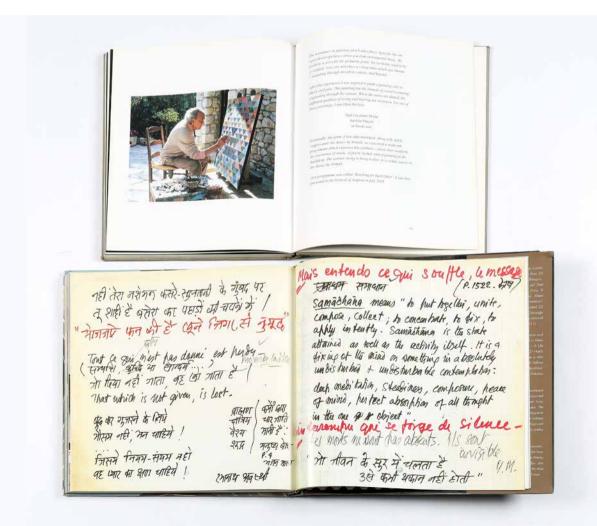
(Autobiographical commemorative volume on the oeuvre of S.H. Raza, b. 1922, Indian painter)

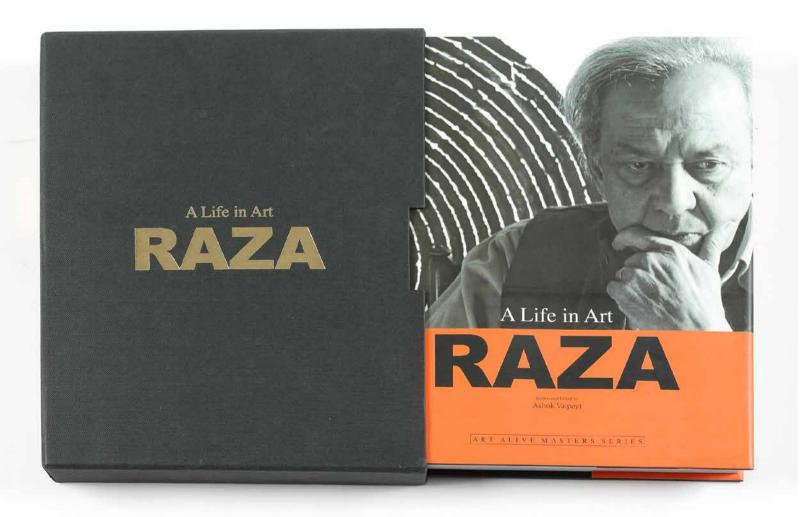
Rs 80,000-Rs 1,00,000 \$1,235-\$1,540











RAZA: A LIFE IN ART - SIGNED COPY BY RAZA

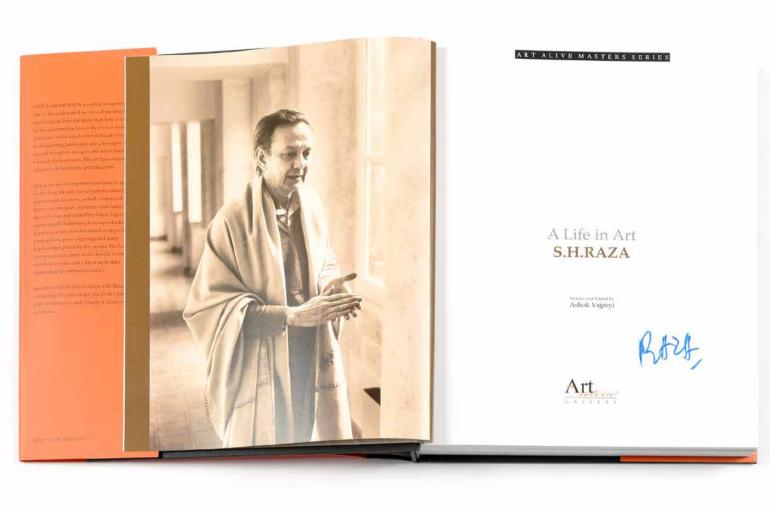
Raza: A Life in Art by Ashok Vajpeyi, New Delhi, 2007, published by Art Alive Gallery, 364 pages, size 10 x 12 inches

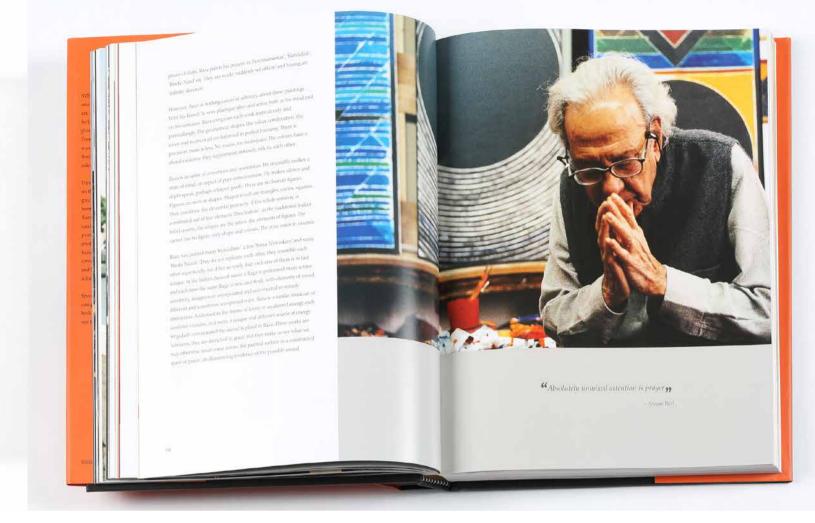
SIGNED BY RAZA ON THE TITLE PAGE

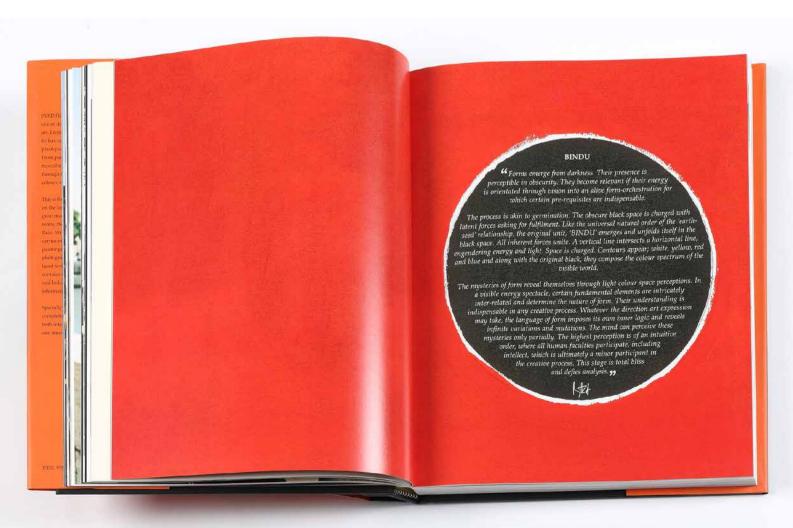
IN ORIGINAL SLIP CASE HEAVY BOOK

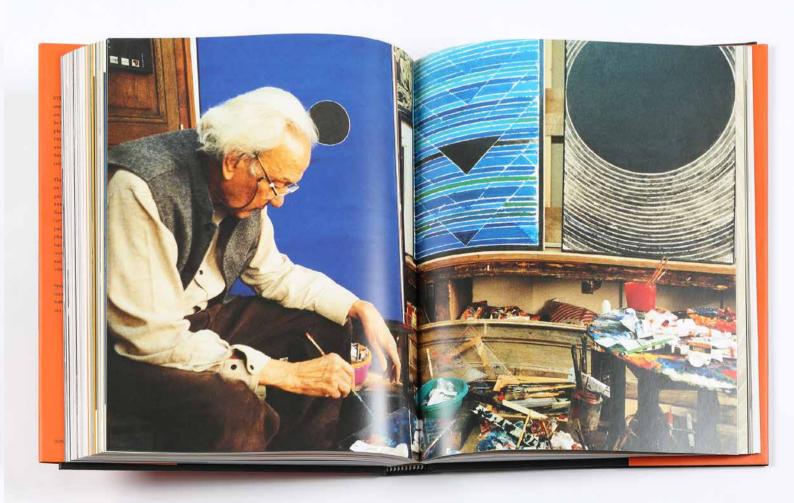
'Syed Haider Raza is widely recognized as one of the undisputed masters of modern Indian art. Living in Paris for more than half a century, he has combined in his art the French 'le sens plastique' and a deeply rooted Indian vision. From painting landscapes and cityscapes. he has moved to explore inscapes, the inner reality through the inner eyes. His art fuses sensuous colours with luminous spiritual grace...This book covers the struggles, dynamics and vision of Raza.' - extracted from the book jacket.

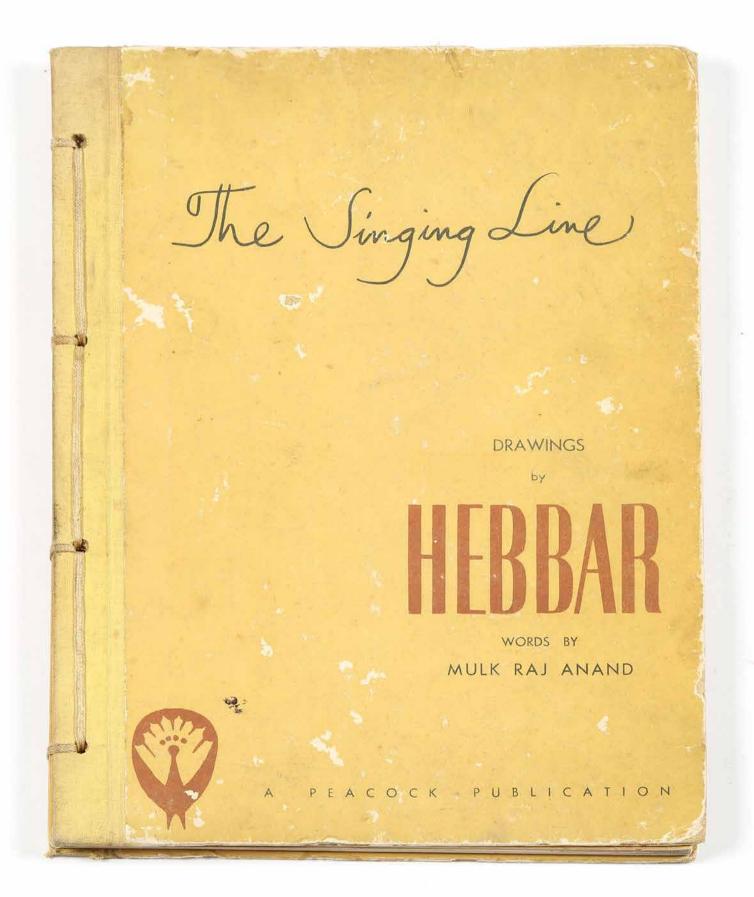
Rs 50,000-Rs 75,000 \$770-\$1,155









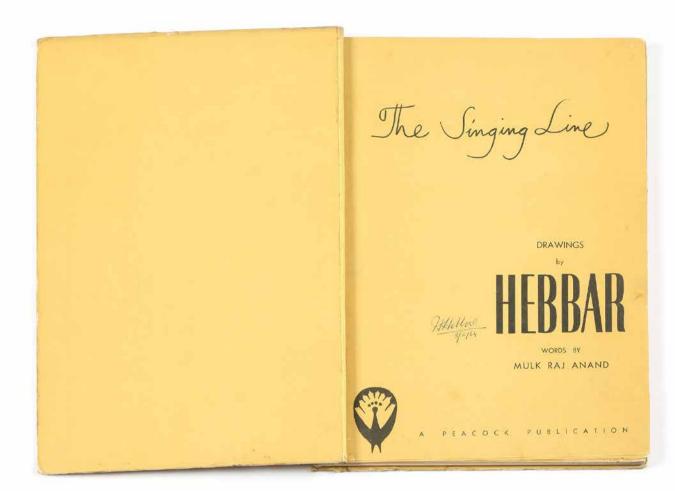


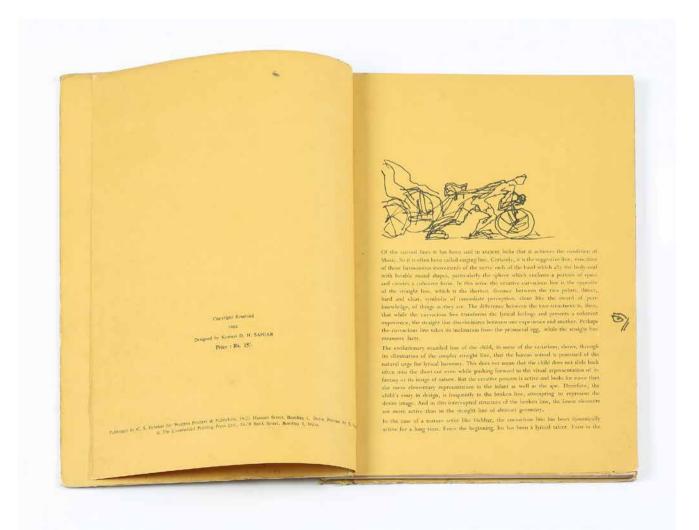
THE SINGING LINE: SIGNED COPY BY K K HEBBAR

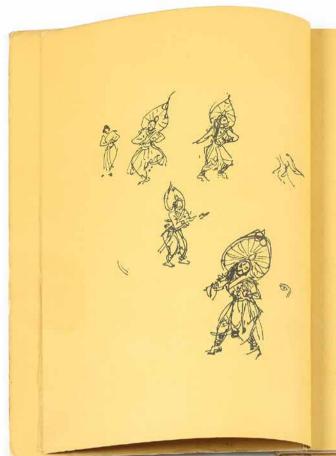
THE SINGING LINE
Signed copy by K. K. Hebbar on title page
Drawings by K. K. Hebbar
Words by Mulk Raj Anand.
Bombay: Peacock Publications
1964/ FIRST EDITION.
pp. 9 essay on yellow pages + 26 line drawings each printed on one side of the page.
Hard cover

In 1964, Mulk Raj Anand published The Singing Line which illustrated Hebbar's drawings of dancers and musicians. 'Not bound by his training in classical anatomy of perspective, and eliminating details, the artisttried to express here the rhythm of line, aiming, as he succinctly put it, "to achieve the maximum with the minimum lines'" (ibid.). Indeed Hebbar greatly appreciated music and in paintings like this elevated it to a spiritual status.- extracted fromthe book.

Rs 35,000-Rs 50,000 \$540-\$770



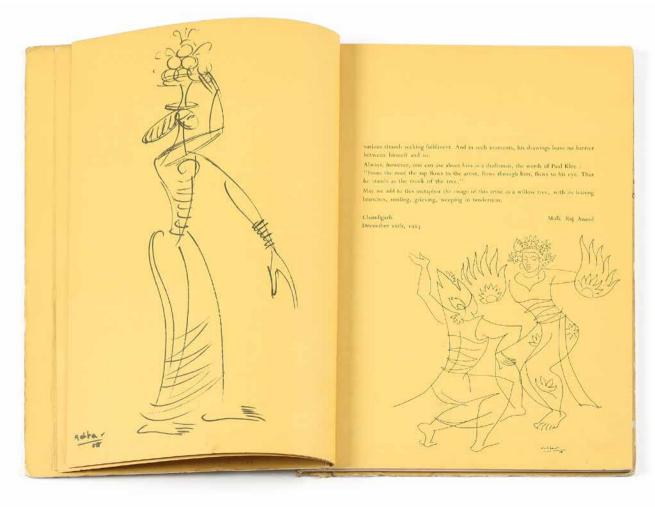


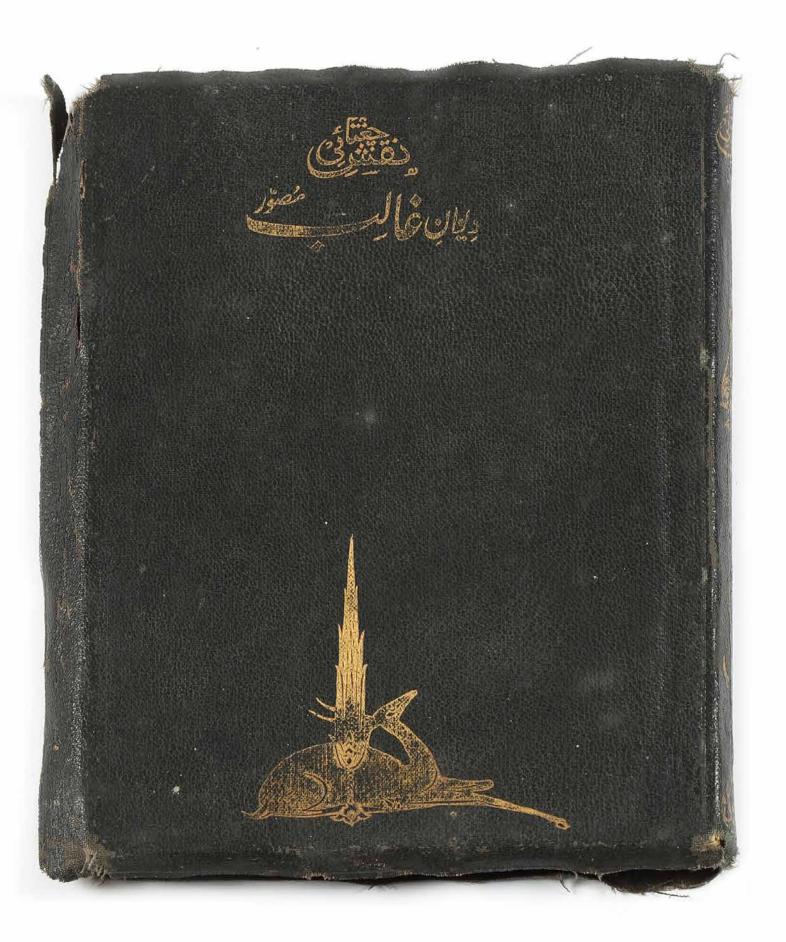




days of confusion, when he was only trying to achieve concrete langes, the reals of his fingers discribed everything in a rhythin, which makes his early work challful in its efforts, woodsing the antolescent recognition of forms, but away from the chan of impressions. During the period of self-consciounces he has allowed his hands to g beyond the unpulse vages of soule experience to new and original forms, which follow the bent of a deeper creative process, in which space is enclosed and make mobile through unconscious urgos and a dynamic expression of his passionate love for drawing the appears—that is to say for the exercise of linear rhythm.

Exerywhere, in relation to mature putning, which may be considered as the intrince purposes or which many strands of emotion and rebuilds strengthy enter, the drawing retain a certain element of spintariety. The thing is seen, the memory finings is broaded over under the nurface of the emotion, and there, perhaps, the hand compelt the period, the rest plan, or the formats, to trace the germinating expression into the world spine, transferring the flow of the blood onto the mirror of recognition, so that we say tree, transferring the flow of the blood onto the mirror of recognition, so that we say tree, thower, a small the woman in the writing, we do not know What is the kind of feeling that penetrates spice in the white flow, we can only goes. Does the pain, the exitay or the existic pain, pursor the course of inclination, on the mobitancet of hadsope, and reach anywhere not the dense mage, is a question which every sollooker will go on asking. Only, if the densing rum across the reuries of the feet, goerfle, conderer, drinker of herizon's fluid line, and is intuited into the polang blood, rarser the flower into account makes the hard sead on each, we may say that in his overflowed into the [condition of drawing]. And in the various suggestion which extra the fluid of their time, becoming hisherto unknown cataracts of these in the sequence and downgaze, into the ident space where delicate tendrile trail unimpaired by the countri-



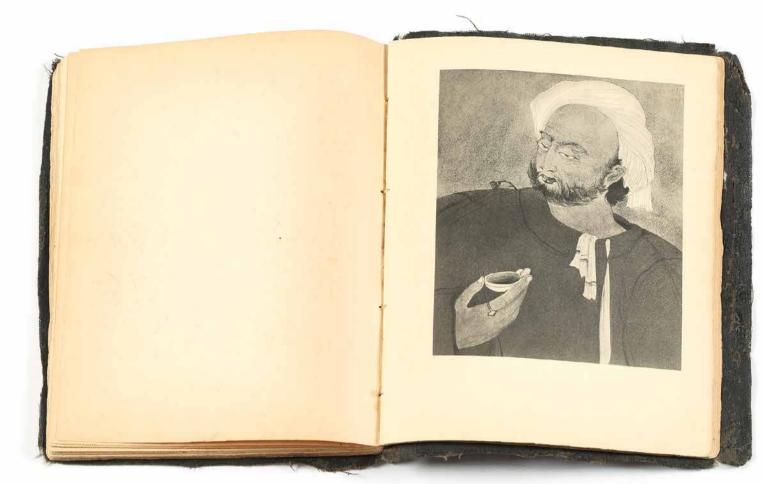


DEEWAN-E-GHALIB: NAQSH-E-CHUGHTAI

Deewan e Ghalib, Naqsh e Chughtai, Jahangir book club, Lahore, c 1920s. 1 coloured plate and many black and white plates, in original rexine backed paper covers, 9 x 7 inches one of the earliest and rarest of all books written by Chughtai.

Rs 55,000-Rs 75,000 \$850-\$1,155











CULTURE OF THE STREETS: PHOTOGRAPHIC PORTFOLIO BY M F HUSAIN

Culture of the Streets, a photographic portfolio by Husain containing 20 big sized photos on metallic photo glossy paper, published by Pundole, c.1981, with one page introduction by Khalid Mohammed, size 18 x 14 inches.

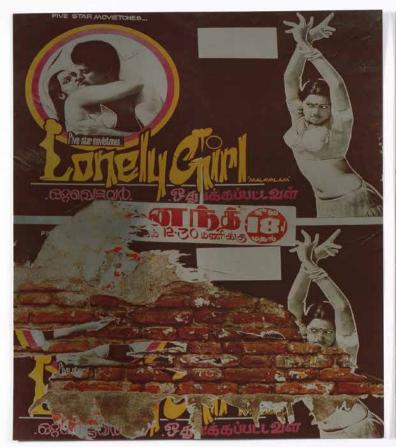
This rare folder of iconic photographs done by M. F. Husain, perhaps India's most widely-known modern artist, in conjunction with Chester and Davida Herwitz, who built the largest collection of Modern Indian art in the United States, and worked directly with Husain on manyprojects throughout their lifetimes.

The photography in this series is inspired by Husain's early years as a billboard painter for Indian cinema during its explosion in the mid-20th century, and often presents stunning, yet playful, juxtapositions with the large glamorous cinematic images forming a backdrop to the frenetic life and crowds of the modern Indian streets.

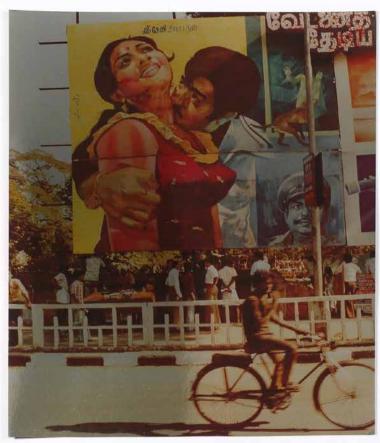
The photographs encapsulated three worlds - the man on the street (reality), the towering, larger-than-life dashing images of heroes and heroines of cinema (fantasy), and the endless blue sky looking down on the play of destiny.

Chester Herwitz commented on the revelations of these images by stating there are discoveries to be made in Husain's integration of the people beneath, beside, and in front of the hoardings, in the rich contrast of colors, the similarity of movement on the street and in the hoardings, in the contradictions that can be read in the scrawled graffiti and the peeled and fadedpaintings.

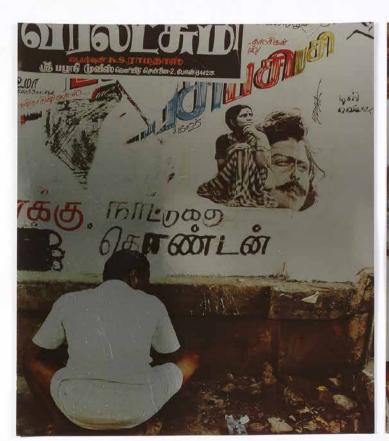
Rs 40,000-Rs 50,000 \$620-\$770

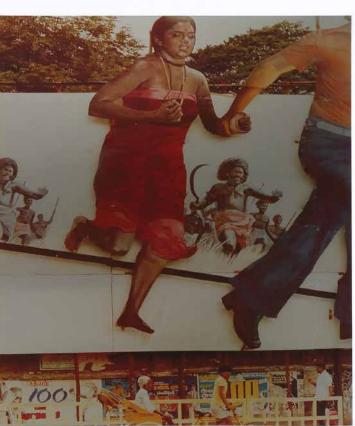


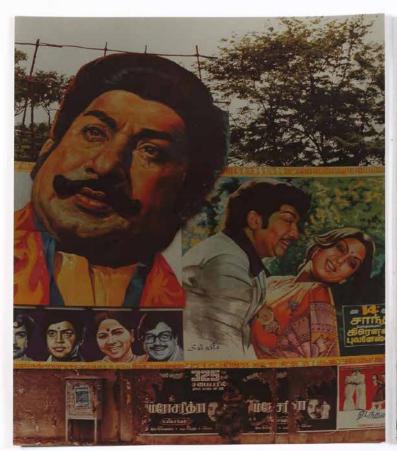


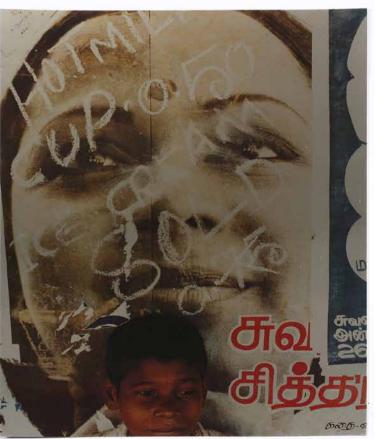


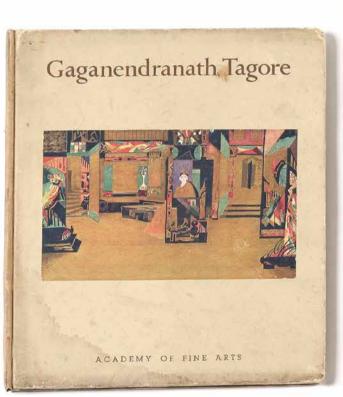


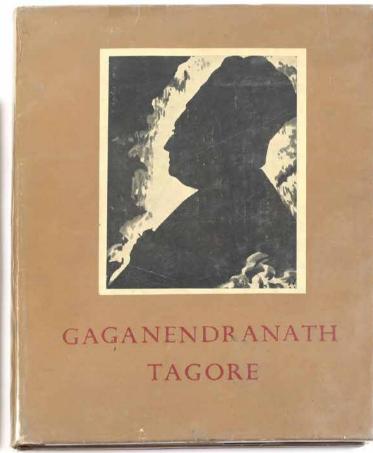












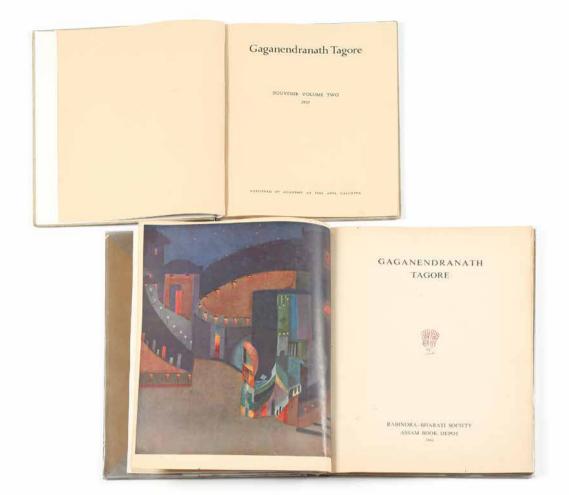
2 BOOKS ON GAGANENDRANATH TAGORE

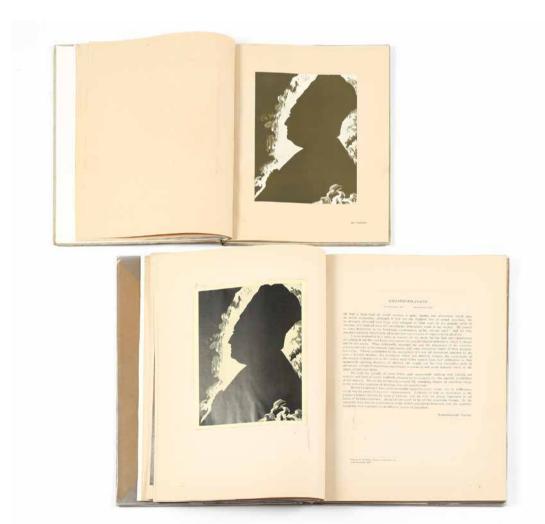
Gagendra Nath Tagore, Rabindra Bharti Society, published by Assam Book Depot , 1964, 58 pages, 31 mounted coloured plates

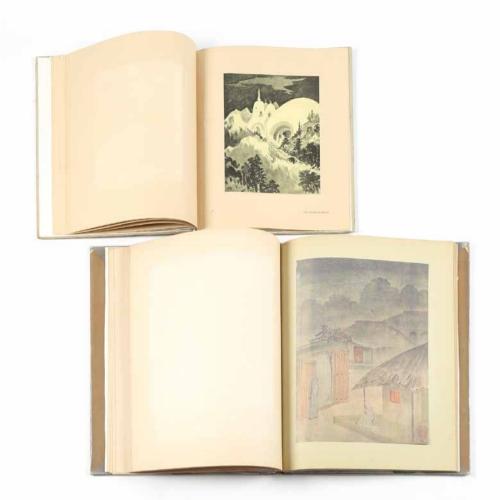
+

Gagendra nath toagore, Souvenir Volume Two, 1957, published by Academy of Fine Arts, Calcutta, c 1957, many coloured mounted plates, 14 pages, original copy with mounted plates.

Rs 30,000-Rs 50,000 \$465-\$770











BOOK OF GAGANENDRANATH TAGORE CARICATURES PRINTED AT HIS PVT PRESS

REALM OF THE ABSURD / ADBHUT LOK [in Bangla script]

By GOGONENDRO NATH TAGORE

A rare book printed by Gaganendranath Tagore at his home on his private hand press. It has 16 large full-page lithographs of satirical pictures or caricatures, 70f them in colour, published in Calcutta in 1917. These poke fun at the Bengali and Anglo-Bengali culture, customs and hypocrisy.

Each caricature is printed on one side of the page only, has the title lithographed below it in English and Banglaand carries the artist's initials [G.T.].

The cover carries the title in Bangla and English, the artist's name [GOGONENDRO NATH TAGORE], the year of publication [1917], the name of the press [VICHITRA PRESS, 5, DWARKANATH TAGORE'S STREET, CALCUTTA], and the name of the lithographer [LITHOGRAPHED BY HARI CH. MANDAL].

Tagore had purchased a lithographic hand press around 1915 which he installed in his house at 5, Dwarkanath Tagore Street [address of the press on the cover], part ofJorasanko Thakurbari, the palatial house of the Tagores. He named the press as Vichitra Press after Vichitra Bhavan, the part of the house where Rabindranath Tagore stayed when he visited Calcutta from Santiniketan. Here, he sometimes drew, colouredand printed cartoons, managing to do everything on the same day, according to Sanjukta Sunderason, a scholar who has studied Tagore's caricatures. As the cover shows, he was helped on the printing side by a lithographer, Hari Mandal, while the publication side was handled by a professional establishment [Indian Publishing House, Cornwallis Street, Calcutta].

This is one of the few examples where, like Picasso, Chughtai and Sadequain, an Indian artist of repute got down to personally overseeing the production side of his work. The bottom of the back of the page carrying "List of Pictures" reads as follows:

Letter Press printed by Haricharan Manna at the Kantik Press - 22, Sukea Street, Calcutta / Published by Preonath Das Gupta from the Indian Publishing House - 22, Cornwallis Street, Calcutta.

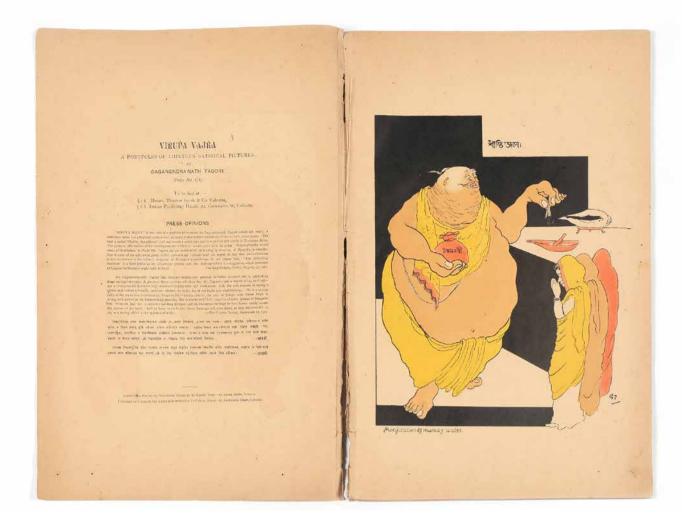
Elephant folio: 17 x 11 inches

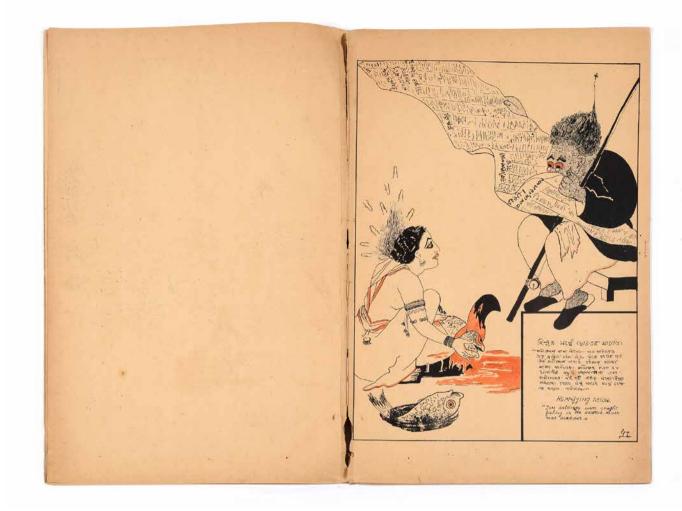
CONDITION: Upper cover separated, soiled and chipped along margins but the caricature itself affected minimally. No back cover. But acomplete copy with 15 plates inside and the cover constituting the 16th plate, as stated in the "List of Pictures". A few imperceptible pinholes, some in the blank margin but the rest hardly distract from the charm of the rare, quirky and lovely plates.

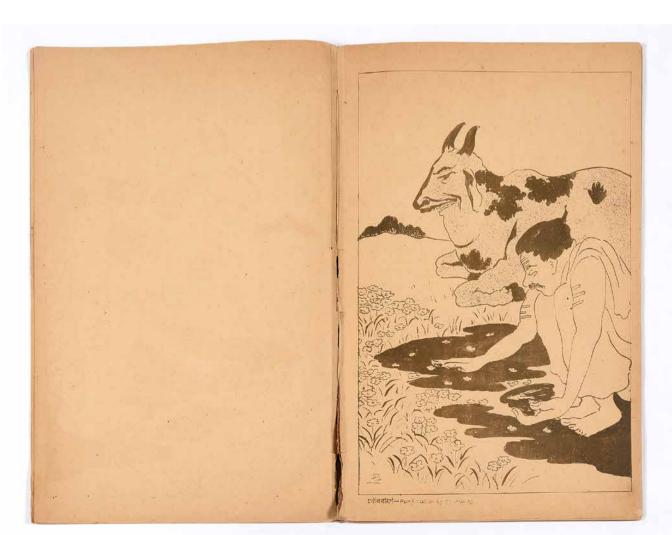
A RARITY IN THE CONTEXT OF THE BENGAL SCHOOL ART PUBLICATIONS.

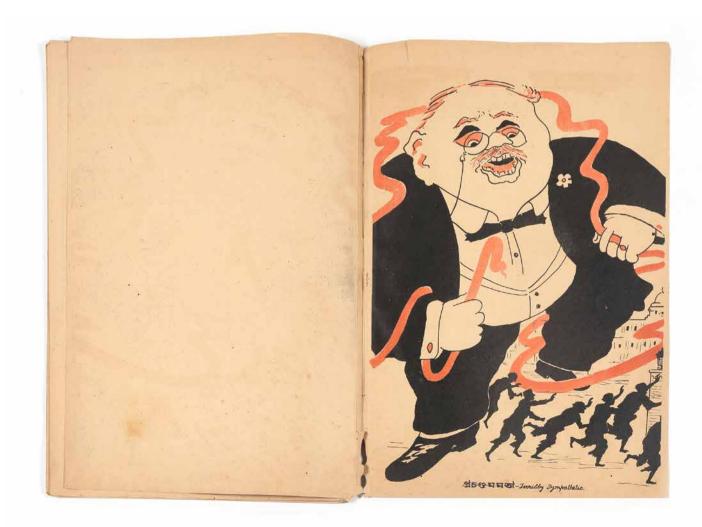
A single lithograph from this book sold for the hammer price of Rs 1,90,000 at Pundoles Mumbai auction of 21 April 2016, Lot No. 10.

Rs 7,50,000-Rs 8,50,000 \$11,540-\$13,080











9 EARLY BOOKS AND JOURNALS ON AMRITA SHER-GIL

AMRITA SHER-GIL

By Karl Khandalavala

BOMBAY: New Book Co.

1944 [Back of title-page says 1945]

Pp 71 + frontispiece portrait + 20 full-page tipped-in colour plates at the end + 3 tipped-in colour plates in the text + 5 tipped-in monochromeplates in the text + 8 monochrome plates at the end and numerous line drawings in the text including some full page.

Size: 15 x 11 inches

The first full-dress study of Sher-Gil's life and work by her close friend, published four years after her death and carrying extracts from many letters between the two.

The monograph AMRITA SHER-GIL by her close friend KARL KHANDALAVALA [who chose to visit her in the even-now remote town of Saraya close to the Indo-Nepal border and corresponded with her in extenso], published in Bombay four years after her death is a tribute offered with touching affection. The great scholar rues in the introduction that he wished he could reproduce more of her works in colour but for the heavy war-time expense of doing so. The book was issued at the then princely price of Rs 30, which was still low and was underwritten by the publisher. "The publication of this volume at Rs 30 has been made possible by an arrangement for which I must express mygratitude to my dear friend Kaikhushroo Taraporevala of the New Book Co.," he says in the book, adding that "in the normal course of business it would not have been possible to price it at less than Rs 90...But for Mr Fram Poonawala of the Commercial Art Engravers, Bombay, who made the excellent colour blocks and Mr Saddar of Vakil and Sons who carried out the colour printing, the work would have had to be abandoned till the return of normal times. Numerous alternations and proofs had repeatedlyto be made to ensure accuracy and secure that brilliance of colour which dominated the artist's work. I can only express my thanks to them by saying that it was a labour of personal friendship towards me and not a labour for profit. The colour plates have achieved as high a percentage of accuracy as was possible under war time condition, but what is more important they have captured the spirit of the artist's work and I am indebted to Mr George Menezies the colour printer of Vakil and Sons forthe justice he has done to the colour blocks. It was not possible to print the colour plates on a matt art paper and hence a high grade glazed paper had to be used and the sheen softened by mounting against a creamish background." So much for the printing travails under wartime economy for the sake of fidelity to original works of art and a friendship which is now universally acknowledged.

AMRITA SHER-GIL: ICON - Works and Memorabilia from her last Years

Catalogue of an exhibition held in Mumbai in 2004 Bound in half leather as issued, with copies of Sher-Gil's photographs pasted on black sheets like in an album.

No pagination but pp. 82.

Size: 10 x 6.5 inches

AMRITA SHER-GIL

Marg Magazine's special issue for March 1972

pp. 72

Numerous colour and b&w illustrations on art paper

Essays by Vivan Sundaram, Geeta Kapur, Gulam Mohammed Sheikh and K. G. Subramanyan and with chronology

Size: 12 x 9.5 inches

AMRITA SHER-GIL

By Mulk Raj Anand

New Delhi: National Gallery of Modern Art

1988

pp. 87 [last 13 pages in Hindi]

34 full-page plates in colour, 3 b&w sketches

Softcover

SHER-GIL

New Delhi: Lalit Kala Akademi, 1965

7-page essay by Baldoon Dhingra + 25 plates

Stiff cards with worn dustjacket

7 x 5 inches

PORTRAIT OF AN ARTIST [Amrita Sher-Gil] by Mulk Raj

1-page essay with 4 full-page colour plates in complete issue of LILLIPUT for August 1947

Amrits Sher-Gil by H. Goetz

2-page essay with 5 illustrations in complete issue of THE STUDIO for August 1955

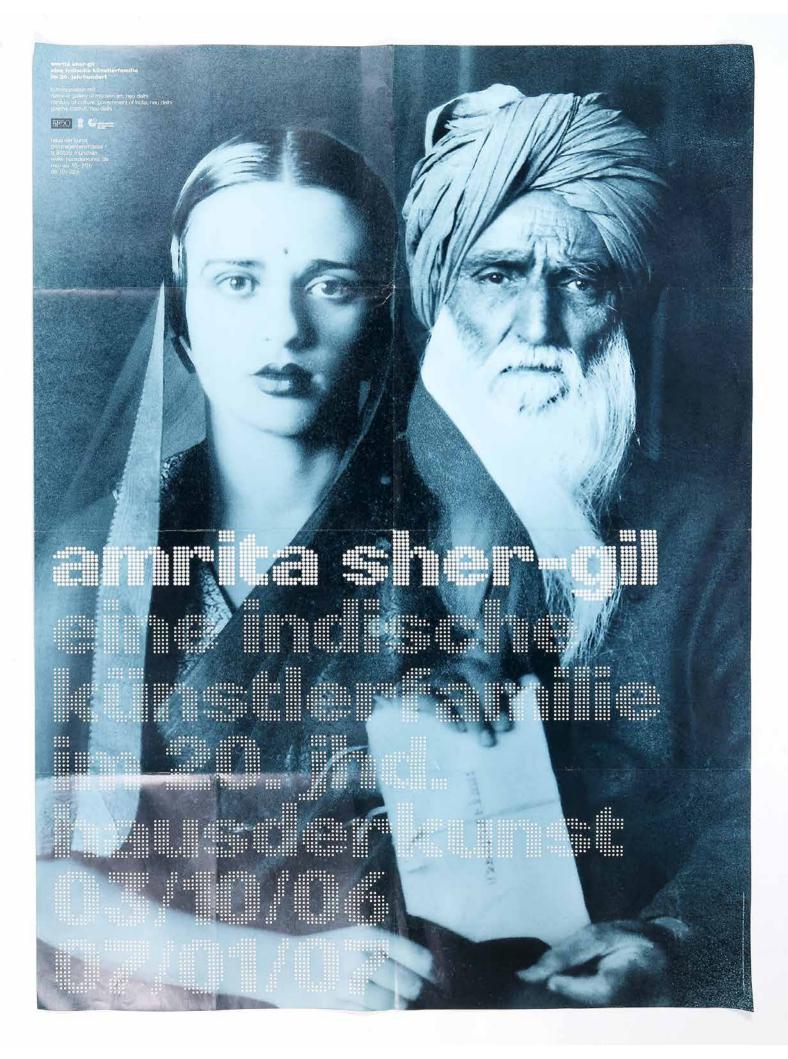
Amrita Sher-Gil by KarlKhandalavala

2-page essay with 1 illustration + 1 full-page painting + 1 tipped-in plate in complete issue of INDIAN ANNUAL for 1948

Also tipped-in plates of works by RAZA, JAMINI ROY and W. LANGHAMMER

Complete issue of L'ILLUSTRATION, aFrench magazine, for June 1938 with full-length sepia portrait of Amrita Sher-Gil on the cover and 2 photographs inside, one showing her painting.

Rs 2,50,000-Rs 3,00,000 \$3,850-\$4,620

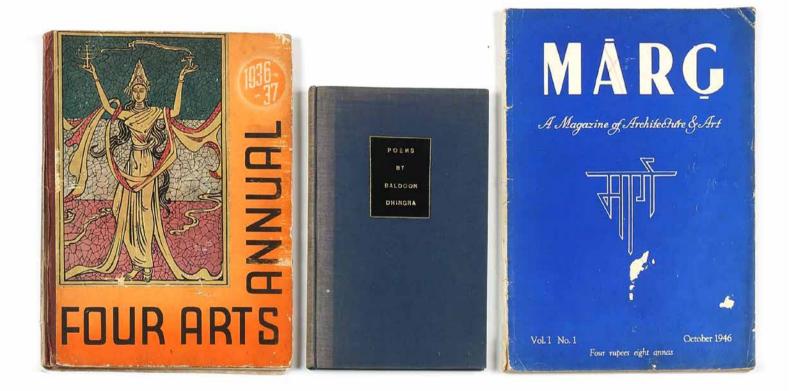


POSTER OF AMRITA SHER-GIL'S GERMAN EXHIBITION

POSTER OF AMRITA SHER-GIL'S GERMAN EXHIBITION

Huge poster of AMRITA SHER-GIL exhibition held in Germany in 2006-07, showing her alongside her father. Held at Haus der Kunst in Munich Printed on blue paper, folded to quarto size. 46 x 33 inches

Rs 35,000-Rs 40,000 \$540-\$620



ONLY BOOK ILLUSTRATION BY SHER-GIL + EARLY APPRECIATIONS

The only book illustration ever made by Amrita Sher-Gil and the first essay published on her.

The illustration was drawn by Sher-Gil for her childhood friend Baldoon Dhingra and reproduced as a frontispiece for his collection of poems titled SYMPHONY OF PEACE, published in Cambridge by Bowes & Bowes in 1938. Dhingra [1909-1979] was studying there at the time.

The frontispiece shows a woman playing the sitar, another sitting next to her and two standing listening to her. Amrita Sher-Gil's full printed signatures are seen at the bottom right of the drawing. The book has original green cover and was printed in Cambridge.

pp. ix, 15

The drawing has been reproduced in Vol 2, p. 424, of "Amrita Sher-Gil: A Self-Portrait in Letters & Writings" edited by Vivan Sundaram [2010] and is based on Sher-Gil's 1937 painting 'Veena Players'. Also see Vol 1, p. 76, of the same book.

Dhingra had this book and two single poems in book form professionally bound together in cloth witha leather, gilt-embossed title ticket pasted on front cover which reads: POEMS BY BALDOON DHINGRA.

The other two books are:

COMES EVER THE DAWN with a frontispiece and 4 text illustrations by SHEIKH AHMED

Dedicated to Svetoslav Roerich

Printed in Lahore at Ripon Press

No date [c. 1930s]

No pagination [pp. 7] with original grey cover bound in. and

MOUNTAINS with a frontispiece by RAZIA SIRAJ-UD-DIN

Lahore: Printed at Northern India Printing & Publishing Co.

1939

pp. 6 with cream coloured cover bound in p. 7 has an appreciation of SYMPHONY OF PEACE by Rabindranath Tagore.

Evidently the 3 books were bound together in a limited number of copies by Dhingra.

In very good condition withmarbled endpapers but the spine and part of front cover faded.

Size 10 x 6.5 inches

Artist Sheikh Ahmed, under whom artist Krishen Khanna apprenticed in Lahore in the 1940s, married Anna Molka Ahmed [1917-1995], a Polish-Russian artist who subsequently settled down in Pakistan.

Razia Sirajuddin was an art critic and this is her only known art work. She wrote an introduction to CHUGHTAI'S PAINTINGS which the great Pakistani artist first published in 1938.

The only known set of these books, similarly bound, is in the Chughtai Museum in Lahore. See http://blog.chughtaimuseum.com/?p=2273

And a copy of the book with Sher-Gil frontispiece is with artist Vivan Sundaram. No other copies are known.

THE FIRST CRITICAL ASSESSMENT OF AMRITA SHER-GIL, WHEN SHE WAS ALL OF 23

THE ART OF AMRITA SHER-GIL by J. P. Foulds

1-page essay with 2 sepia plates in complete issue of THE FOUR ARTS ANNUAL 1936-37, published in Calcutta

Editorial Board: A. Coomarswamy and O.C. Gangoly Hardback with cover picture specially made for the issue by Nandalal Bose. Upper cover detached.

The 67-page annual has numerous other important paintings and essays contributed by Abanindranath Tagore, Rabindranath Tagore, Nicholas Roerich, Sri Aurobindo, Humayun Kabir and Madame Sophia Wadia. Plates include those by the three Tagores, Roerich and Nandalal Bose.

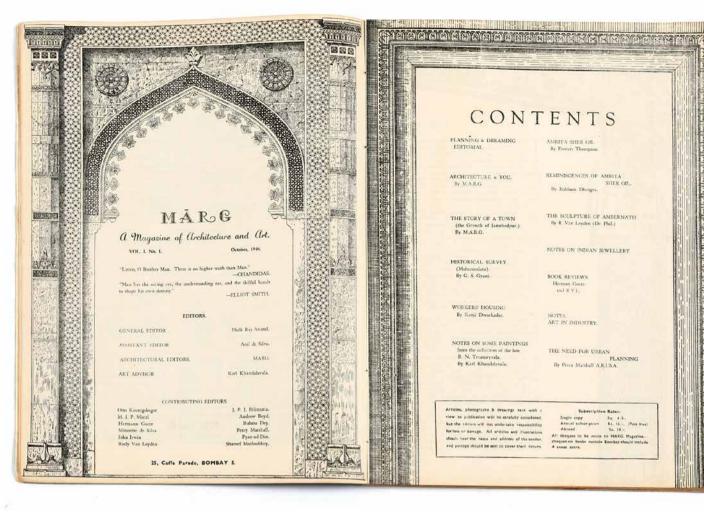
MARG - A MAGAZINE OF ARCHITECTURE & ART

The extremely rare Vol. 1 No. 1 [October 1946] issue of the Bombay journal with 2 essays on Amrita Sher-Gil:

THE ART OF AMRITA SHER-GIL by Francis Watson [2 pages with 1 sketch]

SOME REMINISCENCES OF AMRITA SHER-GIL by Baldoon Dhingra [2 pages with 2 sketches]

Rs 75,000-Rs 90,000 \$1,155-\$1,385



AMEITA SHER-GH queled by Keri Khandalau-de,

intended as an end in themselves, to be framed and exhibited in their own right—like those, for example of Augustus John. I wish this sketch book of hers could be reproduced in fastinule, as the firm of Poetry London did last year for Henry Moore's air-said shelter sketch book; for it would perhaps help even her admirtor to a fuller appreciation of her genius. Amrita's pantings are those of a superhard draughterum.

Again I am betrayed into a superlative. The art of drawing is the art of porting a line where you want it, which demands a by no means common co-ordination of hand and eye and brain. But it is also the art of those who cannot the first produced under the which demands a by no means common co-ordination of hand and eye and brain. But it is also the art of those who cannot the past, solute reproduction of her drawing where to put it. Nature, directly observed, will not till you that secret, for in nature there are no such things a linear—a fact frequently overleaked by the vulgar silication of the expectation of her beauty of the college and the calligraphise—the function of enclosing beautiful or significant form and the function of being beautiful or significant in stell. It is not, of course, necessary (or a good drawing to consiline footh these excellences, the beauty of line and the heavy of that which it encloses. but I think that Amratia dramghtenmanibly at its best, and the punitings in which it is revealed, do combine them. And her we have a channer of moving on to the easier ground of context and influence, renembering the transfernition of the miniature schools, that characteristically county of the single production of th

Baldoon Dhingra

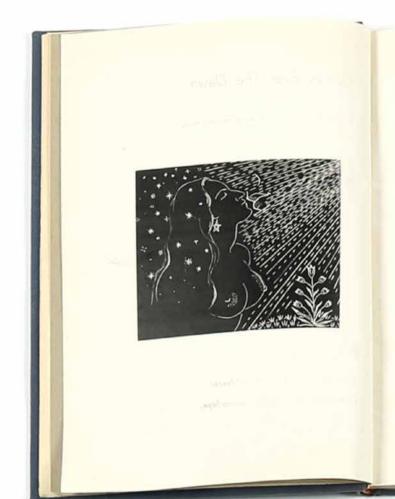


Some

Reminiscences of

AMRITA SHER-GIL

A THOUGH we knew each other as children in Simila I really came to know Amrita weld while in Pairs. She was a student at the Early dee Beaux Aris and I at the Sorbonne. Amrita's dee Beaux Aris and I at the Sorbonne. Amrita's deep largest scholar, whose beaumful face any long, anow-white beauth was the cynosure of all steep common the Jodging in Rose Beaux of four where he, hit telerated werk as the body of the Rose Beaux of the Sorbonne and India, local and worked. We net frequently and India, local and sorbon white he had not been once from white he had been and form, and the bolles. America local to talk literature music and the bolles. America local to talk literature music and the bolles. America local to talk literature music and the bolles. America local to talk literature music and the bolles. America local to talk literature music and the bolles. America local to talk literature with I was not that the just wanted to be outer and furiously original to that she was just volontels and furiously original to that she was just volontels and furiously original to that she was just volontels and furiously original to that she was just volontels and furiously original to that she was just volontels and furiously original to that she was just volontels and furiously original to the she just value to be outer and furiously original to the she just the production of artists of the temperature and I would deliberately provide he resolved to the production of artists of the temperature of the she was not the said to the sure many many the she was just volontels and the sure convention. Here was interested for the sure and the sure an



Comes Ever The Dawn

It seems as though the night were one great harp. Whereon a low wind moves, with velvet touch, Stirring a formless murmur from the strings, Music that has no structure or design. Yet bears a load of meaning ; and that load Of infinite vibrations everywhere. Is just the throb of human passion, spread Throughout all Being from our shaken hearts. We have made heavy with Love the slumb'rous air, Added a subtle burden to night's warm breath, Pourad out more than the roses dreamed in the dew ;

Are not lavers one with the soul of the world?

Starlit peaks are pale with eternal desire,

Olive and express shirer with straining hope.



SYMPHONY OF PEACE

or.

BALDOON DHINGRA

With a Foreword by I. A. VENN, D.LITT

> BOWES & BOWES CAMBRIDGE



9 EARLY BOOKS AND CATALOGUES ON MODERN PAINTERS

TRENDS IN INDIAN PAINTING: ANCIENT, MEDIEVAL, MODERN

By Manohar Kaul

Foreword by Dr S. Radhakrishnan

New Delhi: Dhoomimal Ramchand

1961

pp. xv, 232 with 58 tipped-in colour plates [many full-page] and 76 tipped-in b&w plates across thetext

Size: 13 x 10 inches

Grey rexine with title embossed on cover and with dustiacket

A rare and important study with more than half the book relating to modern and contemporary Indian art, with bibliography and index.

MODERN INDIANPAINTING

By P. R. Ramachandra Rao

French resume by Marcella Hardy

MADRAS: Rachana /1953

pp. [iv], 100 + pp. 38 French resume

Tipped-in frontispiece + 22 colour plates tipped in across the text + 43 plates with 203 reproductions of paintings in b&w

size: 13 x 10 inches

Original cloth hardback with red lettering on cover and spine and the sketch of a dancer on cover.

Comprehensively covers the entire gamut of artists from Bengal School and Santiniketan to Western School, Calcutta Group, Delhi, and Madras School with a chapter discussing Chughtai, Rabindranath Tagore, Jamini Roy and Sher-Gil. But prudery has prompted the publishers to tamper with two nudes by Sher-Gil and F. N. Souza.

PRESENT-DAY PAINTERS OF INDIA

By Manu Thacker and G. Venkatachalam

Bombay: Sudhangshu Publications, Shantaram Lane, Malabar Hill

Printed at Commercial Printing Press, Fort, Bombay No date [1950]

pp. xiv, 111 + 1 portrait and 29 plates

pp. xi- xiv is 'In Memoriam' for Manu Thacker who had

died by the time the book came out and has a b&w portrait facing p. xi.

The book covers the following 29 artists in two parts. The first part, by Thacker, covers the following 15 artists: Jagannath Ahivasi, Syed Ahmed, N. S. Bendre, Vajubhai Bhagat, Shiavax Chavda, Ishwar Dass, Rabindra Dutt, K. K. Hebbar, Manohara Joshi, Ravishankar Raval, S. H. Raza, Morarji Sampat, Madhukar Seth, Yagnesh Shukla, Bhanu Smart

The second part by Venkatachalam covers the following 14 artists:

Manishi Dey, Pulin Behari Dutt, Dhiren Gandhi, Gopal Ghosh, Abhay Khatau, Prannath Mago, Kshitin Mazumdar, Pratima Devi, Jamini Roy, Bhabesh Sanyal, Lalit Mohan Sen, Amrita Sher Gil, Y. G. Srimati, A. D. Thomas

The essay about each artist is preceded by a painting by him

Bound in beige cloth with Horse motif embossed in red. Size: 10 x 8 inches

CONTEMPORARY INDIAN PAINTERS

By G. Venkatachalam

Bombay: Nalanda Publications

pp. xvi, 120 + 15 plates

Dedicated to Jawaharlal Nehru

Has chapters on 15 artists: Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, K. Venkatappa, Deviprasad Roychoudhry, M. A. Rahman Chughtai, Sarada Charan Ukil, Asit Kumar Haldar, Mukul Chandra Dey, D. Rama Rao, Sunayani Devi, Jamini Roy, Promode Kumar Chatterjee, Pulin Behari Dutt, Rabindranath Tagore.

One painting by each artist figures in the book. Excellently rebound ex-library copy. Title-page clean. Size: 9.5 x 7.25 inches

TRAVEL DIARY OF AN ART STUDENT [Men and Monuments]

By G. VENKATACHALAM

Printed at the Modi Power Printing Works, Bangalore

Evidently privately published by the author

pp. 260

Softcover with a printed photo of a statue pasted on

cover.br.No date but c. late 1930s 9 x 6.5 inches

Catalogue - International Contemporary Art Exhibition 1946, New Delhi

Organised by The All India Fine Arts & Crafts Society, New Delhi

pp. 19 + plates

The publication has the following illustrations as tippedin plates on stiff cards:

Brown Study by MANISHI DEY
Dhobi Ghat by SAILOZ MOOKHERJEA
Blue Gem by SATYENDRANATH BANERJEE

Dark Beauty by D. BADRI

South Indian Villagers Going to Market by AMRITA SHIRGIL [sic.]

Himan by SUSIL SARKAR

Plus 9 b&w plates

AIFACS' last hurrah before the Independence of India Stapled softcover. Some foxing on cover and waterstain along the bottom edge of b&w plates

Size: 13 x 10 inches

4th INTERNATIONAL CONTEMPORARY ART EXHIBITION 1961

Organised by All-India Fine Arts & Crafts Society, New Delhi in 8 Indian cities.

All artists are non-Indian. Well-illustrated catalogue with prices and biographies of artists with portraits.

pp. 69 + ads

Stapled softcover

Size 9.5 x 7 inches

Marg magazine for December 1967 with the theme 'Modern Movement in Sculpture' by Mulk Raj Anand.

The loosely-inserted 16-page supplement has the following 3 essays with 17 illustrations:

CONTEMPORARY INDIAN ART - 1940'S

CONTEMPORARY INDIAN ART - 1950'S

CONTEMPORARY INDIAN ART - 1960'S

EXHIBITION OF CONTEMPORARY INDIAN ART & CRAFTS IN THE UNITED STATES OF AMERICA

Sponsored by the Government of India

Organised by the Academy of Fine Art Calcutta and the All India Association of Fine Art Bombay

pp. 37 with list of 178 works of art exhibited at the show, followed by a list of crafts. Some short essays and 18 b&w images of paintings and colour frontispiece by Gaganendranath Tagore.

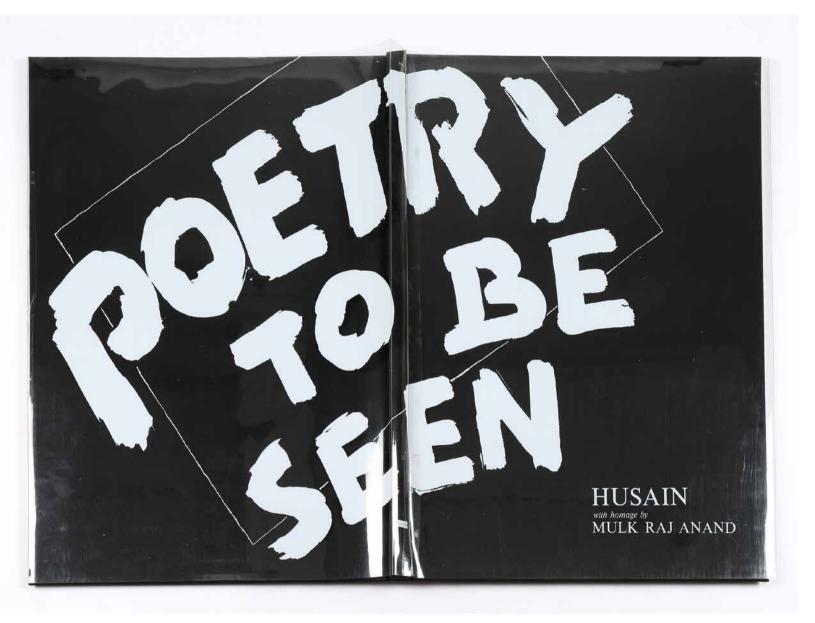
No date [c. 1962]

All the well-known Indian artists of the time are represented.

Stapled softcover/ 9.5 x 7 inches

Rs 1,20,000-Rs 1,50,000 \$1,850-\$2,310





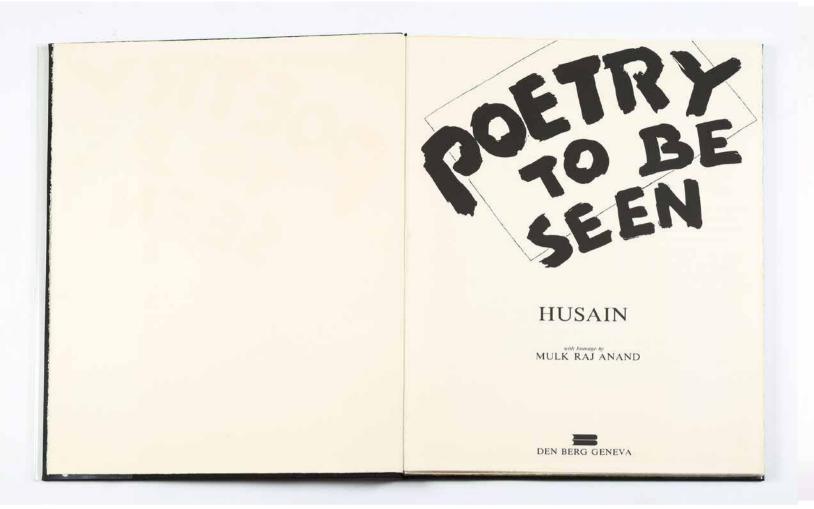


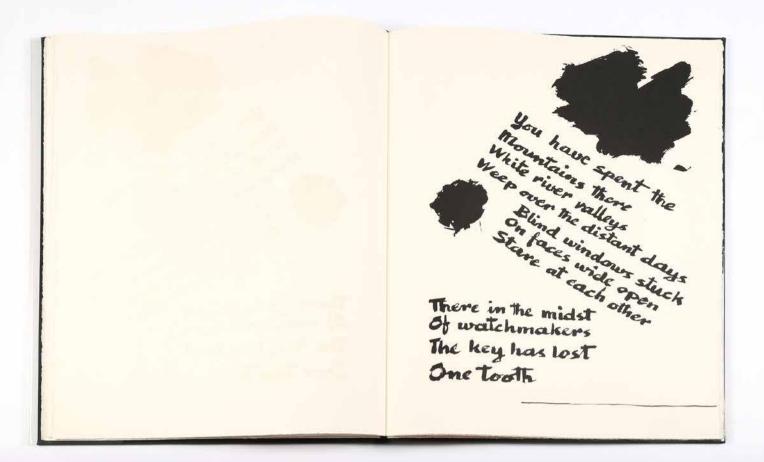
POETRY TO BE SEEN: SIGNED AND LIMITED EDITION COPY BY M F HUSAIN

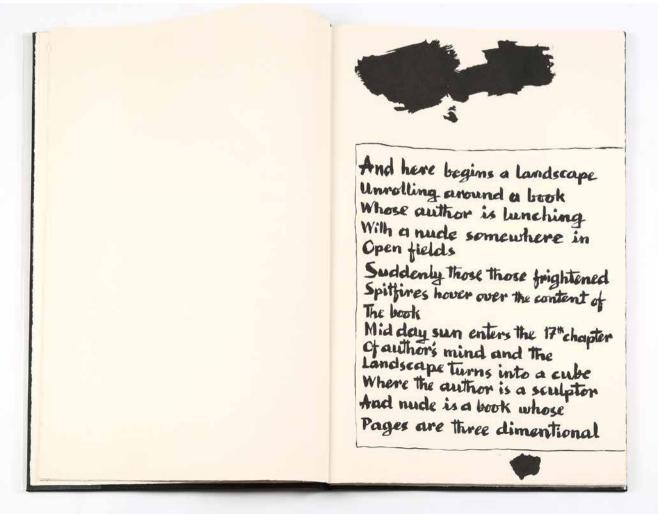
Poetry to be seen by M. F. Husain with Homage by legendary novelist Mulk Raj Anand, Denberg, Geneva Switzerland, Limited Edition to 125 Copies, Numbered from 1/125 to 125/125 and Signed by Husain in Urdu and Devanagri. Each Sheet is Hand printed withthe help of Silk Screens on 24 pages, by Pierre Terbois. Copy Number is 104/125 in Original Packing, Signed by Husain, 25 X 18 Inches, 1973

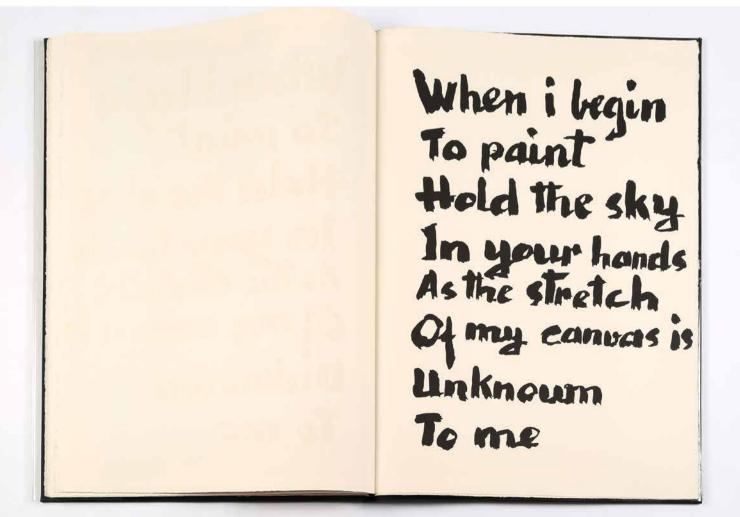
This unique work is fusing the two forms - poetry with silkscreen - where porous fabrics such as silk are used in printing images on paper.

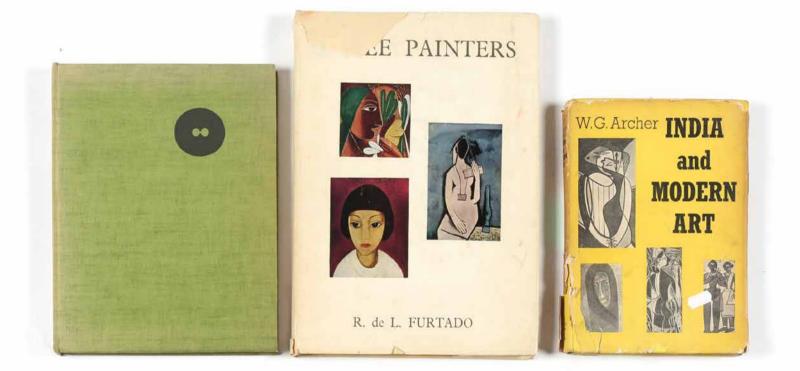
Rs 2,50,000-Rs 3,00,000 \$3,850-\$4,620











3 BOOKS ON KEY MODERN ARTISTS

THREE PAINTERS

By R. de L. Furtado

New Delhi: Dhoomimal Ramchand

1960

pp. 23 + 49 plates

Covers Amrita Sher-Gil, George Keyt and M. F. Husain with 16 tipped-in plates by each and frontispiece by Keyt.

Large, elusive hardback with atorn dustjacket

Size 13.5 x 10 inches

MODERN ART IN INDIA

By Ajit Mookerjee

Calcutta: Oxford Book & Stationery Co.

1956

pp. 137 with 48 plates, mostly in colour

A study of Rabindranath Tagore, Jamini Roy, M. F. Husain, Sunil Madhav Sen, M. B. Samant and Sudha Mookerjee with reproductions of hand-written statements by each artist [except Tagore].

Hardcover / 11 x 9 inches

A very fine copy

INDIA AND MODERN ART

By W. G. ARCHER

London: George Allen & Unwin

1959

pp. 144 with notes, sources and index + 61 illustrations on plates printed on glazed paper.

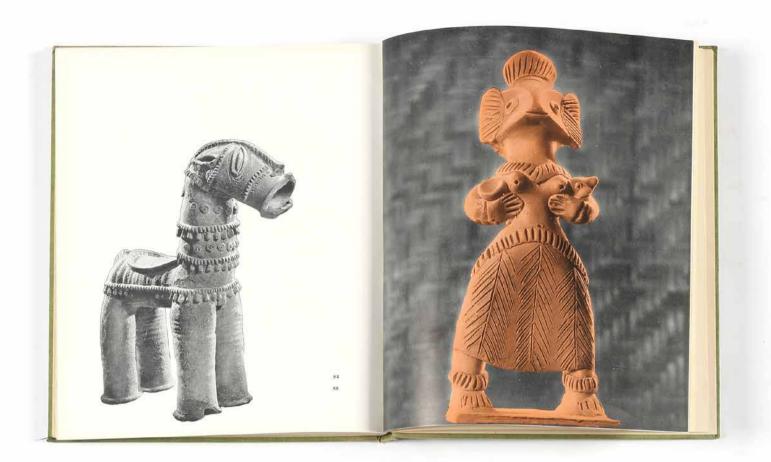
Has chapters on George Keyt, Amrita Sher-Gil, Jamini Roy, Rabindranath Tagore, Abanindranath Tagore and E. B. Havell with a chapter on art and the British at the end of the 19th century in India.

Yellow cloth with a poor dustjacket. The book itself in excellent condition.

Size 10 x 7.5 inches

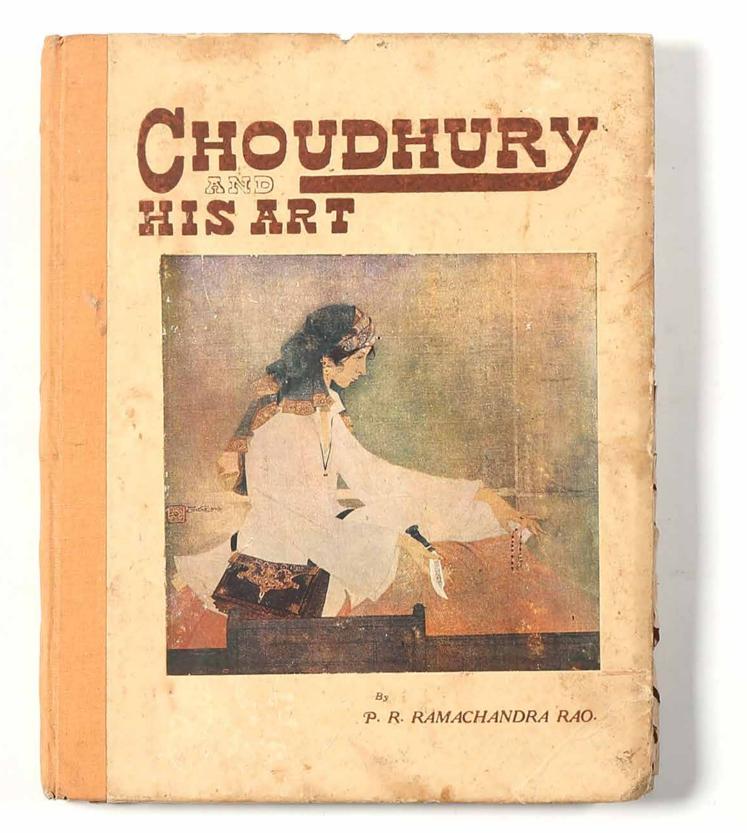
Rs 80,000-Rs 1,00,000 \$1,235-\$1,540











BOOK ON D.P. ROY CHOUDHURY SIGNED BY HIM

CHOUDHURY AND HIS ART

By P R Ramachandra Rao with Foreword by Sir S. Radhakrishnan

NO. 61 OF A LIMITED EDITION OF 500 COPIES

Signed by artist Devi Prasad Roy Choudhury [1899-1975], painter and sculptor

BOMBAY: New Book Co.

1943

pp.74 + 40 plates [4 bound-in, 36 loose in a flap-pocket at the back of the book as issued]

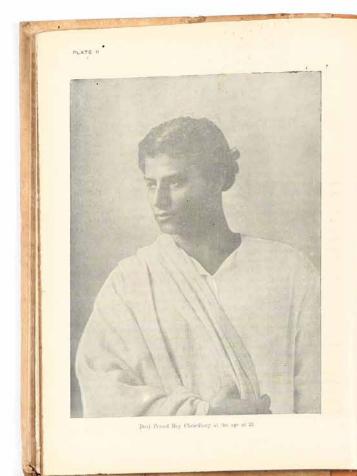
Text printed on handmade paper which has darkened.

Rs 40,000-Rs 50,000 \$620-\$770

THE AUTHOR Bern es Joby 24, 1913 at Nandahur in the Candapan District of the Stades Prendency, Mr. P. R. Ramachanera Ran has had a vatied, Mr. P. R. Ramachanera Ran has had a vatied and the stades of the stades CHOUDHURY THE AUTHOR HIS ART P. R. RAMACHANDRA RAO FOREWORD SIR S. RADHAKRISHNAN, KL, MA. D.LRI (Han) ice-Chanceller; Benares Hindu University. APPRECIATIONS By The Maharajah of Jeypore, Sir C. R. Reddi, Dr. Kalidas Nag, Mr. Ashoke Chatterjee, Mr. Hironmoy Roy Choudhury, Mr. Nandalal Bose. Mr. Bireswar Sen, Mr. G. Venkatachalam, Mr. Asit Kumar Haldar, Mr. Tarasankar Banerjee, Shrimati Rukmini Devi & Mr. Karl Khandalavala. NEW BOOK COMPANY. 188-90 Hornby Road. 1943

This Edition is limited to five hundred copies.

The number of this copy is



THE STORY OF A STRUGGLE

EVOLUTION OF ROY CHOUDHURY

Devi Prasad Roy Choudhury has the parted lips; while the dimpled some of the bluest blood of Bengal coursing in his veins. He comes of an aristocratic lineage; his ancestors were celebrated noblemen. His grandfather in the fourth degree was a prince, Raja Keshabeshwar Roy of Mudagacha; Choudhury's great grand-father was renowned throughout Bengal, while his son, Choudhury's grandsire, Hari Prasad Roy Choudhury was a noted Sanskrit and Arabic scholar

Umaprasad, Choudhury's father, was simply an affectionate and understanding parent; he was the making of Devi Prasad in every way. Choudhury's portrait of him is a classic piece of severe modelling, devoutly rendered. The clay is masterfully impressed with the undulating planes of that broad forehead, furrowed by knitted brows; the powerful nose beneath, supporting strong heavy cheeks, is pierced by shaggy moustaches, almost covering

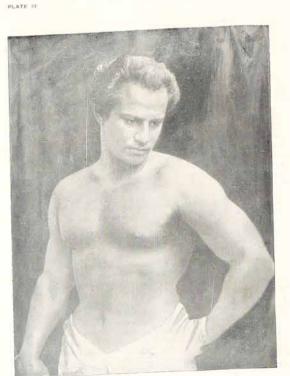
chin rests on an ample chest, modelled vigorously, aggressively, the fingerprints lying anyhow, everywhere, creviced. It is a powerful head and belonged to one who bore an imperious character. Umaurasad was no spoonfeeding father; he wanted his boy to grow up to be a man, fearless and straight. A great king of Macedon set to his greater son, Alexander, the wild task of taming an unruly steed: Umaprasad, in a humbler way, risked his son to ride an unbroken mare to prove his mettle. Devi Prasad did not break his limbs. The Zamindar was a sport and indulged the boy's love for wild game; proudly he would admonish his son, "if you must shoot, shoot tigers, not birds."

Choudhury has since developed into a first-class shot and, while he can tear himself away from his art, he is up in the woods shooting big game. For nights on end he has lain in watch for his unfortunate

FOREWORD

Some years ago a judge in South India remarked: "A subject nation has no politics," to which the answer was given: "A subject nation has no politics," to which the answer was given: "A subject nation has nothing else than politics." The present condition of India in which all our energies are absorbed by the one task of winning political independence has led to an appalling waste and misdirection of our mental and spiritual resources. I do not deny the corruption of the soul, the moral degradation, the morbid social condition which foreign rule has produced. I do not deny that there is a good deal in our country of human wrongs that could be diminished, of human sufferings that could be remedied by political action. But this foreign rule which attempts to humiliate, divide and corrupt as is successful only in so far as its domination is based on spiritual disintegration. Things take place in the soul before they occur in the body. India's prostration goes deeper than politics and politics by themselves would not achieve India's resurrec-tion. The task before us is to change the spirit of the people, rescue it from apathy and despair, give it legiti-mate pride in its past and ardent hope in its future. Those who work for a mental and spiritual revolution through literature and philosophy, art and religion, science and education have a title to our recognition.

One of the chief leaders of the Renaissance in Art is Abanindranath Tagore and among the foremost of his pupils is Devi Prasad Roy Choudhury. Mr. Ramachandra Rao in his pen picture of this great artist tells us that he is gifted with insight, insight that makes him see more deeply into things than the common herd. The function



Devi Presed Boy Considery at the age of 27

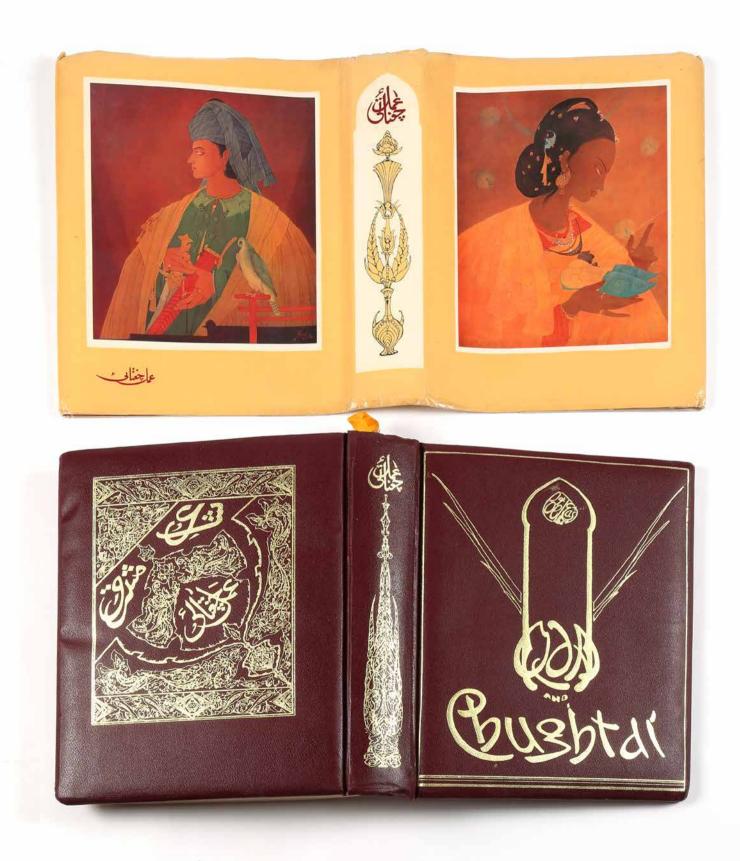
THE MAN CHOUDHURY

A STUDY IN PERSONALITY

world evinces in the personal affairs of its men of genius has had a reaction of its men of genius has had a reaction. I have no more interest in the sexual in criticism; we painstakingly discover the man apart from the poet or artist, as if the two entities are separable. It it is pre-eminently their business. is of course impossible to abstract the man as it is equally impossible to isolate the artist, because the two act and react upon each other in research has dutifully exhumed the juvenile misadventures of Shakespeare. the amours of Wordsworth and Tolstoy's conjugal infelicity, as if, indeed, the 'new light' would show up some unsuspected recesses in the soul of genius, thus revolutionising its estimate. This line of critical labour has heen pushed to ludicrous extremes, raints. Desire is hateful, because Really, I do not care that Wordsworth was fooling about a French girl while "France stood on the top of sume yourself in an agony of suppress-golden hours." I am looking out for ed vitality. The problem is not Wordsworth, the poet, and not for Wordsworth the casual amorist; my overload of virtuosity and is left there

The almost scandalous interest the evaluation of his genius is singularly excursions of men of genius than in their other natural calls. I suppose

But there is, perhaps, quite another context in which the man becomes material and accessory to the appreciation of the poet or artist: "Don Juan"and"Childe Harold's Pilgrimage" are perhaps better understood against the background of Byron's supersexuality. Because, sex like hunger, is a soul-disturbing force; you cannot write poetry on an empty stomach, neither can it be written under the torment of an unsatiated lust. Man is caged by passion; he loathes its degrading restcanker-like, it destroys the soul; by attempting to overcome it you consolved; it is driven underground by an



CHUGHTAI'S MAGNUM OPUS: POET OF THE EAST (DELUX EDITION) ALONG WITH A POSTERT

POET OF THE EAST AND CHUGHTAI

[Popularly known as AMLE CHUGHTAI]

Introduction by Justice S. A. Rahman

Text in English and Urdu

Published in Lahore by Chughtai himself in 1968

Size: 36.5 x 29 x 8 cm

with 39 tipped-in colour plates,24 photogravures, 8 calligraphic plates and 1 etching.

Each painting and photogravure has, on the facing page, the English translation of Iqbal's quatrain on which it is based.

Full leather binding with fine dustjacket.

According to a publicity brochure for the book, issued by Chughtai, the edition was limited to 275 copies.

This is not a numbered copy.

It is an Out of series copy.

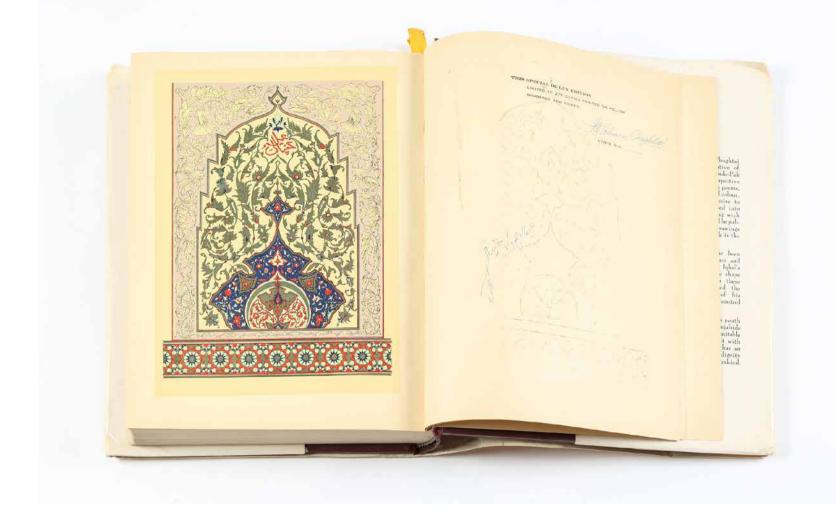
Signed in English and Urdu on the 3rd last page.

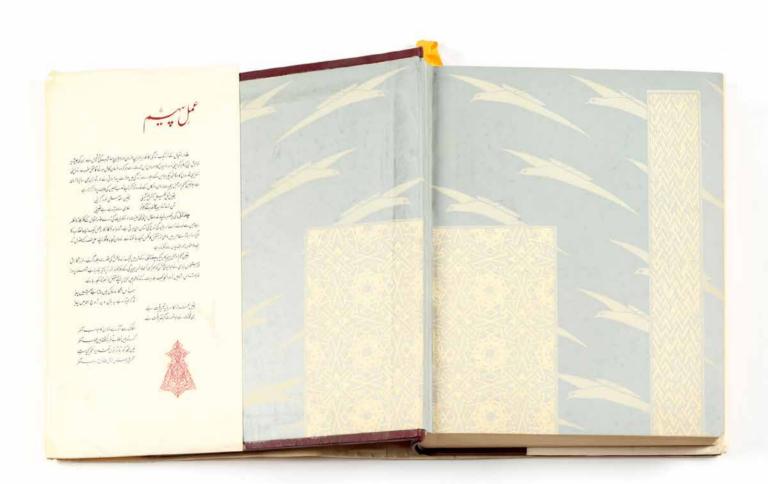
The book has 72 works by Chughtai, most ofwhich were painted by him after 1950 specially for this work and are not to be found in other booksby him. He had this idea to publish a book on Iqbal's poetry in 1953 but financial troubles to carry out the massive and lavish project took him 15 years to complete it. The Government of Pakistan approved a grant for the book but due to change of government he could get only part of it. The final cost was Rs 3 lakh and it was marketed at the then prohibitive price of "Rs 1500 / \$315 / GBP131" according to the publicity brochure for the book.

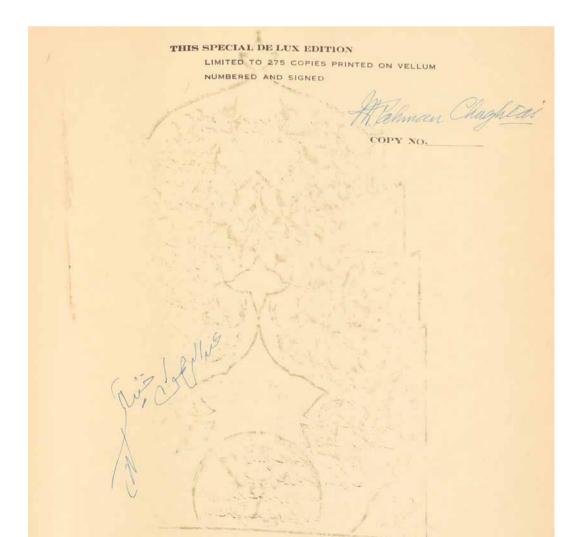
The book comes along with a poster promoting the new book titled "Chugtai's Indian Paintings"

Rs 2,50,000-Rs 3,00,000 \$3,850-\$4,620











© Copyright by Drs. Phyllis and Eberhard Kronhausen for The National Sex Forum

Francis Souza, pencil drawing-

21

A RARE SOUZA POSTER

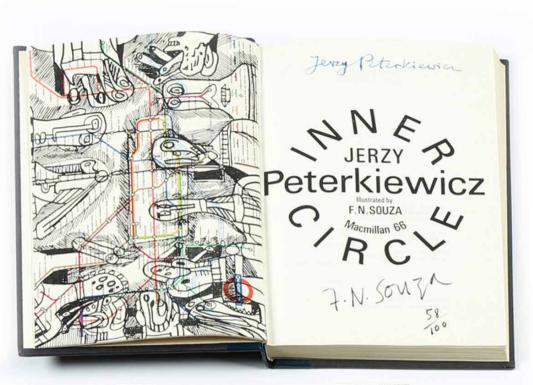
POSTER - FRANCIS SOUZA PENCIL DRAWING

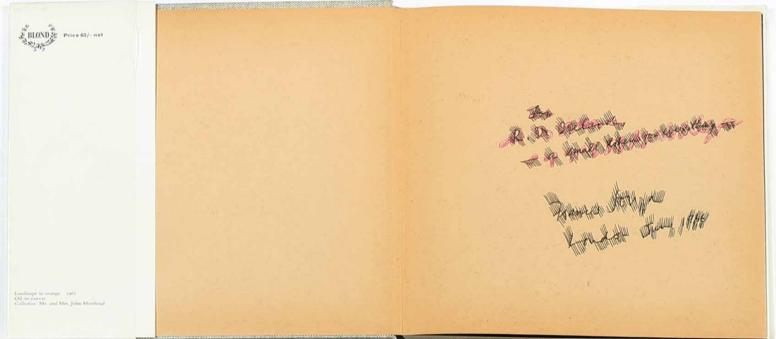
Issued by Drs Phyllis and Eberhard Kronhausen for The National Sex Forum.

Depicting a copulating couple, the poster measures 23 x 18 inches.

The Kraunhausens ran the International Museum of Erotic Art in San Francisco and organised the forum there in 1973. They issued around 24 posters on the occasion, carrying explicit images by renowned artists as well as by old Japanese and Chinese artists and even a Pahari painting.

Rs 40,000-Rs 50,000 \$620-\$770





TWO SIGNED BOOKS BY SOUZA

F. N. SOUZA, AN INTRODUCTION

By Edwin Mullins

Signed by Souza on front endpaper: "FOR R. D. IRELAND - A SMALL TOKEN FOR EVERYTHING - FRANCIS SOUZA, LONDON, JUNE 1966".

The entire inscription has been written in a style involving the use ofslanted lines over words [in a style also illustrated in the numbers printed on the very last page of the book]. Evidently Souza adopted this style of inscribing this book to hide a red-pencil inscription. But the signature part is without any writingbelow it.

London: Anthony Blond, 1962

pp. 108 with 66 full-page colour & b&w plates and 24 line drawings

Size: 9 x 8.5 inches

Excellent hardback with excellent dustjacket covered in plastic.

The essay extends to 45 pages and there is a 3-page list of collectors at the end.

The first and seminal biography and appreciation of Souza written soon after he had established himself in London and written by a close friend and critic.

INNER CIRCLE by Jerzy Peterkiewicz [a novel]

Illustrated by F. N. SOUZA

Signed by Souza and the author

Limited edition of 100 copies of which this is No. 58. Limitation written in ink by Souza [58/100]

London: Macmillan, 1966

pp. 186 + 27 full-page line drawings by Souza ofwhich the frontispiece is in colour and the remaining drawings are tipped-in plates specially printed on beige matt paper

Blue leather spine with gilt title and slate grey papercovered boards

Very good condition. First 3 letters of gilt spinea little rubbed

The commercial edition issued at the same time was a paper-covered hardback with dustjacket, b&w frontispiece and drawings printed in the book itself. Size: 9 x 6 inches.

Rs 1,25,000-Rs 1,50,000 \$1,925-\$2,310

Souza







F N Souza An introduction by Edwin Mullins

'Every worthwhile artist is capable of giving offence by being positive enough to demand that the beholder see the world his way, a demand that must provoke either acquiescence or rage.'

David Sylvester

'I make more money from my paintings than the Prime Minister makes from his politics.'

F. N. Souza







It was the Roman Catholic Church in Goa that gave me any ideas of images and image-making."





37 BOOKS, EARLY GALLERY **CATALOGUES AND WRITINGS BY AND ABOUT F. N. SOUZA**

E.N. SOUZA, AN INTRODUCTION

By Edwin Mullins

London: Anthony Blond, 1962

pp. 108 with 66 full-page colour & b&w plates and 24 line drawings

Size: 9 x 8.5 inches

Grey cloth binding with title embossed in black on cover and spine. Theessay covers 45 pages and there is a 3-page list of collectors at the end.

The first and seminal biography and appreciation of Souza written soon after he had established himself in London and written by a close friend and critic.

A good copywithout dustjacket with the cover unevenly darkened.

WORDS & LINES BY F. N. SOUZA

LONDON: Villiers

1959

pp. 27 [with 18 line drawings in the text] + pp. 12 carrying 23 drawings

EDITION WAS LIMITED TO 1000 COPIES

size: 10 x 7.5 inches

Stiff card with dustjacket which has a tiny tear on front cover without loss of paper. Paper clip mark on top of title-page.

F. N. SOUZA: RELIGION AND EROTICA - Early Religious and Erotic Drawings from the Estate of F. N. Souza

Preface by George Melly

Edition limited to 2000 copies

London: Barklem.com Print & Publishing, 2005 pp. 88 with 74 full-page line drawings [3 of them

double-page]

Has a one-page previously unpublished poem by Souza titled 'Mother of God', biographical notes and bibliography

Stiff card with dustjacket

Presentation inscription by George Melly on title-page

REBEL ARTIST: FRANCIS NEWTON by H. Goetz

The first published critical appreciation of Souza in a complete issue of "Bulletin of the Baroda State Museum and Picture Gallery", Vol. IV, Pt I-II (August 1946 to July 1947) edited by H. Goetz and published in Baroda in 1949. Printed at Sadhana Press, Baroda.

8-page essay + 1 plate carrying 3 b&w reproductions of Souza's works in the Plates section [Boats/ The Blue Lady/ Bathers].

Hermann Goetz, curator of the Baroda Museum, was an early admirer of the artist who, at this time, did not use the surname Souza. Of the 3 Souza works reproduced in the bulletin, two wereacquired by Goetz for the gallery [The Blue Lady, an oil, and Bathers, a watercolour]

The most elusive of all Souza-related printed material beyond newspaper notices. Souza was 25 at the time of its publication.

CONDITION: Ex-library softcoverin very good condition. No stamps except on cover. The frontispiece is a b & w reproduction of K K Hebbar's oil painting showing Mahatma Gandhi in his dying moments.

Size: 10 x 7.5 inches

SOUZA 57

Gallery One, London catalogue issued in 1957 pp. 20 with 2-page biographical note, 12 full-pageb&w images of paintings, 1 b&w portrait of Souza Stapled pink wrappers / 9 x 6 inches Covers a little soiled RARE

F. N. SOUZA 1959

Gallery One, London catalogue

pp. 8 with 1-page essay by Nevile Wallis, 4 full-page b&w imagesofpaintings, 1 b&w portrait of Souza, 1 b&w photograph of Souza's studio floor Stapled beige wrappers / 9 x 6 inches RARE

F N SOUZA

Gallery One, London catalogue

pp. 24 with 11 quotes by Souza, 5 b&w full-page images ofpaintings, 1 b&w portrait of Souza, 1 double-page colour spread of painting, 3-page biographical note, 3-page bibliography, 4-page list of Souza collectors. Stapled green wrappers / 7 x 7 inches

Vertical fold mark in the middle

RARE

F N SOUZA

Gallery One, London catalogue

November-December 1962

Pp. 20 with 6 b&w illustrations, 3 colour tipped-in plates

Includes 1-page Introduction by Andrew Sinclair, biographicalnote, selected bibliography and list of Souza collectors

Stapled softcover / 11 x 9.5 inches

RARE

SOUZA IN THE FORTIES - A rare retrospective exhibition of the paintings and drawings done by Francis Newston Souza during the forties

New Delhi: Dhoomi Mal Gallery

1983

pp. 20 including covers which has 57 b&w images of paintings. Introduction by Jag Mohan.

Text has a self-portrait by Souza dated 1982 Stapled stiff wrappers / 11 x 8.5 inches

RARE

LINES TO A GIRL AND SOME WORDS ON LIFE by F. N. Souza

10-page short story in "The First Writers Workshop Literary Reader" edited by P. Lal and published in Calcutta in 1972.

Other contributors include Satyajit Ray, Raja Rao, G. V. Desani, Kabir Bedi and M. J. Akbar

Cloth hardback with printed paper wraparound loosely inserted

9 x 5.5 inches

VOLTE-FACE: SOUZA'S ICONOCLASTIC VISION

Curated by Yashodhara Dalmia

Dhoomimal Gallery

2010

pp. 16 with 7 full-page colour images of paintings and 1 line drawing

Essay and 2-page interview with Souza by Dalmia Wrappers / 10 x 8 inches

BAIJU PARTHAN, F.N. SOUZA LOS ANGELES

Issued by Saffronart& Apparao Galleries

pp. 28 with Souza portrait on cover and 31

Souzapaintings in colour inside and quotes from Souza

Stapled wrappers / 10.5 x 8.5 inches

A TRIBUTE TO FRANCIS NEWTON SOUZA 1924-2002

Vadehra Art Gallery

2003

pp. 31 with essay by Vidya Shivadas and excerpts from Souza's writings and 16 colour and 7 b&w images of Souza's works

Stiff wrappers / 10.5 x 8.5 inches

THE ARTIST, a New York magazine for May 1960 with cover by Souza

With a shortnote on Souza praising his "Words and Lines".

Souza was at this time trying tofind his feet in New York

Wrappers / 12 x 9.5 inches

FRANCIS NEWTON SOUZA

Catalogue of show at Julian Hartnoll's Gallery, London/ 6-24 May 1997

Largetriple-turned folder, its six sides carrying 18 paintings by Souza [2 full-page] and 3 photographs of Souza, including one with Queen Elizabeth II. With an essay by Julian Hartnoll and a biographical chronology. Size: 9.5 x 7 inches

SOUZA 1940'S - 1990'S

8-page stapled brochure issued by Dhoomi Mal Gallery, New Delhi, in 1993

9 colour images, 3 b&w images, portrait

2 essays by Souza - MY CREDO IN ART and FROM TIME TO TIME.

Essay REBEL WITHOUT A PAUSE by Srimati Lal

SOUZA- CITY OF WOMEN

Essays by Vinod Bhardwaj and Brij Sharma

Exhibition catalogue of Dhoomimal Gallery, New Delhi

Includes reproduction of two letters in facsimile by Souza

pp. 44

DEBONAIR, April 1992 issue of a magazine published in Bombay

Has 6-page essay by F. N. SOUZA titled "Naked

Women & Religion"

The essay has 1 full-page and 3 other b&w drawings by Souza [pp. 30-34/45].

The issue also has a 2-page feature on M. F. Husain by C. V. Aravind, with 3 drawings and a collage by the artist [pp. 70-71].

THE DEMONIC LINE- An Exhibition of Drawings, 1940-1964 by Francis Newton Souza

Curated by Yashodhara Dalmia

Issued by Delhi Art Gallery, New Delhi, for exhibition held in 2000-2001

pp. 60

4-page essay by Yashodhara Dalmia titled "The Underbelly of Existence"

1-page essayby Souza written in 1949

50 full-page drawings, 6 drawings in text, one photograph of Souza and reproduction of one letter by him.

Size: 11 x 8 inches

Softcover

PAINTINGS WITHOUT PAINT - The Chemical Paintings of F. N. Souza

Catalogue of a 2007 exhibition

Curated by Shelley Souza and Brigita Krasauskaite

Essays by Shelley Souza

Presented by R L Fine Arts, New York

pp. 56

Softcover

Size 11 x 9 inches

?On arrival in New York in the 1960s, Souza was so cash-strapped that he could not afford to buy paints. At this time he claimed to have invented the technique of chemically treating glossy magazine pictures in such a way as to transform them into paintings.

FRANCIS NEWTON SOUZA - Dhoomimal Gallery Collection

Edited by Vinod Bhardwaj Foreword by Krishen Khanna

New Delhi: Dhoomimal Gallery

2009 pp. 405

Profusely illustrated hardback with dustjacket

Size 12.5 x10 inches

Rare journal with short story by F.N. SOUZA.br.A

1960 bilingual journal TWO CITIES [English & French] published by Mistral

Bookshop in Paris with a 4-page short Story by FRANCIS SOUZA titled "The Man Born Blind" with a full-pageline drawing by Souza to accompany it.

8.5 x 5.5 inches

.br.FRANCIS NEWTON SOUZA - Selected works from 1950-1999

New Delhi: Kumar Gallery

pp. 32 with 34 colour images

2000

4-page essay by Edwin Mullins from an old Kumar Gallery catalogue

10.5 x 8.5 inches

A Language in Common - A special number of The Times Literary Supplement reprinted for the National Council of Teachers of English

A 91-page stapled booklet with cover drawing by F. N. Souza

Size: 8.5 x5.5 inches

Das Geschaft mit der Kunst by Robert Wraight Published in Munich in 1966 with the author's portrait by his friend Souza as frontispiece

German edition of an English book on the wheeling dealing in the western art world and auction houses.

Cloth binding / 9 x 6 inches

Ex-library

Springtime 3 - An Anthology of Prose and Poetry, published in London by Peter Owen

Carries a 4-page story titled "LAZARUS" by F. N. SOUZA

A 128-page anthology issued in hardbackwhich also carries contributions by Nissim Ezekiel, Mervyn Peake, MurielSpark, Peter Levi and P. Lal

No date [c. 1960]

Fine hardback with dustjacket / 9 x 6 inches

Encounter, February 1955 issue of magazine edited by Stephen Spender and published in London

Has the famous, much-quoted and seminal essay by F. N. SOUZA titled "NIRVANA OF A MAGGOT"

The 7-page essay has 5 sketches by Souza.

Encounter, October 1962 issue of magazine edited by Stephen Spender and published in London Has 5 sketches by F. N. SOUZA to go with Aldous

Huxley's essay"Unpainted Landscapes"

The Studio, November 1961 issue of magazine published from London

Has a 4-page essay on F. N. SOUZA titled THE IMAGE AND SOUZA by G. M. Butcher with reproductions of 5 paintings by Souza, including one full-page in colour

Studio International, May 1966 issue of magazine published in London

Has a 3-page essay titled SOUZA/ GEOFFREY / RAO by Cyril Barrett, with 2 illustrations of Souza's works.

Studio International, April 1964 issue of magazine published in London

Has a 6-page essay titled F. N. SOUZA THE HUMAN AND THE DIVINE by Mervyn Levy, with 8 illustrations. Six of these are photographs of Souza explaining histechnique of painting large-scale works with the help of a specially-designed projector.

[BOUND AS PART OF A COMPLETE RUN]

SOUZA'S PARIS by Audrey Whiting

1-page essay facing the full-page colour image of a painting by Souza in the London magazine "Woman's Journal" for October 1961

[BOUND AS PART OF A COMPLETE RUN]

WORKS ON PAPER BY FRANCIS NEWTON SOUZA

Auction catalogue of Bonhams London for sale on 3 May 2006

pp. 50 with 40 lots, each illustrated and with a full-page b&wphotograph of Souza standing in his studio and a one-page note

Size: 10.5 x 8.5 inches

A scarce catalogue devoted entirely to Souza's work.

Card covers

INNER CIRCLE by Jerzy Peterkiewicz [a novel]

Illustrated by F. N.SOUZA

London: Macmillan

1966

pp. 186 + 27 full-page line drawings by Souza

Green papercovered boards with dustjacket carrying a

Souza painting

Price unclipped [36 shillings]

Size: 8.25 x 5.25 inches

Tear on the back of dustjacket repaired with scotch tape

INNER CIRCLE by Jerzy Peterkiewicz [a novel].br.lllustrated by F. N. SOUZA

London: Panther, 1968 [Originally published by Macmillan in 1966]

pp. 202 + 27 full-page line drawings by Souza PAPERBACK with cover painting by Alan Aldridge and not by Souza

Scarce as most copies were pulpedsince the sales were poor

Size: 7 x 4.5 inches

Lending library stamp on back of frontispiece. A fine copy.

Black Orpheus, June 1960 issue of a journal of African and Afro-American literature, published by the Ministry of Education, Ibadan, Nigeria. Of its three editors, one was Wole Soyinka, Nobel Laureate

Has a 2-page essay titled SOUZA by Omidiji Aragbabalu with 8 full-page drawings by Souza [pp.16-21/49-52]

Size 10 x 7.5 inches

Francis Newton Souza - Important Paintings from the Artist's Private Collection

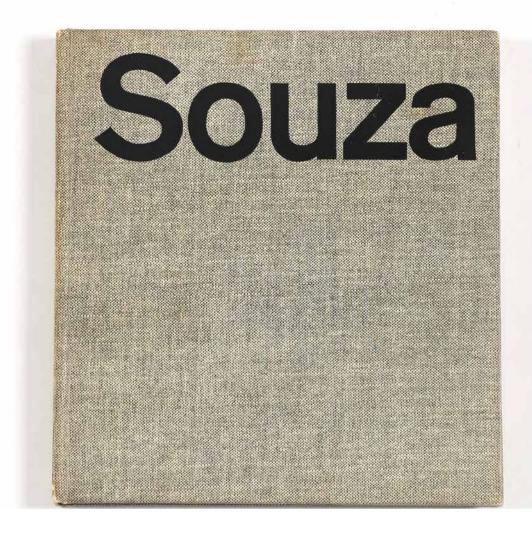
Issued by Bose Pacia Modern, New York, for exhibition held in September-November 1998 pp. 16 including cover

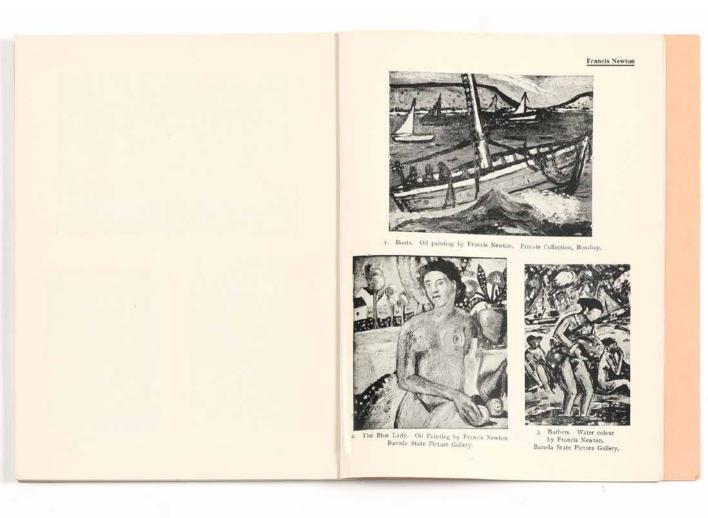
9 full-page and 6 small paintings in colour One-page unsigned essay

Size: 9.5 x 8.5 inches

Softcover

Rs 6,00,000-Rs 8,00,000 \$9,235-\$12,310





ENCOUNTER

There Is you will a she had never - Inc

The con

WHAT IS VULGARITY? Albert Dasnoy

SO HURT AND HUMILIATED

Francis King

CRUELTY AS A POLITICAL PROBLEM
Alfred Cobban

CAN PARLIAMENT SURVIVE?

Christopher Hollis

OF HUMAN FREEDOM

Maurice Cranston • J. W. N. Watkins

W. H. Auden, Alfred Burmeister, Robert Conquest, Hilary Corke, Richard Eberhart, Roy Fuller, W. S. Graham, John Holloway, Michael Kitson, Herbert Passin, Anthony Quinton, Christopher Sykes, F. N. Souza, Hans Weigel

FEBRUARY 1955

17

MONTHLY 2s. 6d

24

F.N.SOUZA - W.H.AUDEN ASSOCIATION COPY OF MAGAZINE

'Encounter' magazine for February 1955 carrying a 7-page seminal essay by F. N. Souza titled "Nirvana of a Maggot" with 5 Souza sketches.

The magazine cover has a long inscription by poet W.H. Auden [signed as Wystan] to British-American painter Dorothy Brett [1883-1977] promoting the magazine which was being edited by his friend Stephen Spender:

"Dear Brett, Here is Encounter for February - do please subscribe. You may have to fill in the form. Get everyone in Taos to subscribe. Thanks for the letter and all the news. Love - Wystan."

Auden's poem "Vespers" also appears in the issue. Brett had moved to Taos, New Mexico, in the US in 1924.

Cover a little worn

Rs 40,000-Rs 50,000 \$620-\$770 London: Martin Secker & Warburg Ltd. 1955. Association copy inscribed to Dorothy Brett from W.H. Auden on the front wrap. Dear Brett Here is Encounter for February- do please subscribe- get everyone in Tany to subscribe- thanks for the letter and all the news-wystam. Auden's Vespers oppears on p. 10. Some chips and edgewear some pages dog-cared, spine worn near the head. Good condition, belt.

Carl Sandberg David ABRAHAM LINCOLN
The Prairie Years and the War Year
The extense of his six-volum DUFF COOPER Last Sortie HERBERT ZAND To be published in March Elizabeth Bowen

A WORLD OF LOVE

JONATHAN CAPE ENCOUNTER

| Land by STEPHEN | SPENDER - REVING ERISTOL | |
|--------------------------------|--|------|
| What is Vulgarity? | Albert Damoy | 3 |
| Vespers (poem) | W. H. Aulen | 10 |
| Can Parliament Survive? | Christopher Hollis | 12 |
| Words (poem) | Richard Eberhari | 20 |
| Poems | Roy Fuller | 21 |
| So Hurr and Humiliated (a se | | 21 |
| Cruelty as a Political Problem | | 13 |
| Gulls in a Port (poem) | John Hollowry | 19 |
| Blind Tide Emblazoning (po | em) W. S. Graham | 40 |
| Nievana of a Maggot | F. N. Soura | 42 |
| Of Human Freedom—A Dis | conton Maurice Cranston J. W. N. Washin | 6 |
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| Bygones | Hilary Corke | 78 |
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| The Errors of Formalism | | |
| | | |

ENCOUNTER IN published monthly at Pannon Home, 23 Haymarket, London, S.W.s.

as 6d. for number. Yearly admiription 10s. (U.S. \$6.00) (India 13 respect)

Published by

Manu Secker & Warburg Led.

† John Street, Bloomsbury, London, W.C.s.

THE CONGRESS FOR CULTURAL FREEDOM
104 Boulevard Haummann, Paris 1, France

PRESENTED OF THE EXECUTIVE CONGRESS

Denn of Rougemont

The over-corporate is the page of Bacourera, are to be autobased to the services, and as the months.

The views expressed to the pages of Encounters are to be attributed to the seriors, not to the sponters

F. N. Souza

RUPERT HART-DAVIS

Nirvana of a Maggot

collect my mail.

The home was farmshed with an infeared bed and a broken chair. There was no table, I had to spart or a mar to write and paint and rat my frood. The floor was overlaid with a thick pase of cow-dung spread manually in a pattern of semi-concentric circles. There were finite toold in nearly every hole in the walls, and the cornen seemed to be teld together by cobwrobs. Two holy pictures hong close to each other. Christ and the Madonas with their bearn in their hands. Pland on corroded nails, a worm-earn plant mide a simple oratory. Some deal flowers, a candle-suck with its tocker burnt off, and a small wooden image of 50. Thomas with a bole in the head for firming a latow which happened to be mining. A create, bareque arabesque pained on the fadel, falling wall in rid and green distemper.

In a little sharingh I found a book. I took it out and dinted it. It was full of subverfish, some of them nice fat ones which had devoured the

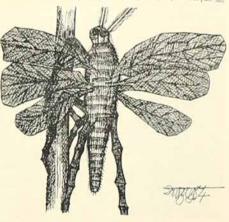


Nirvana of a Maggot

a horiculturist of a mystic; but his easy induced me to examine with great delight the
wild flowers in the vicinity, on knolls and in
disken.

Or severest Sale had accompanied me
On this bit of exploring an uncircilled
Goan countryside. In those days I painted
petiats and rould inalescent I painted
petiats and rould inalescent I painted
with broad strokes, heavily continuing manes
of brilliant colours. Peasants in deforms moods,
gaing and drinking, working in the fields,
harbing in a river or a legone, chambing plan
through of in protession with priest and
acolytes carriing the monutenoor, who and
dinalyst salving and dying, mourtaing or merrymoking in manker places, and framing at
weddings.

I need to write a lot too. But whenever I
weiter I get a feeling of incompetence. Not so
when I pank, for then I feel I are the ensured
itself-table, the first of field, playing his
commy-motion in the polyphoine ordersta of the
commissional in the polyphoine ordersta of the
commissional in the polyphoine ordersta of the
commissional in the polyphoine ordersta of the
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competitive or the goal of the
commission of the wind and the feel of
pool food and the feel of field, playing his
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and insulate of the private or the
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commission



was a good cook, a primitive sor, but it was noted the retire, the salubricon six, and the ligant that gave me a troomshous appears. Then to bed for a sima; or mader the shade of a manage tree I doord off in an easy-chair which



ober, the difference being that achoolboys in Jenned-pounced that at with its pendant were crumined by stor with a pendant were opportuned with the properties of advantation, the Manusley years, insended a very-poly howeve to provide clerks and burnarcans for maintaining what was a wan toperful maken't, like after the properties of the work of the work



Novena of a Maggar

Then, if it is radden, there came a summers and and deriv annought at each to made this control uniform of cours well according to a fainter plan of his own. If increa sends he made this paint is work at all carry described by a made that the point of his own. If increa sends he made the manuscribe at a send to the point of the country of the made that the point of the manuscribe and the made that the point of the made that the point of the made that the point of the made that the his and the made that the his a form the best of the made that the made that





4 BOOKS ON CHUGHTAI WITH 115 PLATES IN ALL

CHUGHTAI'S INDIAN PAINTINGS

Thirty-five plates in all - Twenty-seven in colours and the rest in monochromes

Some paintings were specially made by Chughtai for this book.

Foreword by Dr Tara Chand/ Introduction and notes by Principal S. Kashmira Singh

New Delhi: Dhoomi Mal Dharam Das

1951

Pp 21 +35 full-page tipped plates with tissue guards carrying extensive commentaries

Size: 15.5 x 12 inches

In addition there are 8 small b&w tipped-in plates based on Chughtai's line drawings in the Introduction

The text also has one-page note by Chughtai and one-page note by the Publisher

Bound in black buckram with a b&w line drawing and the title-ticket pasted on cover and with a chipped but complete dustjacket which is rarely to be found.

Size: 15.5 x 12 inches

The Dhoomimal Gallery of Delhi was the first to bring out a regular stream of monographs on Indian artists beginning 1943. Its owner Ram Babu, a wealthy stationery dealer who had turned to promoting Indian art and artists as a passion and also owned a printing press, sincerely believed in upholding production values. Thus, for CHUGHTAI'S INDIAN PAINTINGS, the Pakistani artist's only book printed in India and outside his private press, he got Chughtaito write a preface and brought it out as an elephant folio matching the size, format, binding style and cover of CHUGHTAI'S PAINTINGS, which the artist had first issued in Lahore around 1938. Ram Babu even printed wall posters to promote the book, something unheard of even today.

CHUGHTAI'S PAINTINGS

Thirty-nine Plates in all - Thirty-four Plates in colours, the rest in monochromes

Foreword by Dr. James H. Cousins/ Introduction and critical annotations by Mrs. Razia Siraj-ud-Din.br.Lahore (India): Jahangir Book Club, Chabuk Sawaran

Size: 12x 10 inches

No date but c. 1940 and First Edition thus

Pp 24 + 39 tipped-in plates with tissue guards carrying the title

Bound in black buckram with a b&w line drawing and the title-ticket pasted on cover.

CONDITION: A good copy but the front cover is discoloured

MURAOOA-i-CHUGHTAI

Paintings of M. A. Rahman Chughtai

With full text of Diwan-i-Ghalib

Foreword by Dr Sir Mohammad Igbal

Introduction by Dr James H Cousins

WITH 30 FULL-PAGE PLATES and both Englishand Urdu title-pages

LAHORE: Print Printo

No date but reprinted in the 1970s by Chughtai himself since he owned Print Printo. He had originally published it in 1928.

Size: 11.5 x 9inches

Of the 30 plates, 25 are in colour printed on art paper and 5 are full-page b&w line drawings. In addition, the title-page and a page further on have multicoloured geometrical designs around the Urdu text. Two pages before the Urdu title-page too have Islamic calligraphic designs. Endpapers are printed in silver design. Each Urdu page printed in green ink with the text enclosed within yellow geometric pattern.

Foreword [pp. 3] and Introduction [pp. 3] dated 1928 in English, the restin Urdu script [pp. 120]

CONDITION: A nice copy boundin maroon cloth with gilt title and ornamentation on cover. No dustjacket.

NAOSHA -i-CHUGHTAI

pp. 111 with 6 colour plates, 14 b&w plates and 2 line drawings

Text entirely in Urdu.br.LAHORE: Print Printo

1967

Originally published in 1935, this is the 1967 reprint by Chughtai himself with more plates than the original edition.

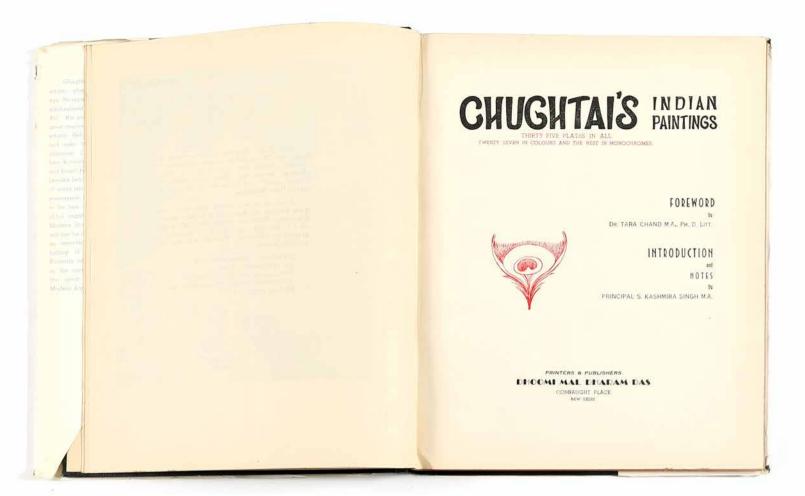
Size: 9 x 7.5 inches

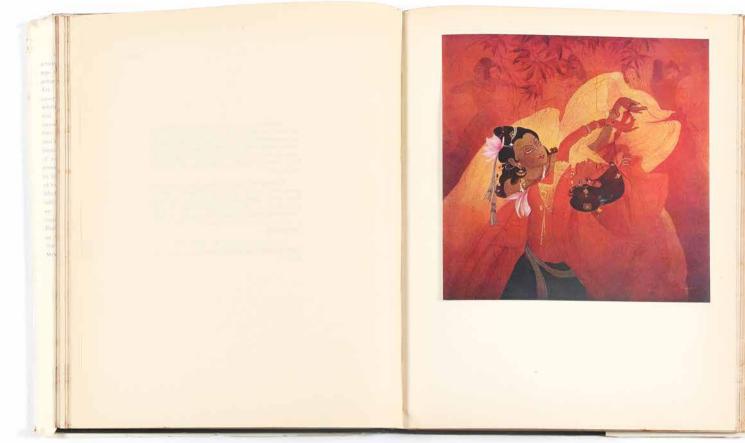
In addition to the plates it has 2 pages with highly colourful and ornamental designs and each page has the text in black surrounded by yellow geometrical design.

Hardback with gilt design on cover.

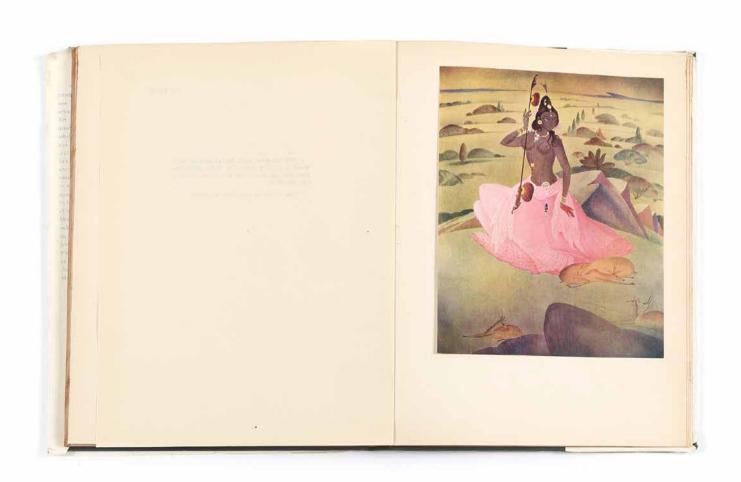
Like Muraqqa-i-Chughtai, this also relates to Ghalib's poetry but is far more scarce. The only time it appeared inan auction house was in Bowring's Delhi auction on 20 November 2002, Lot 28.

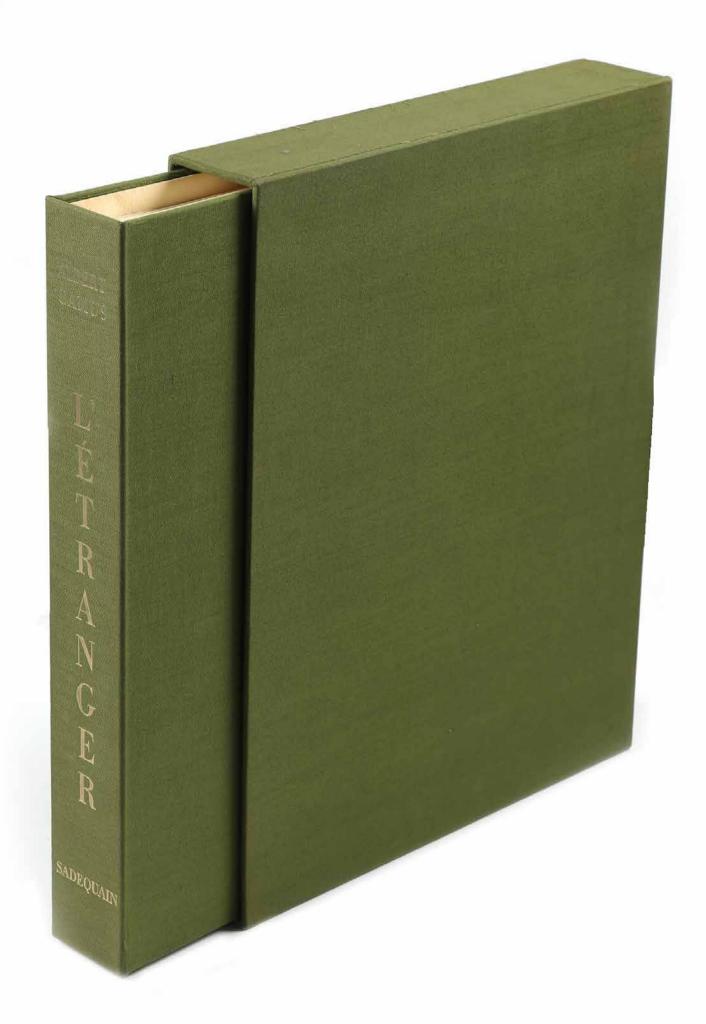
Rs 1,60,000-Rs 2,00,000 \$2,465-\$3,080











ALBERT CAMUS NOVEL ILLUSTRATED BY SADEQUAIN

L'Etranger by Albert Camus

Lithographies Originales de Sadequain

Published by Les Bibliophiles de l'Automobile-Club de France

1966

The book was launched at a gala dinner in Paris on 27 October 1966. The book was published in a limited edition of 150 copies, with 130 copies dedicated to members of Les Bibliophiles de l'Automobile-club de France and numbered 1-130 with the beneficiary member's name also printed in the credits. The remaining 20 copies were numbered 'A' to 'T' in penciland were meant for distribution among Camus' estate [he had died in 1960], Sadequain, and the collaborators in the book's production.

Each copy was printed on 'velin de Rives' with deckled edges and issued loose in green cloth portfolio withgilt title on spine and contained in a matching cloth box.

This copy is numbered 'T' in pencil and is thus the last copy of the edition.

pp. 146 with 35 original lithographs, 22 of which are in colour and 3 are double-page.

For further details see "Sadequain in Paris 1961-1967" [Grosvenor Gallery, 2015]

A copy in a 2008 Osian's New Delhi auction sold for Rs 2.8 million.

Albert's Camus novel L'ETRANGER [The Stranger] steeped in his philosophy of the absurd and existentialism, illustrated by Pakistani artist Sadequain, remains the most expensive and desirable book by any artist from the Subcontinent in our own times.

Albert Camus was a Algerian author, journalist and philosopher. He was born and brought up in Algeria which was a french colony at the time but spent his adult life in France. He was awarded the Nobel prize for literature in 1957. Originally published in 1942, L'Etranger (The Outsider), was his first novel and opens with the famous line; "Aujourd'hui, maman est morte. Ou peut-etre hier, je ne sais pas", (Mother died today. Or maybe yesterday, I don't know). It is considered a classic of French literature, and in 1999 was voted number

1 in Le Monde's list of the 100 greatest books of the 20thcentury.

The life of Nobel-winner Camus was cut short as a result of a road accident in 1960 at the age of 47 and in a surge of tributes a number of artists over the years brought out portfolios illustrating this most iconic work of the philosopher-novelist.

In 1960 Sadequain journeyed to Paris at the invitation of the French Committee of the International Association of Plastic Arts. This period of his career is considered by many to have been the zenith of his artistic output, and it was whilst in Paris that Sadequain completed one of his most important commissions; providing the illustrations for a newly published edition of Albert Camus' seminal novel L'Etranger.

In 1964, four years after Camus' untimely death, Sadequain was commissioned to produce a series of lithographs for the special edition of the book. It was published in October 1966 by 'Les Bibliophiles de l'Automobile-club de France', a society that was founded by the early motoring pioneer the Marquise de Dion in 1895, and which began publishing artist's books in 1925. (Source: Koninklijke Bibliotheek). At the time it was an unprecedented move by the publishers to engage Sadequain's services. When one considers how many artists were workingin Paris in the 1960s, it shows how highly regarded he was in Parisian artistic society at the time.

Sadequain created 22 colour prints, and a number of monochrome prints to illustrate key scenes in the book, which deals with themes such as the irrationality of the universe and importance of the physical world.

The 'L'Etranger' illustrations represent an extremely important body of work, but are only a small part of the rich output produced by Sadequain whilst in Paris.

Rs 9,00,000-Rs 12,00,000 \$13,850-\$18,465



la nome chose. Las était concierge et, dans une certaine mesure,

il avait des droits sur eux.

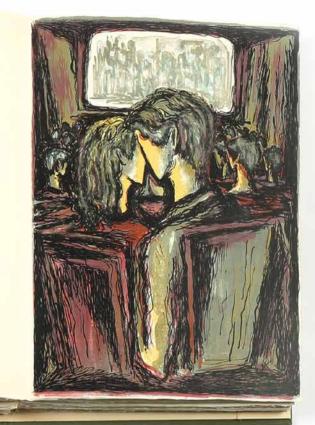
La garde est entrée a ce moment. Le soir était tombé leriso quement. Très vite, la nuit s'était épaissie au dessus de la verrière. decencer. Tres vite, ta nuit s'etait épaisse au dessus de la verrière. Le conderge à tourné le commutateur et j'ai été aveuglé par l'écla-bousement soudain de la lumière. Il m'a invite à me rendre au réference. réfectuire pour direr. Mais je n'avais pas fain. Il m'a offert alors d'apporter une tasse de cafe au lait. Comme j'aime beaucoup le cafe an lair, j'ai accepte et il est revenu un monient après avec un plateau. Fai bu. Fai en alors envie de fumer. Mais j'ai hésite parce que je ne savais pas și je pansais le faire desant numan. Fai réflechi, cela n'avait ancune importance. Fai offert une cigarette au concerge et noue avons fame.

A un moment, il m'a dit : « Vous savez, les amis de Madanie votre mère vont venir la veiller aussi. C'est la contume. Il faut votre mère vont venir la veiller ausst. L'est la contume. Il taut que j'aille chercher des chases et du cafe noir, o le lui alcuandé si on pouvait éteindre une des lampes. L'éclat de la lumière sur les murs blanes me fatignait. Il m'à dit que ce n'était pas possible. L'installation était ainsi faite; c'était tout on rieu. Je n'ai plus beaucoup fait attention à lui. Il est sorti, est reveni, a disposé des chaises. Sur l'une d'elles, il a cupile des tasses autour d'une cafetière. Puis il s'est assis en face de moi, de l'autre côte de maman. La garde était aussi au fond, le dos tourné. Je ne voyais pas ce qu'elle faisait. Mais au monvement de ses bras, je pouvais croire qu'elle tricotait. Il faisait doux, le café m'avait réchaulle et par la porte ouverte entrait me odeur de muit et de fleurs. Je crois que j'ai somnolé un peu.

C'est un frolement qui m'a réveillé. D'avoir ferme les yeux,

une bouce et, dans ce moncement, j'ai efflencé ses seins. L'étais une houve et, dans ce mativement, j'ai effleuré ses seins. L'étaisencre dans l'eau quand elle céait dépà à plat ventre sur la bouée,
Effe d'est retournée veis moi. Elle avait les cheveux dans les yenx
te elle risit, le me suits hissé à cuité d'elle sur la bouée. Il faisant
te elle risit, le me suits hissé à cuité d'elle sur la bouée. Il faisant
te elle risit, le me suits missé à cuité d'elle sur la bouée. Il faisant
et je l'ai posée eur son ventre. Elle n'a rien dit et je suis resté ainsi,
et je l'ai posée eur son ventre. Elle n'a rien dit et je suis resté ainsi,
et je l'ai posée eur son ventre. Elle n'a rien dit et je suis resté ainsi,
et je l'ai posée eur son ventre. Elle n'a rien dit et je suis resté ainsi,
aveil et devenu trop fort, elle a plongé et je l'ai suivie. Je l'ai
soleil est devenu trop fort, elle a plongé et je l'ai suivie. Je l'ai
soleil est devenu trop fort, elle a plongé et je l'ai suivie. Je l'ai
soleil est devenu trop fort, elle a plongé et je l'ai suivie. Je l'ai
soleil est devenu trop fort, elle a plongé et je l'ai suivie. Je l'ai
soleil est devenu trop sont a l'ai se si suite et mons nous
sonnelle. Elle riait toujours. Sur le paar, pendant que nous nous
sonnelle. Elle riait toujours. Sur le paar, pendant que nous nous
sonnes riballiée, elle a eu l'air très surpriée de me voir
et m'a dit qu'elle avait envie de voir un flan avec Fernandel. Quand
tout d'it que l'air avait envie de voir un flan avec Fernandel. Quand
ja répondoi : d'Depais hier, a Elle a eu un petit recul,
quand, ja répondoi : d'Depais hier, a Elle a eu un petit recul,
emais n'a fait aucune renarque. J'ai cu envie de lui dire que ee
n'était pas de ma funte, mais je me suis arrèté parce que jui pensé
rétait pas de ma funte, mais je me suis arrète parce que jui pensé
rétait pas de ma funte, mais je me suis arrète parce que jui pensé
rétait pas de ma funte, mais je me suis arrète parce que jui pensé
rétait pas de ma funte, mais je me suis arrète parce que jui pensé
rétait pas de ma funte, mais je me suis arrète parce que jui pen

ubrasce, mais mai, r.u. rorram, ene est venue enez moi. Quand je me suis reveille, Marie etait portie. Elle m'ovait



monsieur l'agent. Sculement, je suis là, devant vous, et je tremble, c'est force, a Il a ferme sa porte et tout le monde est parti. Marie et nou avons fini de preparer le déjenner. Mais elle n'ausit pas faim, j'ai presque tout mange. Elle est partie à une heure et j'ai donné ave

et moi avons fini de preparer le dejenie.

Sim, j'ai presque tout mange. Elle est partie à une heure et j'ai durni ini peu.

Vers trois heures, ou a frappe à ma porte et Raymond est entre, le suis resté couche. Il s'est assis sur le herid de mon lit. Il est resté un moment sans parler et je hii si deutandé comment son affaire s'était passee. Il m'e aconsté qu'il avait fait et qu'il ne voulait mais qu'elle hii avait donne une gille et qu'alors il l'avait battue. Pour le reste, je l'assis vu. Je hii ai dit qu'il me semblait que maintenant elle était pouice et qu'il devait être content. C'était aussi son avis, et il a observé que l'agent avait bean faire, il ne changerait rien aux comps qu'elle avait recus. Il a ajonte qu'il comanissait bien les agents et qu'il savait comment il fallait s'y prembre avec eux. Il m'a demandé alors si j'avais attendu qu'il réponde à la giffe de l'agent. L'ai repondu que je n'attendais rien du tout et que d'ailleurs je n'aimais jes les agents. Raymond a en l'air très content. Il m'a demandé si je voulisi sortir avec lui. Je me savais leve et j'ai commencé à une peigner. Il m'a dit qu'il fallait que je lui serve de ténnoin. Moi cela m'etait egal, mais je ne savais pas ce que je devas ditre. Selon Raymond, il sufficii de déclarer que la fille lui avait maiuque. L'ai accepte de fui servir de ténnoin.

Nous sommes sortis et Raymond m'a offert une fune. Puis il a voului faire une partie de billard et j ai perdu de justesse. Il voulait enoute aller au bordel, mais j'ai dit on parce que je n'aime pas ca. Alors nous sommes rentres doucement et il me





12 HIGHLY ELUSIVE BOOKS AND CATALOGUES ON CHUGHTAI

PICTURE - THE HOUSE OF TAIMUR

By Khan Bahadur M. A. RAHMAN CHUGHTAI

LAHORE: Print Printo

1970

pp. 36 + 5 b&w plates

Chughtai's essay on a Mughal painting in British Museum which shows all the Mughal rulers together.

Hardback with dustjacket

Size 9.5 x 7.5 inches

Rare little book offering interpretation by the great artist

BEAUTY AND POWER - A SURVEY OF ART IN PAKISTAN

By M. A. Rahman Chughtai

12-page stapled monograph published by Chughtai Museum Trust, Lahore, in 1987

The first 6-page essay titled 'The Problem of Art and Artists in Pakistan' is by Arif Rahman chughtai which is followed by 'The Future of Art and Artists in Pakistan' by his father, the great artist.

Size 10.5 x 8.5 inches

THECHALLEGE OF M. A. RAHMAN CHUGHTAI TO THE BENGAL SCHOOL OF ART

By Arif Rahman Chughtai

Published by Jahangeer Book club, Lahore 2005

pp. 64 including covers

With reproductions of old photographs, letters, certificates and other memorabilia and paintings

Stapled softcover / 11 x 8.5 inches

THE STORY-TELLER: M.A. RAHMAN CHUGHTAI - THE CENTENARY VOLUME

Published by Chughtai Museum Trust, Lahore 1997

pp. 56 including covers.

With reproductions of old photographs, paintings, and postage stamps designed by Chughtai

Includes tribute by Basil Gray, first draft of Iqbal's foreword to Muraqqa-i-Chughtai, President Ayub

Khan's address on inauguration of Pakistan Arts Council where Chughtai's works were shown, anessay by Chughtai's son titled 'Conspiracy of art in Pakistan and M. A. Rahman Chughtai', and tributes by international personalities.

Stapled softcover/ 12 x 9 inches

THE STRUGGLE OF M.A. RAHMAN CHUGHTAI FOR THE IDENTITY OF PAKISTAN

ByArif Rahman Chughtai

Issued by Jahangeer Book Club, Lahore, in 2009 FOR PRIVATE DISTRIBUTION ONLY according to a note inside.

Pp. 56 including covers, with 29 full-page illustrations including 4 in colour inside and outside cover.

Has numerous rare archival pictures of Chughtai's association with poet-philosopher Allama Iqbal, his designing of Pakistan postage stamps, and his meetings with eminent personalities.

Size 11 x 8.5 inches

BEAUTY AND ACTUATION - THE CHUGHTAI MUSEUMPROJECT

By Arif Rahman Chughtai

9-page stapled booklet issued by Chughtai Museum Trust, Lahore, in 1988

Size 10.5 x 8.5 inches

A CHALLENGE AND AN OPPORTUNITY - THE CHUGHTAI MUSEUM PROJECT

4-page appeal issued by Chughtai Museum Trust Art Gallery, Lahore

No date [c. 1975]

To raise funds it offers the book Amle-Chughtai for Rs1,000 and a Chughtai watercolour for Rs 1 lakh to Rs 1.5 lakh.

11.5 x 9 inches

THE ONE AND THE ONLY - An Exhibition of Art Work of M.A. Rahman Chughtai, 17th Jan. 1985 Onwards

A Large, three-fold card [6 sides] issued on the occasion of an exhibition on the 10th death anniversary of the artist by Chughtai Museum Trust.

Printed on thick paper with a colour painting on cover and afull-page photograph of Chughtai on the back. In between are the following essays etc:

The One and the Only - The Legend of M.A. Rahman Chughtai

M. A. Rahman Chughtai (1897-1975)

List of Exhibits

The Chughtai Museum Project

Smiles and Tears - Ten Years of Chughtai Museum Trust Size 10.5 x 8 inches

Chughtai [25 March - 4 April 1987]

9 x 4 inch card of Indus Gallery, blank on the back The gallery was run by noted Pakistani artist ALI IMAM [1924-2002]

With this card are included:

Cyclostyled price list of 50 etchings and aquatints by Chughtai on one side and 39 colour prints on the other, exhibited at the show related to the above invitation card. On top the sheet is signed by Ali Imam

Cyclostyled pricelist of paintings by Pakistani artist M. A. AHED [Mohammed Abdul Ahed, 1919-2001], held at Indus Gallery from 8 to 16 March 1986

M. A. Rahman Chughtai Exhibition "The unknown Chughtai" in the Embassy of the Federal Republic of Germany Islamabad December 8th to 11th, 1983

Exhibition Catalogue

16-page stapled booklet [including card cover with a painting 'Face Study' on the cover and 'Theme from Omar Khayyam' on the back, both by Chughtai] It has:

2-page essay THE ARTIST OFTHE EAST with a portrait 7-page essay THE BEAUTY OF LINES by Malik Shams, Retired Curator, Central Museum, Lahore

2-page extracts BEAUTIFUL RHYTHM, PELLUCID COLOUR - What others have said about M. A. Rahman Chughtai

2-page list of exhibits consisting of 62 works - etchings and aquatints, pencil sketches, brush outlines and water-colours.

Size 8 x 6 inches

WITH

A 1991 New Year greeting card of Chughtai Museum

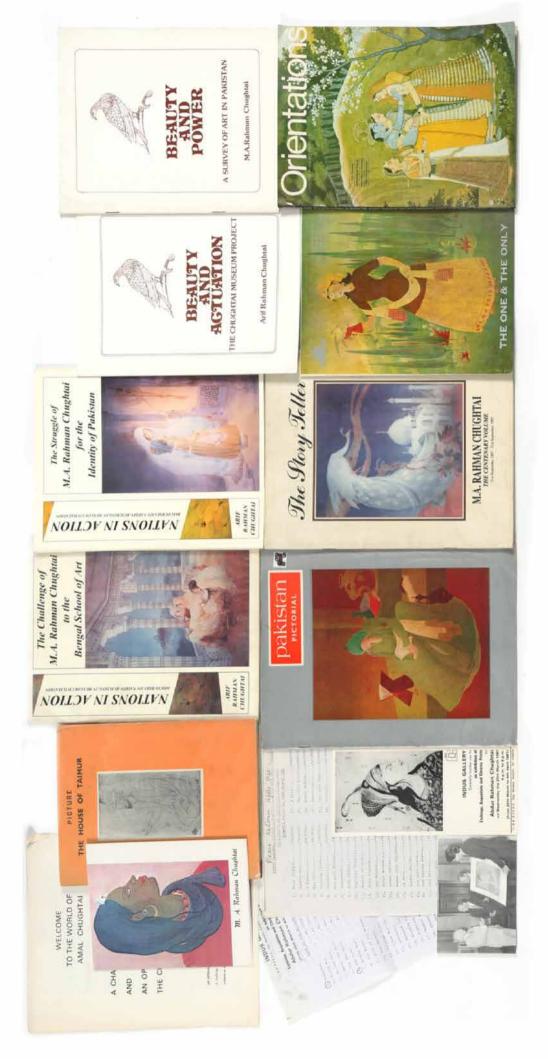
With cover photo of German President Walter Sheel being presentedwith a Chughtai watercolour and a note on the Trust inside, part of which reads that "the Government of Pakistan has not done anything for Chughtai Museum in 16 years". Size 5.25 x 4 inches

CHUGHTAI, A LEGEND IN HIS LIFETIME by Hameed 7aman

6-page essay with 12 b&w illustrations and 1 colour painting on cover of complete issue of 'Pakistan Pictorial' for January-February 1975 published in the month after his death.

THE GENTLE ART OF CHUGHTAI by W. K. Bhatty 4-page essay with 5 colour illustrations in complete issue of Hong Kong journal 'Orientations' for June 1973

Rs 2,00,000-Rs 2,50,000 \$3,080-\$3,850





6 BOOKS ON JAMINI ROY

JAMINI ROY

By Bishnu Dey and John Irwin

In complete issue of 'Journal of the Indian Society of Oriental Art' for 1944. The journal was edited by Abanindranath Tagore and Stella Kramrisch.

The essay covers pp. 32 + 15 tipped-in plates on 14 sheets, some in colour

The text has 20 line drawings [1 pasted in text] and 1 colour plate pasted in text.

Printed on handmade paper

Size: 11 x 9 inches

The first scholarly interpretation of Jamini Roy which was subsequently issued in book form by the society in the same year.

JAMINI ROY - 15 Coloured Plates New Delhi: Dhoomi Mal Dharam Das

No date [c. 1950]

1-page Introduction by Jamini Roy and Bishnu Dey [with their printed signatures] followed by 15 large loose colour plates tipped-in on stiff cards, the whole contained in a portfolio with dustjacket covered in mylar.

Size 15 x 11 inches

JAMINI ROY - The Quest for a Personal Style

By Debabrata Roy

8-page essay in complete issue of Hong Kong journal ORIENTATIONS for December 1981.

The essay has 17 illustrations and Jamini Roy's portrait.

JAMINI ROY

10-page essay by Ajit Kumar Dutta with 5 illustrations in text + 21 plates, some in colour

New Delhi: Lalit Kala Akademi

1973

Card covers with dustjacket/ 7 x 5 inches

JAMINI ROY AND BENGALI FOLK ART

A special exhibition of works in the collection of Mr and Mrs Thomas J. Needham of Florida

Catalogue of 1971 exhibition held at Jacksonville Art

Museum

44-page stapled catalogue with 4-page personal recollections of Jamini Roy by Thomas Needham and 61 exhibits, many illustrated in colour or b&w.
9 x 7.5 inches

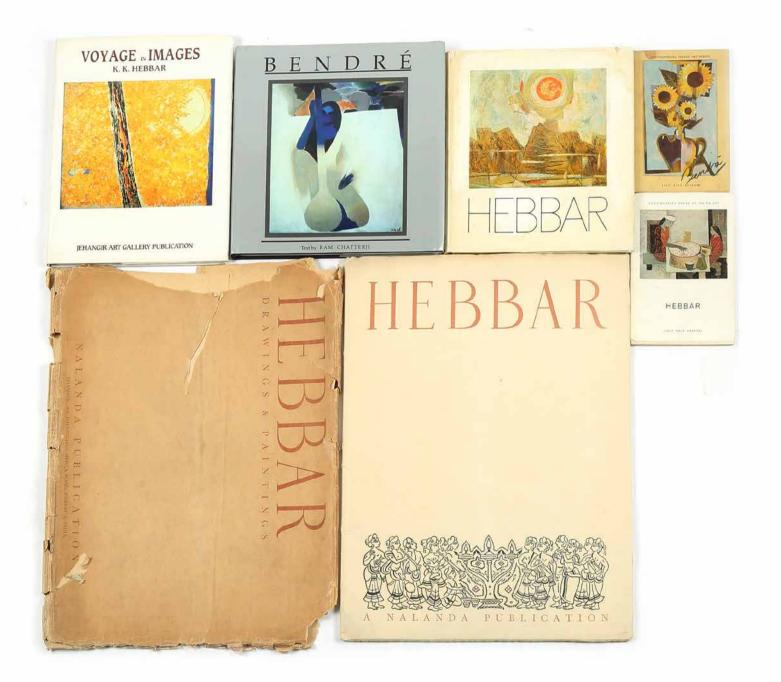
JAMINI ROY - BENGALI ARTIST OF MODERN INDIA

1997 catalogue of exhibition heldatHarn Museum of Art, Florida

pp. 30 with essay and numerous colour & b&w illustrations

Stapled softcover / 11 x 8.5 inches

Rs 50,000-Rs 60,000 \$770-\$925



HEBBAR AND BENDRE: 6 BOOKS AND 1 GERMAN POSTER

K. K. HEBBAR - DRAWINGS & PAINTINGS

Introduction by G. Venkatachalam BOMBAY: Nalanda Publications

1947

Limited edition of 1000 copies of which this is No. 408 9-page essay by Venkatachalam with 4 colour tipped-in plates in text and 2 line drawings followed by 10 fullpage tipped-in plates

Size 17.5 x 13 inches

A copy in mint condition with original brown-paper envelope in which it was issued. The envelope torn and soiled.

VOYAGE IN IMAGES

By K. K. Hebbar

Bombay:Jehangir Art Gallery

1990

No pagination but 104 pages with 87 works reproduced in colour and b&w

Original cloth with dustjacket

Gift inscription on title-page

Size 11 x 9 inches

AN ARTIST'S QUEST

BY K K HEBBAR

New Delhi: Abhinav Publications

1974

8-page autobiographical essay by Hebbar followed by 40 plates, the coloured ones tipped-in. Introduction by V. R. Amberkar who also wrote the Lalit Kala Akademi monograph on Hebbar [see below].

Rare autobiographyby Hebbar

Fine copy with original cloth binding and fine dustjacket Size 9.5 x 9 inches

0.20) 10 11) 11 10 11

HEBBAF

6-page essay on artist K. K. Hebbar by V. R. AMBERKAR with 5 line drawings in text $\,$

Followed by 27 plates, some in colour

New Delhi: Lalit Kala Akademi

c.1958

Card covers with dustjacket/ 7 x 5 inches

HEBBAR INDIEN [Poster]

Berlin

May - June 1967

Poster size 22.5 x 16 inches

Text in German

BENDRE - THE PAINTER AND THE PERSON

By Ram Chatterji

Published in Canada by the Bendre Foundation for Art and Culture & Indus Corporation

990

pp. 64 + 46 plates + 3 pages of thumbnails of same

Fine hardback with fine dustjacket

A rare and only full-dress work on Bendre

Size 10 x 10 inches

RARE

BENDRE

2-page essay on Narayan Sridhar Bendre with portrait of

Followed by 24 plates, some in colour

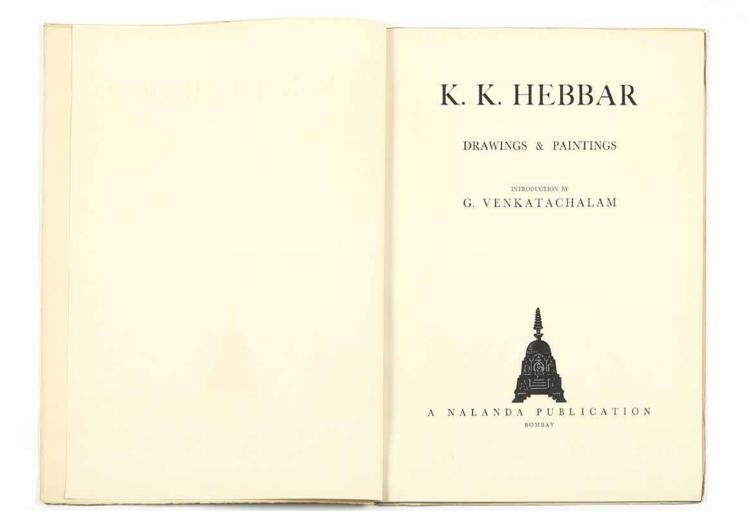
957

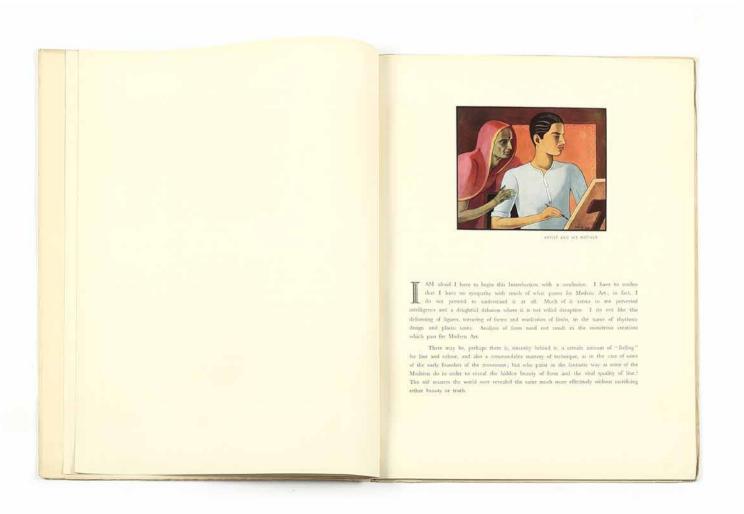
Card covers with dust jacket/ 7 x 5 inches

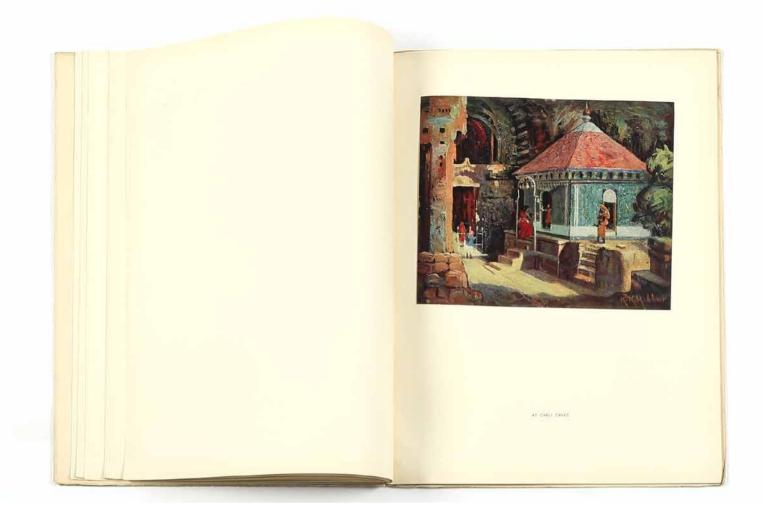
Published By Lalit Kala Akademi, New Delhi

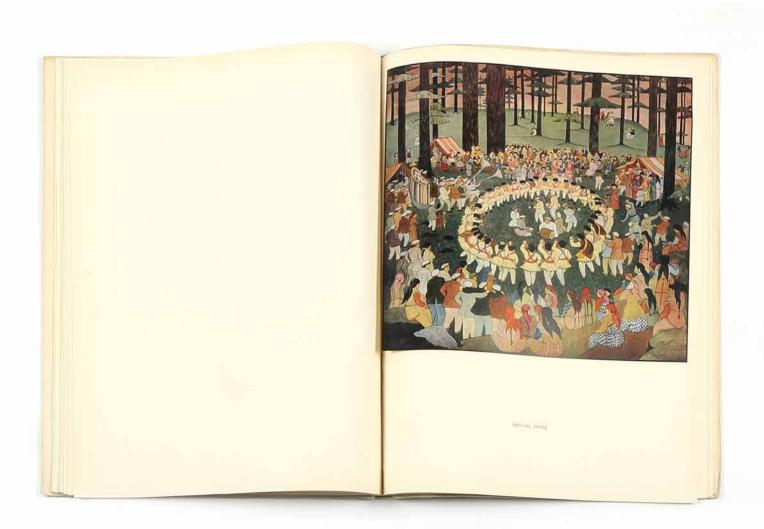
Title-page corner snipped

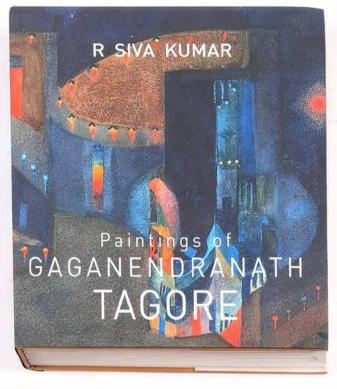
Rs 1,00,000-Rs 1,25,000 \$1,540-\$1,925



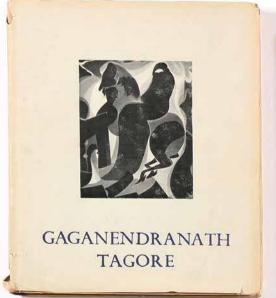




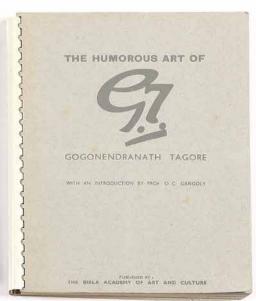












5 BOOKS ON GAGANENDRANATH TAGORE

GAGANENDRANATH TAGORE

Published on his birth centenary and edited by Pulinbihari Sen

Collection of 17 essays

pp. 92 + plates

Calcutta: Indian Society of Oriental Art / 1972 Hardback with dustjacket which is a little chipped

Size 11.5 x 9 inches

PAINTINGS OF GAGANENDRANATH TAGORE

By R. Siva Kumar

Calcutta: Pratikshan

2015

pp. 383 and profusely illustrated with full-page plates Mint condition hardback with mint dustjacket Size 13 x 11 inches

RED OLEANDERS by Rabindranath [Tagore]

Illustrations by Gaganendranath Tagore

Published by Kishorimohan Santra, Calcutta

No date but from adverts at the end c. 1920

Rare little-known edition of a famous play by

Rabindranath Tagore illustratedby Gaganendranath in art deco-style drawings

The 87-page play has 1 b&w drawing on title-page, 1 full-page colour plate with tissue guard as frontispiece, and 6 sketches in the text.

Recently rebound in full cloth / 9.5 x 6.5 inches

GAGANENDRANATH TAGORE

PP. xv + 20 plates

14-page essay by Kshitis Roy, 1 page genealogical tree Lalit Kala Akademi, New Delhi

1964

Card covers with dustjacket/ 7 x 5 inches

THE HUMOROUS ART OF GOGONENDRANATH TAGORE

With an introduction by O. C. Gangoly

CALCUTTA: Birla Academy of Art and Culture

No date [c. 1980]

pp. 4 essay + 24 plates on art paper, each followed by 1 page of commentary

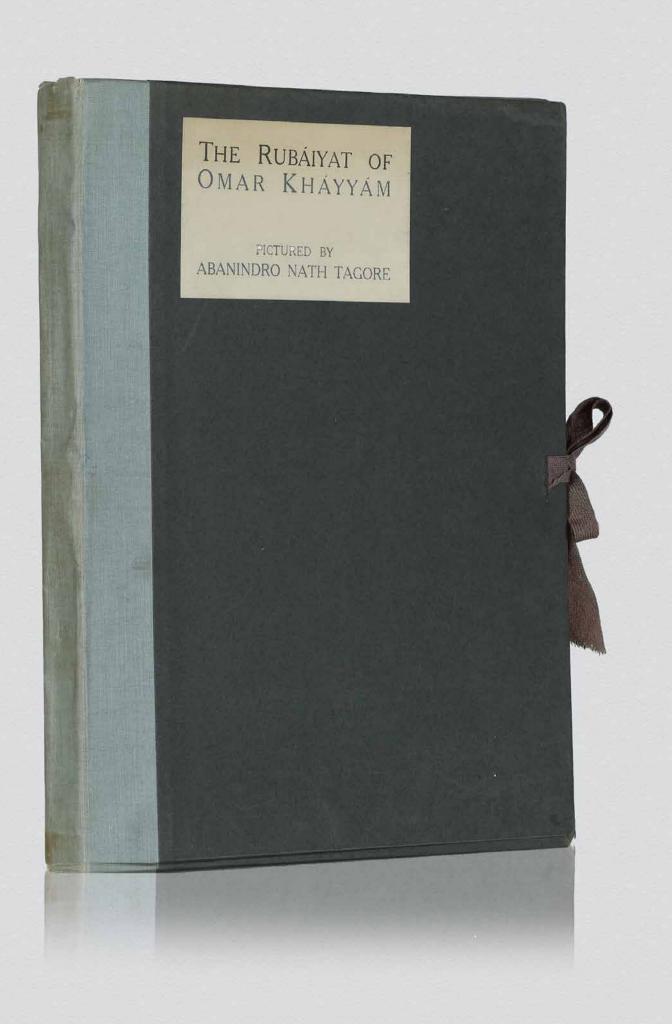
Text and commentaries printed on grey handmade paper.

The plates come from Bajra Birupa' and 'Advut Lok' published in 1910s

Spiral bound as issued

Size 11 x 8.5 inches

Rs 80,000-Rs 1,00,000 \$1,235-\$1,540



FIRST BOOK ON THE WORK OF AN INDIAN ARTIST PUBLISHED IN THE WEST

THE RUBAIYAT OF OMAR KHAYYAM [FITZGERALD'S VERSION]

With 12 illustrations by Abanindro Nath Tagore

London: The Studio, 1910

Size: 12.5 x 9.5 inches

Original dropover portfolio with 12 colour plates, each individually tipped-in on thick card sheets within frames and covered with tissue guards carrying the quatrain on which each painting is based printed in red.

Together with a 16-page string-bound booklet carrying the 75 quatrains of the first edition [1859] of Edward Fitzgerald'sversion

Portfolio of paper-covered boards with cloth spine and with the title-ticket pasted on cover.

This large portfolio is not to be confused with the later smaller versions issued by Leopold Hill in book form in the 1920s.

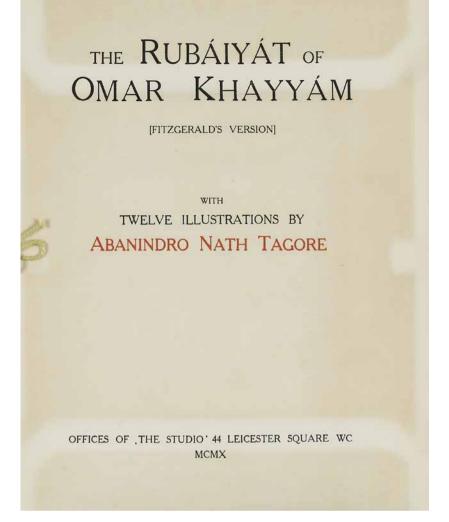
The set of prints contained in original fold-over portfolio.

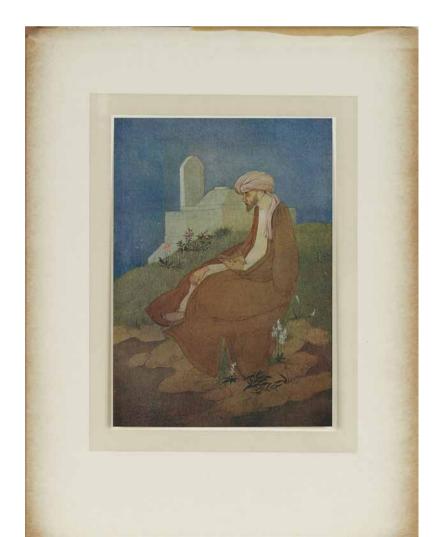
Size of prints: 7.5 x 5.25 inches Size of cardboard mounts: 12 x 9.5 inches Size of portfolio: 12.5 x 9.5 inches

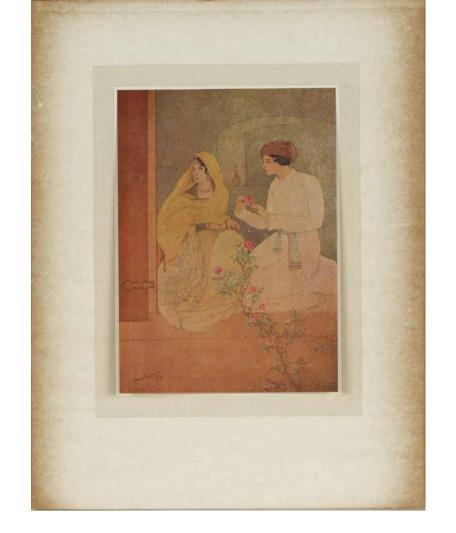
CONDITION: The portfolio lacks ties. Text booklet darkened, some tissue covers of paintings crumpled.

The paintings of Abanindranath Tagore were being printed in England since 1903 in the journal Studio and in 1910 they decided to bring out a portfolio of 12 prints by him based on the Rubaiyat of Omar Khayyam translated by Edward Fitzgerald. A product of the fin de siecle era of leisure and plenty, the portfolio - the first full-dress work of an Indian artist published in the West - was brought out as a collection of 12 colour plates pasted on thick boards.

Rs 60,000-Rs 80,000 \$925-\$1,235











7 BOOKS ON ABANINDRANATH TAGORE

ABANINDRANATH TAGORE AND THE ART OF HIS TIMES

By Jaya Appasamy

1968

NEW DELHI: Lalit Kala Akademi

pp. 129 with 43 tipped-in plates in the text, many in colour

Cloth binding with dustjacket

Size: 10.6 x 8.5 inches

Includes chapters on Nandalal Bose, Kshitindranath Mazumdar, K. Venkatappa, A. R. Chughtai, Binode Behari Mukherjee, Ram Kinker, Gaganendranath Tagore, Rabindranath Tagore, Amrita Sher-Gil, Jamini Roy.

ABANINDRANATH TAGORE

Golden Jubilee Number of the Indian Society of Oriental Art, Calcutta

1961

pp. 116 + numerous ads at the end including one by Tata Iron & Steel carrying a sketch of Abanindranath Tagore

Many plates. All the colour plates are tipped-in.

7 essays by Abanindranath Tagore,1by Rabindranath Tagore, 7 by other scholars. Notes on paintings.

CONDITION: Plainly rebound in maroon buckram. Frontispiece, title-page, contents page and the page listing plates cut at the bottom by 3 inches without loss of text. Else a fine and complete copy.

12 x 9 inches

Scarce

ABANINDRA NUMBER

Edited By K. R. Kripalani

The Visva-Bharati Quaterly Vol. VIII, Parts I & II, May-Oct. 1942

pp. 137 + 10 plates in text, many in colour, and 50 drawings and paintings, mostly in colour, reproduced at the end

Numerous essays, including by Nicholas Roerich, Nandalal Bose, Asit Kumar Haldar, Mukul Dey and by Abanindranath Tagore himself.

CONDITION: Original card covers with a colour plate

pasted on front and a later red-cloth spine. Size 9.5 x 7 inches

ABANINDRANATH TAGORE PAINTINGS - 24

Calcutta: A. N. Tagore Birth Centenary Committee 1972

24 colour plates, each tipped-in on stiff card, with a list of plates and a 3-page essay on Tagoreloosely inserted. All contained in a cloth fold-over portfolio with plastic toggles.

CONDITION: Small stain on cover of portfolio. Else a very good set.

Size: 15 x 12 inches

THE CHARM OF KASHMIR

By V. C. Scott O'Connor

With 16 colouredplates and 24 illustrations from photographs

6 of the colour plates are by Abanindranath Tagore

LONDON: Longmans, Green & Co.

1920

pp. xii, 182

Bound in cream cloth with gilt title and designs on cover. Top edge gilt.

A lovely copy/ 11.5 x 9 inches

Rabindranath Tagore

DE LEERSCHOOL VAN DEN PAPEGAAI

En Toespraken in Shanti Niketan

Met toestemming van den dichter bewerkt

[THE SCHOOL OF THE PARROT and Speeches in Shanti Niketan by Rabindranath Tagore]

Edited by NOT SOEROTO with Permission of the Poet

Teekeningen van Abanindranath Tagore

[i. e. with drawings by ABANINDRANATH TAGORE]

Published in 'S-Gravenhage [The Hague] in 1922

pp. 67 + 8 full-page plates

[pp. 19 and all 8 plates relateto THE SCHOOL OF THE PARROT]

Rare Dutch translation of Tagore's story and speeches with Abanindranath Tagore's sketches in Modernist style.

Grey stiff card covers with title printed on cover in green and a round golden 'device' depicting a parrot in the middle

The pages have deckled edges
A very good copy of a collector's item.
Large-paper copy / 13 x 9.5 inches

OSTDOCKAN - En bengalisk saga av ABANINDRANATH TAGORE

[Swedish translation of Abanindranath Tagore's children's story Khirer Putul or Caramel Doll]

Beautifully illustrated by Swedish artist FOLKE KARLSSON

Foreword by SELMA LAGERLOF [first woman writer to win Nobel Prize, in 1909]

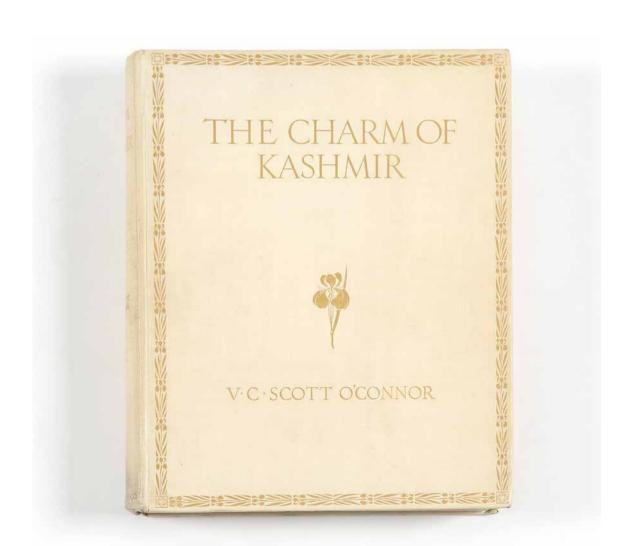
Published in Stockholm in 1949

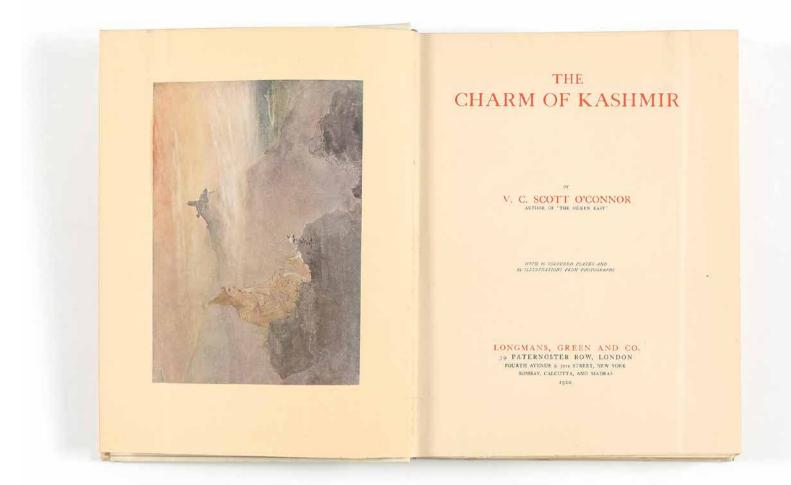
pp. 125 with 13 full-page illustrations and 25 illustrations in the text.

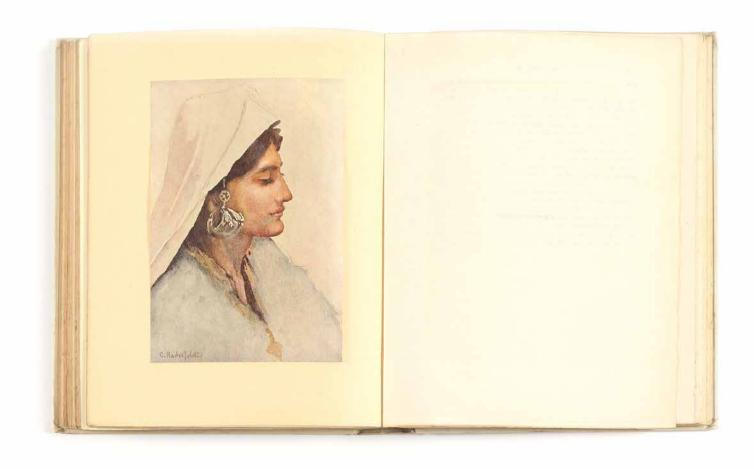
Boards covered over with lovely marblepaper as issued, with a title ticket pasted on top carrying also the name of the original book in Bengali script [Khirer Putul] and title strip pasted on spine.

Size6 x 6.25 inches

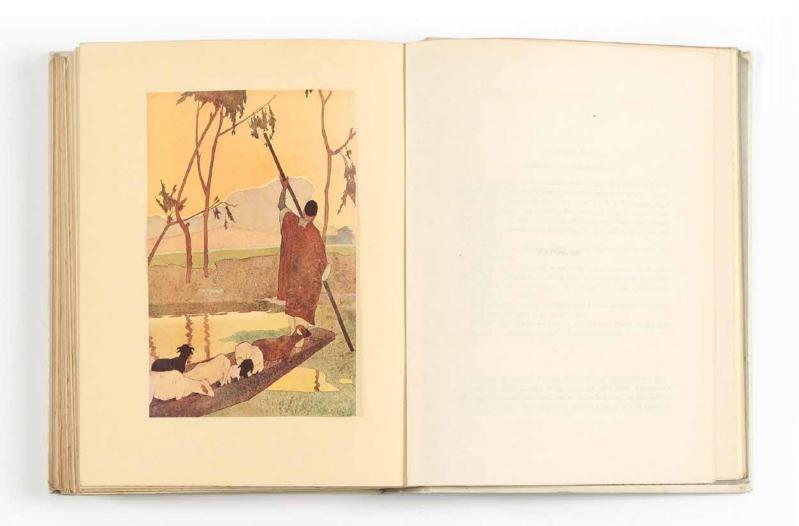
Rs 1,25,000-Rs 1,50,000 \$1,925-\$2,310

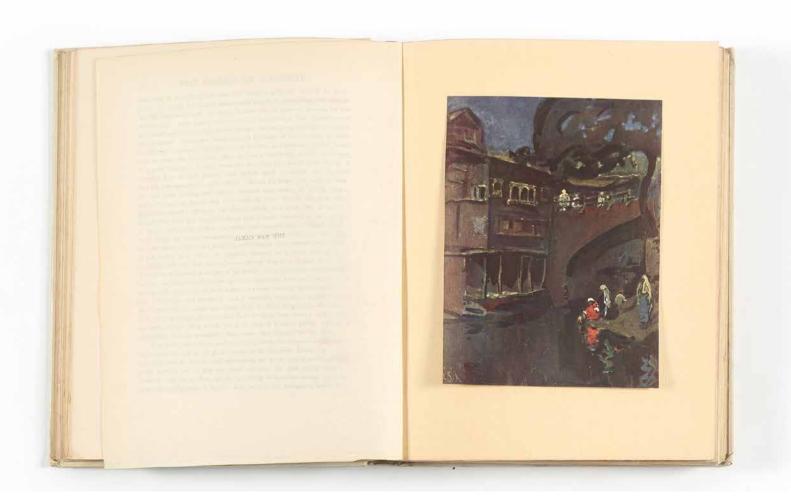














THE RUBAIYAT OF OMAR KHAYYAM [ASIT KUMAR HALDAR'S VERSION]

RUBAIYAT OF OMAR KHAYYAM Illustrated by Asit Kumar Haldar Allahabad: Indian Press 1930

Original cloth portfolio with tipped-in plates on loose mounts as issued together with a 16-page ribbonbound booklet of Khayyam's quatrains

There are 12 colour plates tipped-in on individual thick cardboard sheets with tissue guards bearing the relevant quatrain in red. The set is enclosed in a purpose-built cardboard foldover box with wooden toggles.

Plates 10.5 x 6.5 inches

Cardboard mounts 14.5 x 10 inches

Box 15 x 10.5 inches

Booklet 13.5 x 8.5 inches

Rs 60,000-Rs 80,000 \$925-\$1,235



Myself when young did eager to Frequent Poctor and Saint, and heard great Afgansent About it and about but evermoore Came out by the same door as to & cont.

Think, in this beller'd Cerreresserei Abose Doerceys are atteredie Might and Pay How Suffen efter Suffen will his Popp About his Hourer to and went his way.

There was a Poor to which I sound no key:
There was a veil post spice I sound not see:
Some little Talk awhile of ME and THEE
There seems and no more of THEE and ME.

And this Delightful Merb
tobase lender green
Hedges the River's Tip on
tobich tre lean —
An lean upon it lightly for
tobal ence levely Lip
it springs unseen

Here wills a logs of Bredd beneath the Dough, M Flash of Wine, a Beek of Verse and Theu Beside we singing with Wilderness — Mid Wilderness is Parvidise enous

Now the New Year Reviving old Pestres.
The thoughful Soul to Solitade retires.
Where the While Hand of Moses on the Bough Pals out, and Vesus From the Ground, auspires.

Find ledely, by the Tavern Peer aggre Come stealing through the Pusk an Angel: Shape Bearing a Lessel on his Shoulder, and He bid me taste of thand twas —the Grape!

*Ohe Moment in Abnihilations

**Visto.
**Ohe Moment of the Notice Life

The Moment of the Life

The Stans are setting and the

"Congress

Stants for the Pauce of Tolking

"Oh, welle busto.

Took To the Rose that bloos about as — "Iro. Lengbing", she seps field the Secret & Doc. Monce. The added Jasel of my Purse. Lear, and the Treasure on the Lear, and the Treasure on the

The Moving Ringer writes;
and, beving writ;
Noves on the all the Picty nor
wit.
Shell ture it back is cancel,
bell a Trine,
'For all the There washout a

Ab, which of my Delight who know it no wence.
The Mose of Mear's is rising once again:
How off hereafter rising shall she took.
Through hos same garden ofter we — in rain.

All, make the most of what we yet may spend.
Before we too iside the Dust descend:
Past isto Past, and under Past,
to tie;
Sans wine, sans Song, sans
Suger, and, sans End.





EARLY BOMBAY ART SHOWS: 7 CATALOGUES AND 1 BOOK

THE ART SOCIETY OF INDIA 3rd EXHIBITION, WILSON COLLEGE, BOMBAY

6th April 1929

pp. 14 + 16 plates with 32 illustrations Stapled softcover

9 x 5.5 inches

THE ART SOCIETY OF INDIA [Bombay] - The Silver Jubilee Fine Art Exhibition 1943

pp. 12 + 24 plates + ads

Includes priced lists of paintings on show Stapled softcover. Upper cover nearly detached. Size 10 x 7.5 inches

THE BOMBAY ART SOCIETY - PICTURES OF THE 47TH ANNUAL EXHIBITION

1938

pp. 48 with around 100 illustrations, each plate with a tissue guard.

Pink wrappers

10 x 7.5 inches

BOMBAY ART SOCIETY GOLDEN JUBILEE EXHIBITION 1939

Pp. 88 + vi and numerous ads, many related to or by Indian artist???s studios, in the beginning andend

Size: 10 x 7.5 inches

Except 1-page 'Note' by V. V. Oak and 6 pages of index at the end there is no text. The entire issue is full of paintings by various artists, 2 or more to a page, reproduced in monochrome PLUS some full-page colour plates. Also a few works by photographers and sculptors. Hundreds of artists from all across India represented, from Mukul Dey and H. Mazumdar to numerous long-forgotten ones.

Condition: covers detached and the text block loose but all complete and fine.

Provenance: Some stamps in Gujarati of 'Bharat High School Pustakalaya'

THE BOMBAY ART SOCIETY - 50TH ANNUAL **EXHIBITION**

1941

pp. 58 with around 100 illustrations.

Illustrated wrappers

10 x 7.5 inches

Disbound and somepages at the beginning and end partially stained.

BOMBAY ART SOCIETY 54th ANNUAL EXHIBITION 1945

PP. 42 + ads

18 pages of list of exhibits and 38 plates with numerous paintings

Size: 10 x 7.5 inches

THE BOMBAY ART SOCIETY - 63rdANNUAL

EXHIBITION, 1953-54

pp. 42 with around 70 illustrations

Illustrated wrappers

10 x 7.5 inches

STORY OF SIR J. J. SCHOOL OF ART

By N. M. Kelkar [according to Foreword]

Published by the school on its centenary in 1957

pp. 211

Fine hardcover with fine dust jacket

9.5 x 8.5 inches

Rs 80.000-Rs 1.00.000 \$1,235-\$1,540





5 BOOKS ON EARLY ART IN BOMBAY

MURAL PAINTINGS OF THE BOMBAY SCHOOL

By W. E. Gladstone Solomon

BOMBAY: The Times of India Press

1930

pp. 125 with 30 plates, 2 in colour

Original beige cloth binding with gilt title and elephant

motif on cover

Size: 11 x 9 inches.br.

THE BOMBAY REVIVAL OF INDIAN ART

A descriptive account of the Indian Room constructed and decorated by the Staff and Students of the School of Arr

With notes on Indian architecture, pottery, arts and crafts, and the Bombay Art Society, bywell known experts

By W. E. Gladstone Solomon

BOMBAY: published by the author

No date [c. 1920]

pp. vi, 155 + plates

A propagandist book to promote the Bombay School of Art at the British Empire Exhibition London in 1924. The Indian Room was created in Bombay and shipped to London for the exhibition. See p. 192 of Partha Mitter 'The Triumph of Modernism' (Oxford, 2007)

A good softcover with lovely bookplate of I. Booth showing an elephant

Size 7 x 5 inches

THE PEOPLESOF BOMBAY

By Percival Strip and Olivia Strip

With illustrations in colour by RAO BAHADUR M.V.

DHURANDHAR

BOMBAY: Thacker & Co.

1944

pp. 48 + 15 plates

Original green pebbled cloth with gilt title on cover

Presentation inscription on front endpaper

size 10 x 7 inches

DECCAN NURSERY TALES or Fairy Tales from the South

By C. A. Kincaid

with 8 colour plates carrying paintings by M. V. DHURANDHAR

LONDON: Macmillan

1914

pp. 135

Size 8.5 x 6.5 inches.br.CONDITION: Covers grubby and soiled, corners a little worn. But an excellent copy inside.

ANTONIO XAVIER TRINDADE - An Indian Painter from Portuguese Goa

Limited Edition of 1,000 copies issued in the US in 1996 Published by the Georgia Museum of Art, University of Georgia

pp. 87 with 33 of Trindade's works illustrated in colour Essays on origin and early history of Bombay School of Painting, biography of Trindade, catalogue, bibliography and an essay on Angela Trindade, theartist's daughter who was also a painter of Indian scenes.

These are:

- 1. THE ORIGIN AND EARLY HISTORY OF BOMBAY SCHOOL OF PAINTING by Bradley L. Tindall
- 2. ANTONIO XAVIER TRINDADE: A BIOGRAPHY by Marcella Sirhandi
- 3. ANGELA TRINDADE, INDIAN ARTIST by William U. Filand
- 4. ANTONIO XAVIER TRINDADE: A REMEMBRANCE by Nans Ghumman

Trindade was a colleague of M V Dhurandhar Fine softcover/ size 11 x 8.5 inches

Rs 50,000-Rs 60,000 \$770-\$925



5 COLLECTIONS OF ILLUSTRATIONS

CHATTERJEE'S PICTURE ALBUMS Nos. 2, 3 and 4 [3 issues]

Calcutta: Modern Review Office

Each issue measures 11.5 x 9 inches and has paintings largely by Bengal School artists, many of them well-known and others forgotten today.

Each issue also has one or two pages of text commenting on the paintings.

The 3 issues offered have 48 colour plates in all.

The album was issued by Ramanand Chatterjee, editor of the monthly 'The Modern Review', in the 1920s.

CONDITION: No. 2 - A finecopy / No. 3 - Covers detached / No. 4 - Covers and the sheet of notes at the end are photocopies but the 16 art plates are originals.

THE INDIAN ACADEMY OF ART - An Illustrated Journal of Fine Arts

January 1921 issue

Single issue of a rare journal brought out in Calcutta by Hemen Mazumdar and others

Articles are interspersed with reproductions of paintings and sculptures in colour and b&w by 13 artists including H. Mazumdar, Atul Bose, J. Roy, S. Sinha, Ata-ur Rahman, S. G. Thackar [sic.] Singh and B. V. Talim.

This copy belonged to sculptor B. V. Talim, who has signed it and written his Bombay address on it in 1921. Talim built the statue of the Sai Baba of Shirdi.

Stitched wrappers / 15 x 10 inches

FIFTEEN DRYPOINTS by MUKUL DEY

Interpreted in Verse by Harindranath Chattopadhyaya Limited edition of 250 copies of which this is No. 212, signed by Mukul Dey across his seal and also by Chattopadhyaya

Published by Mukul Dey in Calcutta & Chattopadhyaya in Bombay / 23 July 1939

pp. 19 + 15 drypoint etchings on art paper [2 lacking] with a related poem on facing page [1 lacking] and a crayon sketch of chattopadhyaya by Mukul Dey as frontispiece

size: 11 x 9 inches

Biege cloth binding withbevelled edges and title embossed in red on cover

Lacks the etching 'The Guru, Abanindranath Tagore'

and the related poem, and the etching 'Cloudland' all of which have been provided in excellent Xeroxes and pasted in place.

SOLD AS A COLLECTION OF PLATES

TWENTY PORTRAITS By Mukul Dey

Calcutta: Thacker, Spink & Co., 1943

Size: 11 x 9 inches

No pagination.

Preface + List of Plates followed by 20 tipped-in monochrome plates [lacks one of Rabindranath Tagore] and text onfacing pages.

Limited Edition of 1000 copies

Portraits made between 1917 and 1942 of Sri Aurobindo Ghose, Sir Maurice Gwyer, Annie Besant, Sir John Anderson, C. F. Andrews, W. W. Pearson, Albert Einstein, Sven Hedin, Sarojini Naidu, Sir Francis Younghusband, Ernest O'G. Kirwan, Sarat Chandra Chatterji, George S. Arundale, Sir Dorabji Tata, Rukmini Devi, Bimala Churn Law, Werner Keventer, Mohandas Karamchand Gandhi, Abanindra Nath Tagore.

Condition: Poor. Binding loose; front cover and 1tippedin plate lacking [Rabindranath Tagore] SOLD AS A COLLECTION OF PLATES

INDIAN HISTORICAL PICTURES Selected for Use in Schools

Bombay: K. J. Cooper

No date [c. 1912]

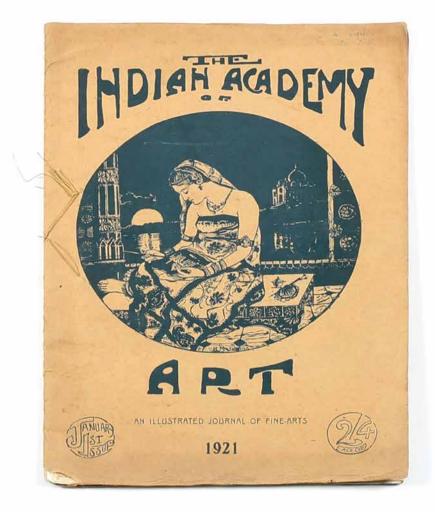
pp. 266 with 261 plates based on paintings and photographs

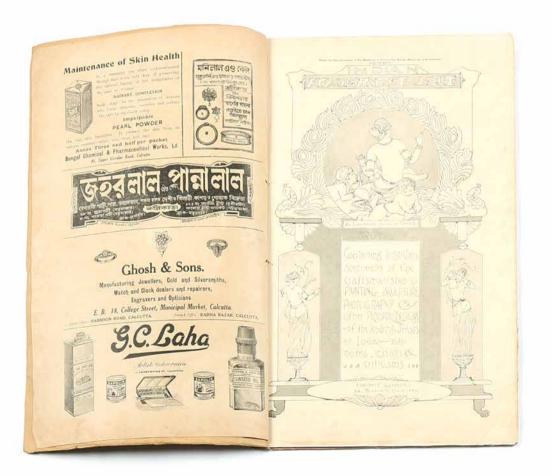
Hardback in cloth with design on cover

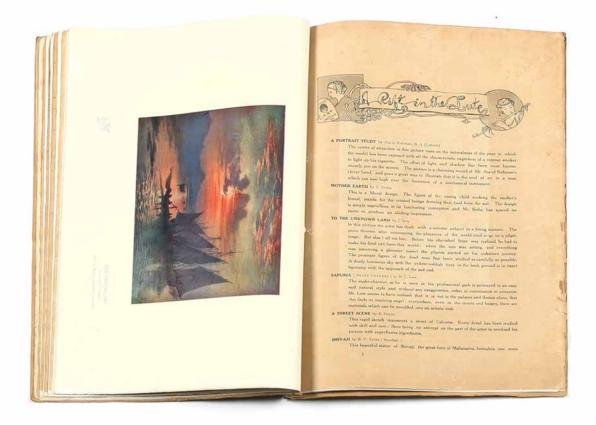
10 x 7.5 inches

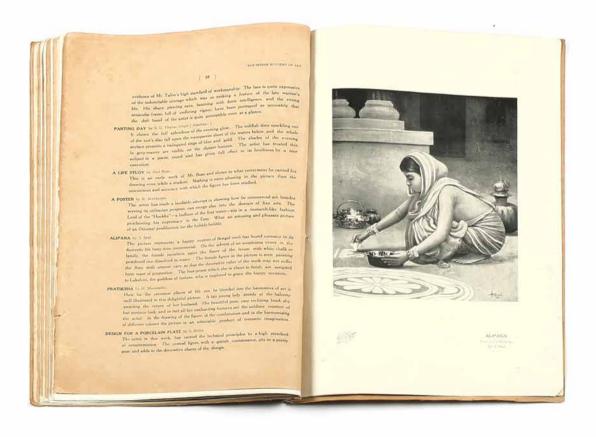
Fine copy but title-page hinge cracked.

Rs 60,000-Rs 80,000 \$925-\$1,235











SATYAJIT RAY ILLUSTRATES TAGORE BOOK FOR CHILDREN

THE CHEESE DOLL by Abanindranath Tagore Drawings by SATYAJIT RAY pp. ii, 40

With 14 drawings by SATYAJIT RAY

1 drawing is full-page, the rest in various sizes in the text. 12 printed in red, 2 in red and black.

CALCUTTA: Signet Press

Published December 1945

Translated by Nilima Devi

2-page introduction by Amiya Chakravarty

Original illustrated paper-covered boards with cloth strip for spine.

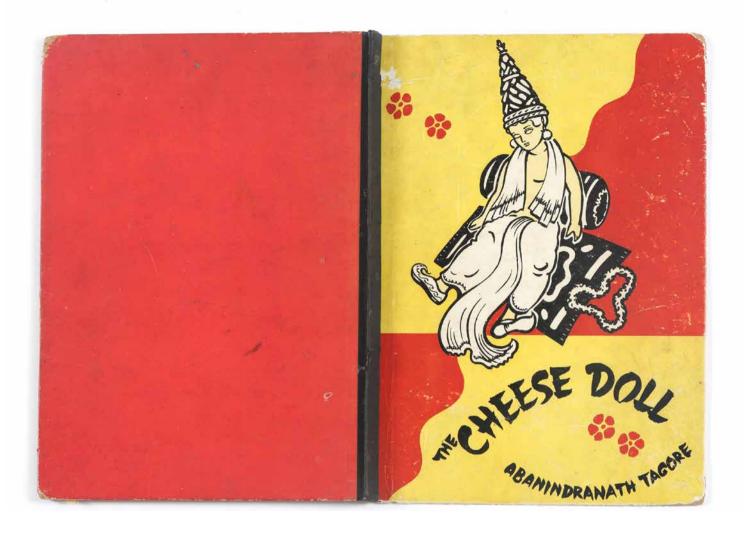
Size 11 x 7.5 inches

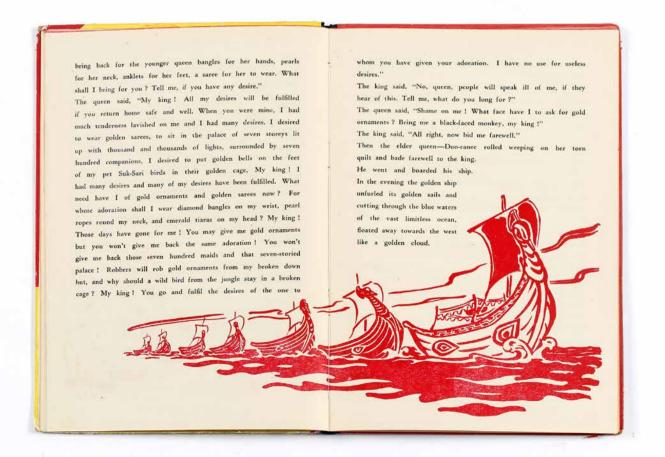
English translation of Abanindranath Tagore's classic children's book 'Khirer Putul'

A child's bookplate pasted on front endpaper.

At the time Ray illustrated this highly elusive rarity he was only 24, having started work with D. J. Keymer, a British advertising agency, two years earlieras a junior visualiser on Rs 80 per month. He subsequently also worked for Signet Press, a newly-started publishing house, designing book covers and illustrating a children's version of Pather Panchali. But he was unknown at the time he did this book and his involvement in cinema was still in the distant future. Published soon after the end of WWII the paper used reflects wartime economy and going by its scarcity the edition must have been quite small.

Rs 1,00,000-Rs 1,20,000 \$1,540-\$1,850





on the green sward. Whichever way he gazed there were bands of boys and groups of girls? Some were dark, some were fair, some were middling; some were anklets on their legs; some were silver belts round their waists; some wore gold beads round their necks. Some were playing; some were rattling rattles; some were dancing turning their tiny hands round and round, tinkling their anklet-bells; some wore red shoes on their feet, some wore red caps on their heads, some wore fine flower-embroidered muslin scarves worth a lakh of rupees. Some were thin and reedy, some were fat and plump. Some were naughty, some were good! Groups of boys trotted along on wooden horses; one group had gone down to bathe in lake; one group gathered fallen

fruit under the trees; others climbed trees to pick fruit. Games
and play, fighting and quarrelling, laughter and tears
all around! It was a new kingdom—a land of dreams.

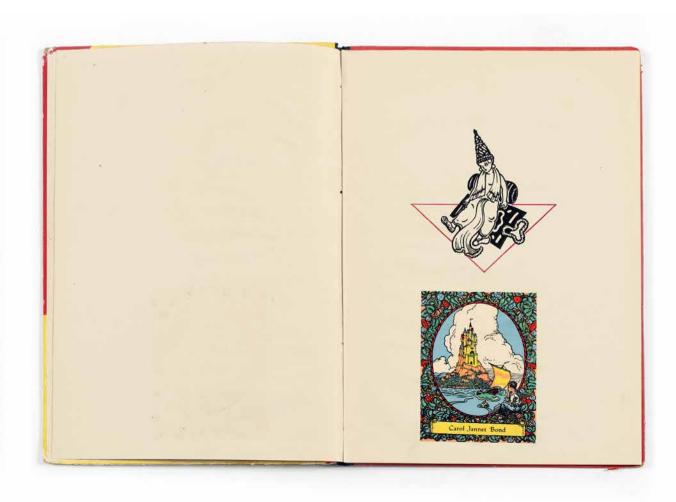
Here, there were no schools, no teachers, no
canes in the teachers' hands. Here, there
was the dark water of the lake; a

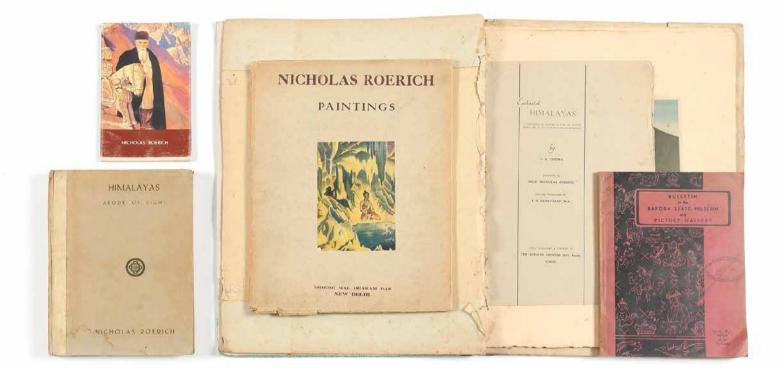


tangle of reeds by its side; then wide fields. Further beyond—an orchard of mango and jack-fruit trees; long-tailed green parrots on every tree; round-eyed carps in the river. On the edge of the forest lived the forest-village-dwelling aunt who made lovely sweets with puffed rice and molasses. Gnomes danced on the Pomegranate tree which grew by the side of her hut. Here, herds of blue horses grazed in the fields. Bands of boys saddled the blue horses and went playing pipes and drums to the Land of Kamalapuli to see Punturanee's wedding.

The monkey went with them to the Land of Kamalapuli. It was a land of parrots: flocks and flocks of parrots were everywhere. Parrots sat on perches and pecked at corn; parrots sat on trees and screeched; and parrots came down to play with the children of that land. The people of that land ploughed their fields with cows and bulls; they polished their teeth with diamonds! It was an entirely new kind of country. Here in a







NICHOLAS ROERICH AND HIS FOLLOWER: 5 BOOKS

HIMALAYAS - ABODE OF LIGHT

By Nicholas Roerich

With illustrations from his paintings

BOMBAY: Nalanda Publications/ LONDON: David

Marlowe Ltd

June 1947

pp. 176 + colour frontispiece + 1 colour and 22 monochrome plates tipped in across the text The last book by the great painter, traveler and mystic, published 6 months before his death. Paper-covered boards with title printed on cover Size: 9 x 7 inches

Condition: Good, except for water stain along bottom margin of cover

NICHOLAS ROERICH PAINTINGS Introduction by A. S. Raman NEW DELHI: Dhoomi Mal Dharam Das 1947

1 page of Introduction with image of Roerich pasted on top followed by 14 plates with images of Roerich paintings pasted.

Stiff wrappers with dust jacket which also has a painting pasted on it.

13 x 10 inches

NICHOLAS ROERICH NEW DELHI: Lalit Kala Akademi 1992

10-page essay by M. S. Nanjunda Rao, genealogical table, 33 illustrations, biodata Stiff cards withdust jacket

7 x 5 inches

SPECIAL EXHIBITION OF PAINTINGS BY NICHOLAS AND SVETOSLAV ROERICH

Bv H. Goetz

In complete issue of "Bulletin of the Baroda State Museum and Picture Gallery", Vol. III, Pt I (August 1945 to January 1946) editedby Hermann Goetz and published in Baroda in 1947.

5-page essay + 1 plate carrying 3 b&w reproductions of works by the Roerichs in the Plates section Hermann Goetz was curator of the Baroda Museum. This issue also has another essay by Goetz - "The role of Gujarat in Indian art history".

CONDITION: Ex-library softcover in very good condition. No stamps except on cover.

Size: 10 x 7.5 inches

ENCHANTED HIMALAYAS

A collection of eleven plates, of which seven are in colour& four in monochrome

By V R Chitra

Foreword by Prof. Nicholas Roerich with his printed signature

Pictorial paragraphs by T N Srinivasan

Offset lithograph & collotype by The Kogabo Process Sha, Kanda, Tokio, Japan

Portfolio distributed by New Book Co., Bombay No. 289 of a limited edition of 500 copies

Card portfolio with 11 plates, tipped-in on thick sheets, 7 of them in colour and 4 in monochrome

Each signed in the print and dated 1935 or 1936 Plates vary in size from 6 x 7 inches to 6 x 10 inches With a 7-page booklet [13 x 9 inches / printed

at Devi Press, Madras] loosely inserted. This has a 2-page 'foreword' by Nicholas Roerich with his

printed signatures, signed in Naggar, Kulu Valley Title ticket [8 x2.6 inches] pasted on cover of the portfolio

The portfolio was originally issued as a collection of loose plates. This is a bound copy of the same with portfolio covers retained and the booklet also bound in.

Size: 18 x 13.5 inches

Thelist of titles of plates is lacking. But another copy shows the 11 plates are titled:

1.Hills and dales as seen from the foot of the Himalayas

2.Sunrise behind the mountains as seen from Almorah

3.Waterfall in Shillong, Assam

4. Nilkanta as seen from Hanuman Chatty

5. The pilgrim route to the sacred Badrinath

6.Morning mist on Kanchanjunga

7.Melting snows

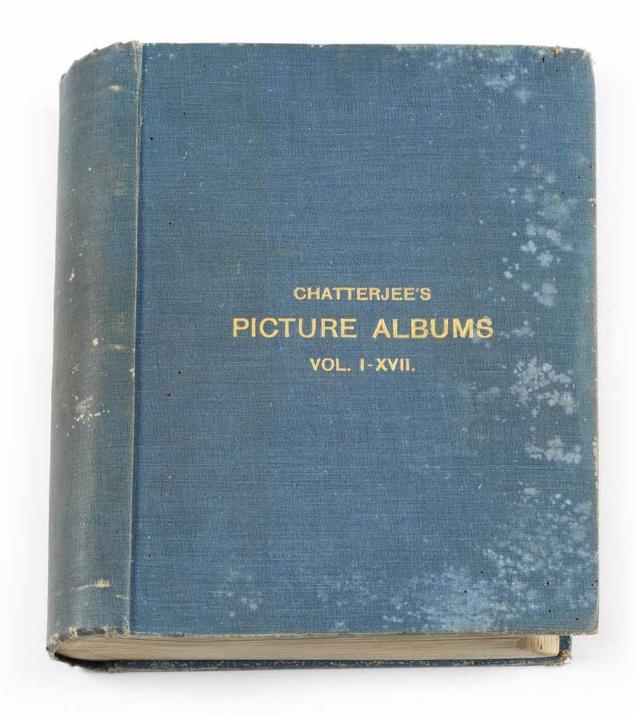
8.Kashmir valley and the river Jhelum

9.A Himalayan waterfall

10. Wular Lake and Pir Panjal range

CONDITION: Rebound in paper-covered boards with cloth spine. List of plates lacking. Bound-in portfolio covers cracked at joints.

Rs 1,20,000-Rs 1,50,000 \$1,850-\$2,310



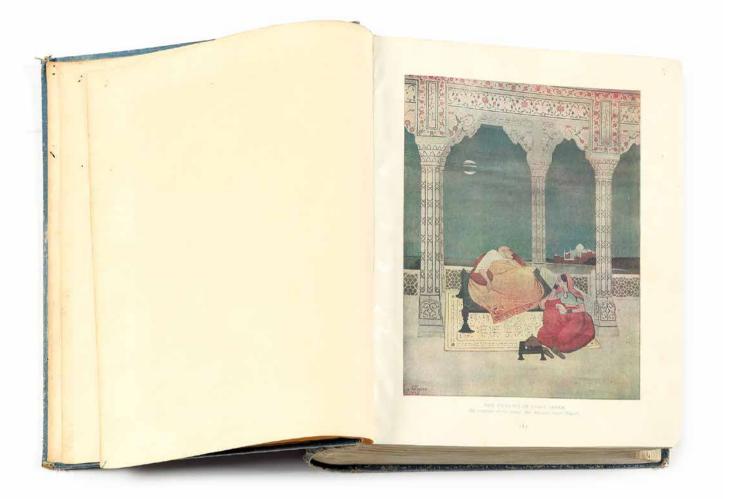
CHATTERJEE PICTURE ALBUM: COMPLETE SET OF 17 ISSUES, BOUND IN 1 VOLUME

CHATTERJEE'S PICTURE ALBUM

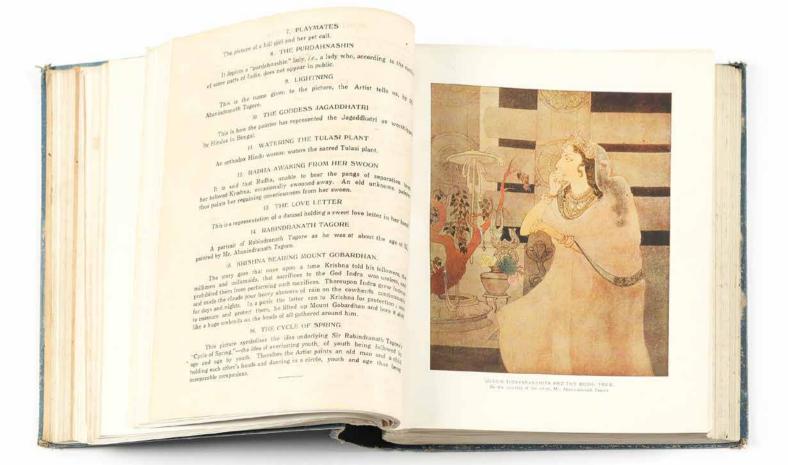
Calcutta: Modern Review Office

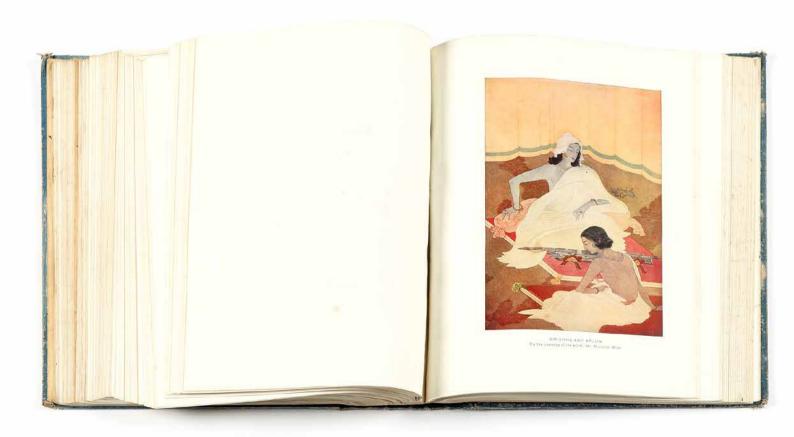
Each issue measures 11.5 x 9 inches and has paintings largely by Bengal School artists, many of them well-known and others forgotten today. Each issue also has one or two pages of text commenting on the paintings. The album was issued by Ramanand Chatterjee, editor of the monthly 'The Modern Review', in the 1920s.

Rs 2,00,000-Rs 2,50,000 \$3,080-\$3,850

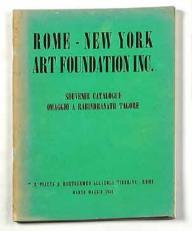


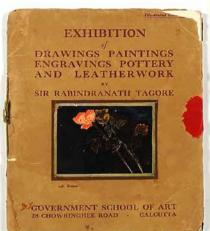




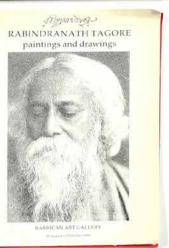














RABINDRANATH TAGORE: 5 CATALOGUES

EXHIBITIONS OF DRAWINGS PAINTINGS ENGRAVINGS POTTERY AND LEATHER WORK BY SIR RABINDRANATH TAGORE

Catalogue of exhibition held at Government School of Art, Calcutta, in February 1931

pp. 34 + 21 plates

6-page foreword by Mukul Dey

6-pageprice list of 265 exhibits by Tagore [Rs 50 to Rs 1,250] and 17 by his son Rathindranath Tagore and daughter-in-law Pratima Devi at the end.

Includes the only work of pottery created by Tagore which is also illustrated.

String-tied, brown-card cover with a plate pasted on cover.

Size 11 x 9 inches

Condition: Covers heavily soiled, front corner torn, another tear without loss, red ink stain on cover, evidence of water-damage to plates but nothing serious. Everything complete and illustrations undamaged inside.

WITH

Flyleaf publicising portofolio TWENTY-FIVE LINOCUTS by Rani Dey [Mukul Dey's sister] loosely inserted. The portfolio was released by Tagore on the occasion of this exhibition.

RARE

SOUVENIR CATALOGUE OMAGGIO A RABINDRANATH TAGORE

Published by Rome-New York Art Foundation in 1959 Text in English and Italian pp. 95 with illustrations Stapled Softcover/ size: 10 x 7 inches

RABINDRANATH TAGORE

Catalogue of exhibition held at SeibuMuseum of Art, Tokyo in 1988

pp. 139 with 120 works by Tagore reproduced in colour Text in Japanese with captions in English Wrappers /11 x 9 inches

With a lovely ticket to the exhibition loosely inserted

EXHIBITION OF PAINTINGS/ RABINDRANATH - ABANINDRANATH - GAGANENDRANATH AND JYOTIRINDRANATH

Rare catalogue of exhibition held at Jehangir Art Gallery. Bombay, from December 1960 to January 1961

Organised by Tagore Centenary Celebrations Committee under the auspices of Bombay Durga Bari Samiti in cooperation with West Bengal Government and Rabindra-Bharati, Calcutta

pp. 16 stapled catalogue printed in sepia ink Gives list of plates of each artist and has a 5-page essay on Gaganendranath Tagore by Nirad C. Chaudhuri RARE

Size: 10 x 7 inches

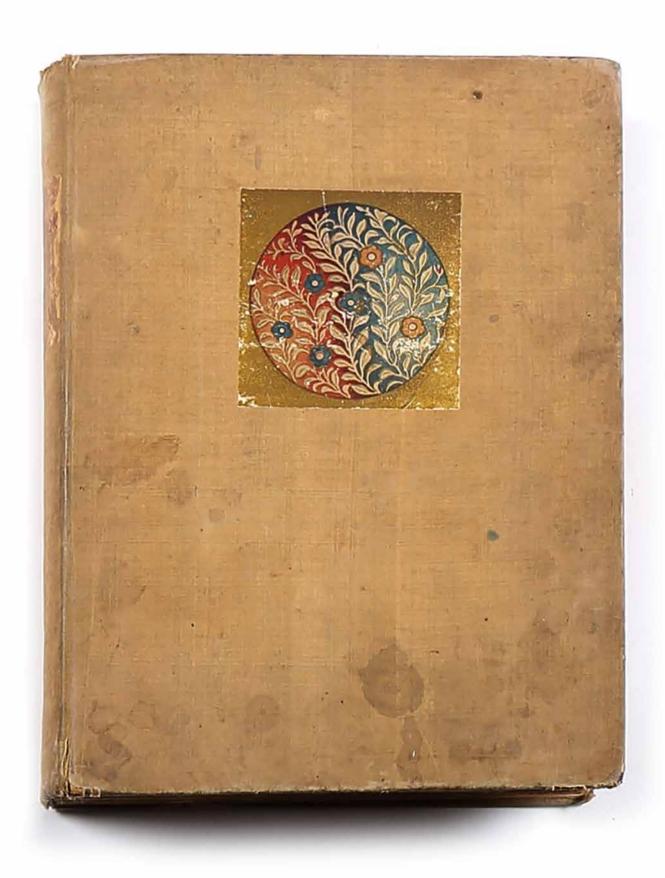
RABINDRANATH TAGORE - PAINTINGS AND DRAWINGS

Press kit of exhibition at Barbican Art Gallery, London, in 1986

Printed folder with 8 illustrations + 2 photographs, 2 postcards, 2 photocopies of paintings and a 3-page Press note loosely inserted

Folder 11.5 x 8 inches

Rs 1,50,000-Rs 1,80,000 \$2,310-\$2,770



THE GOLDEN BOOK OF TAGORE: WELL-ILLUSTRATED TRIBUTE TO RABINDRANATH TAGORE

THE GOLDEN BOOK OF TAGORE - A Homage to Rabindranath Tagore from India and the World in Celebration of His Seventieth Birthday

Edited by Ramananda Chatterjee

No. 513 of a Limited Edition of 1500 copies

CALCUTTA: Published by the Golden BookCommittee/

Size: 12 x 9 inches

Pp xx, 374 + 30 plates

Frontispiece [Photogravure portrait of Tagore] + 29 plates, many of them tipped-in colour plates [with tissue guards carrying title and artist's name] by Abanindra Nath Tagore, NandaLal Bose, Asit Kumar Haldar, A. D. Thomas, Gogonendra Nath Tagore, Samarendra Nath Gupta, Abdur Rahman Chughtai and Ramendra Nath Chakravarti. Others are reproductions of works by a Chinese and a Japanese artist, portraits of Tagore done by eminentIndian and Western artists and early photographs of Tagore.

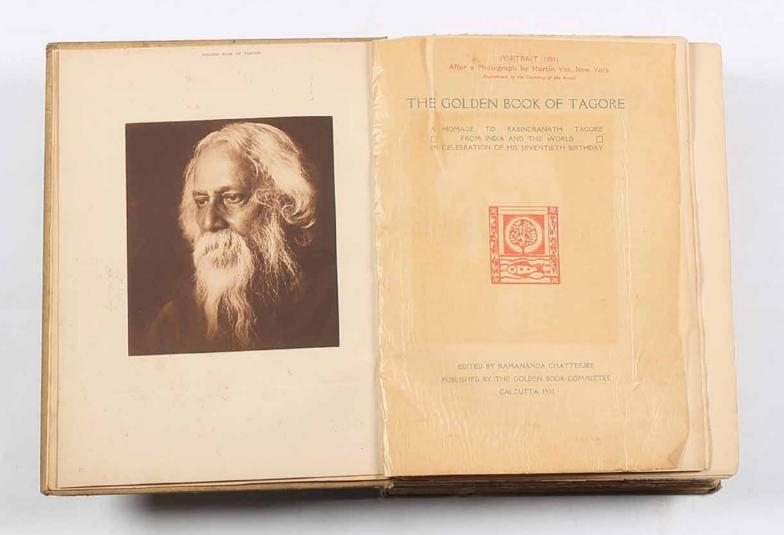
A facsimile reproduction of a handwritten and signed letter by Tagore on Santiniketan letterhead relating to the publication loosely inserted.

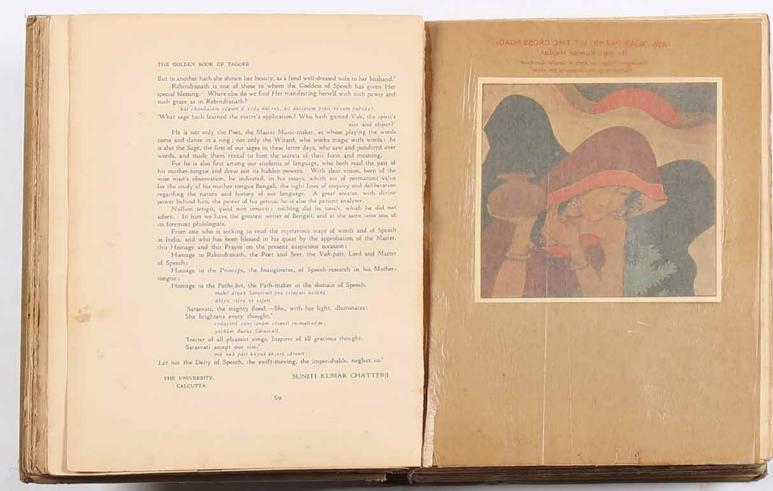
Bound in silk with a painting in vegetaldesign pasted on cover.

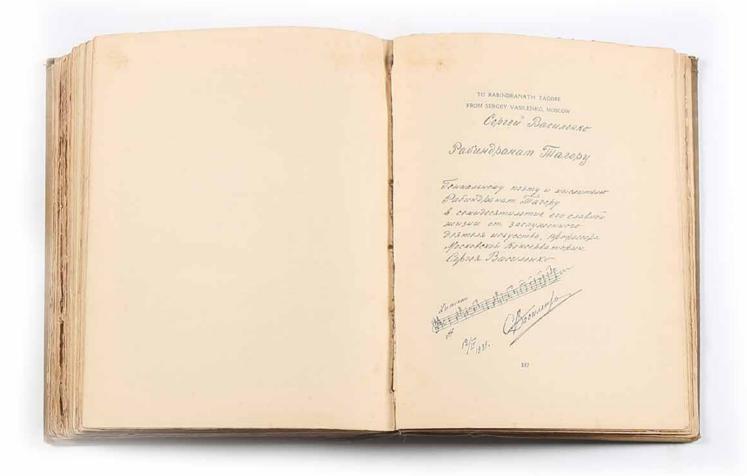
The final page states that the blocks for the illustrations in the book were engraved and printed at U. Ray & Sons. The firm was owned by the family of Satyajit Ray.

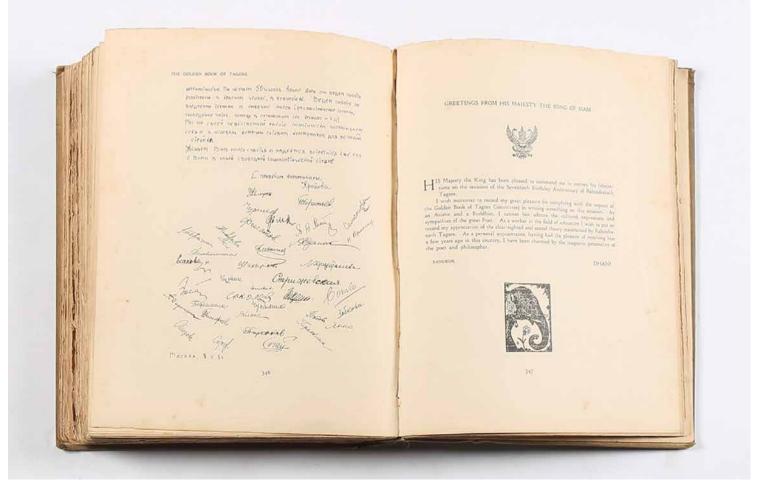
CONDITION: Covers soiled and grubby but the bookis sound inside. With 1932 signature of Ram B. Motwani of Larkana, Sind, on endpaper.

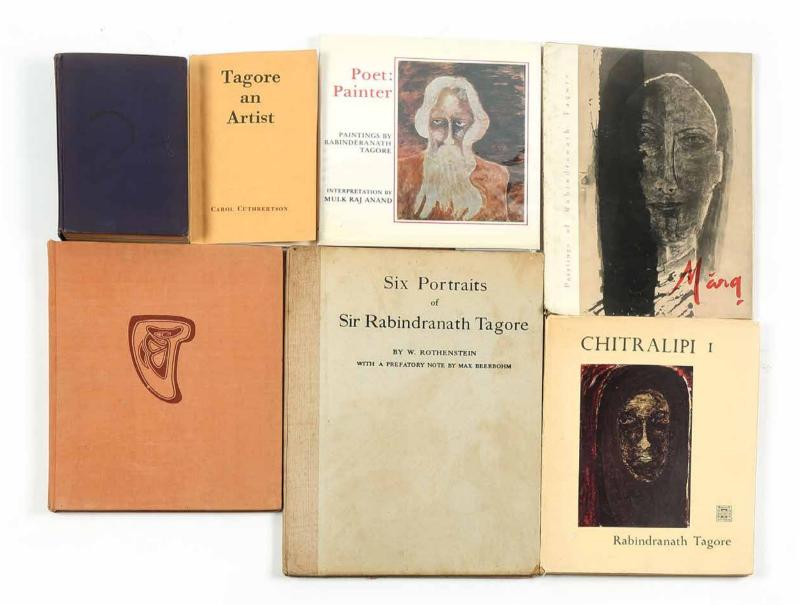
Rs 80,000-Rs 1,00,000 \$1,235-\$1,540











RABINDRANATH TAGORE: 7 BOOKS

SIX PORTRAITS OF SIR RABINDRANATH TAGORE by W. Rothenstein

With a prefatory note by Max Beerbohm LONDON: Macmillan

1915

pp. x, followed by 6 portraits with tissue guards Paper-covered boards with cloth spine Size 15 x 11 inches

.br.

CHITRALIPI 1 [by] RABINDRANATH TAGORE Published by Visva-Bharati, Calcutta

1962 [Second Edition; 1st published 1940]

2-page essay 'My Pictures' with Tagore's signatures printed at the end.

1 page carrying 2 poems in Tagore's handwriting in Bangla and English

18 tipped-in colour plates with facing page carrying its description in Bangla and English in Tagore's handwriting

Hardback with dustjacket which has a Tagore painting pasted on it.

12 x 9.5 inches

CHITRALIPI2 [by] RABINDRANATH TAGORE

Published by Visva-Bharati, Calcutta

1962 [Second Edition; 1st published 1951]

2-page essay 'My Pictures' [different from the one in volume 1 above] with Tagore's signatures printed at the end.

15 tipped-incolour plates without captions.

Hardback lacking dustjacket

12 x 9.5 inches

POET-PAINTER: PAINTINGS BY RABINDRANATH TAGORE

Interpretation by Mulk Raj Anand

London: Tricolour Books [Printed in India]

August 1985

pp. 86 with numerous plates

Hardback with dustjacket

Size 9.5 x 10 inches

PAINTINGS OF RABINDRANATH TAGORE

Special issue of MARG Magazine, Bombay, for March 1961

18-page essay by Mulk Raj Anand + 26 pages of works by Tagore reproduced on art paper

Among the adverts there are 3 [Air-India, Godrej, and Scientific Instrument Company] carrying portraits of Tagore. The last 2 with recommendations from Tagore with his printed signatures!

With supplement to the issue carrying a 7-page essay'Tradition and Creative Evolution of Indian Art' by H. Goetz loosely inserted.

CONDITION: Covers separated from text block. Else fine.

Size 13 x 10 inches

TAGORE AN ARTIST

By Carol Cuthbertson

Published by Visva-Bharati, Calcutta.br.1968 pp. 39 + colour frontispiece of Tagore portrait

Softcover/ 8.5 x 5.5 inches

GITANIALI AND FRUIT-GATHERING

By Sir Rabindranath Tagore

With illustrations by Nandalal Bose, Surendranath Kar, Abanindranath Tagore and Nobendranath Tagore

Introduction by W. B. Yeats

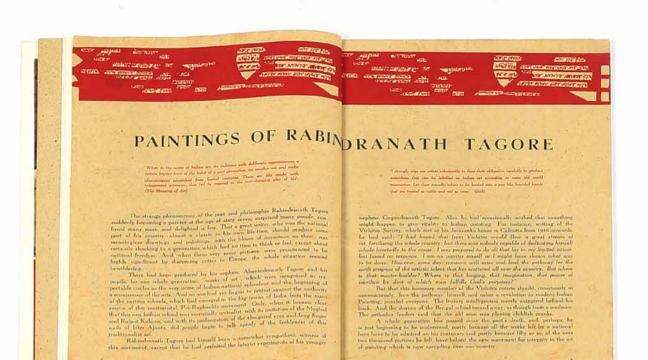
NEW YORK: Macmillan

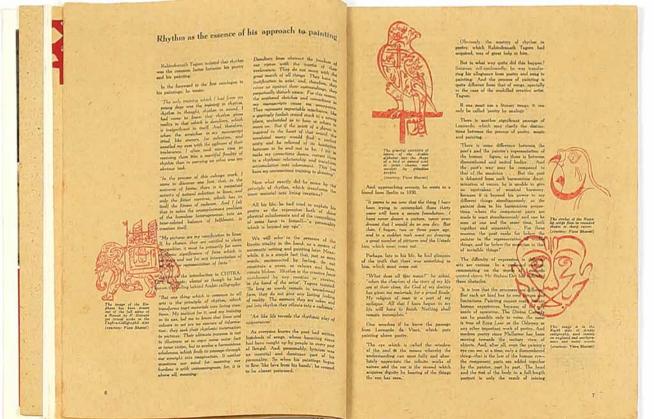
pp. xxvii, 221 + 8 colour plates and 23 b&w illustrations

Hardcover / 8 x 5.5 inches

Attractive art deco bookplate of Ellida Louise Mattsson

Rs 1,50,000-Rs 1,80,000 \$2,310-\$2,770







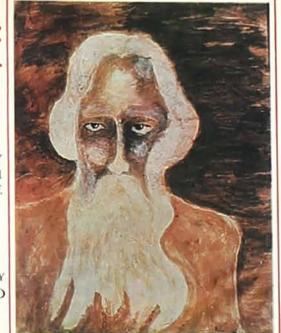
Tagore an Artist

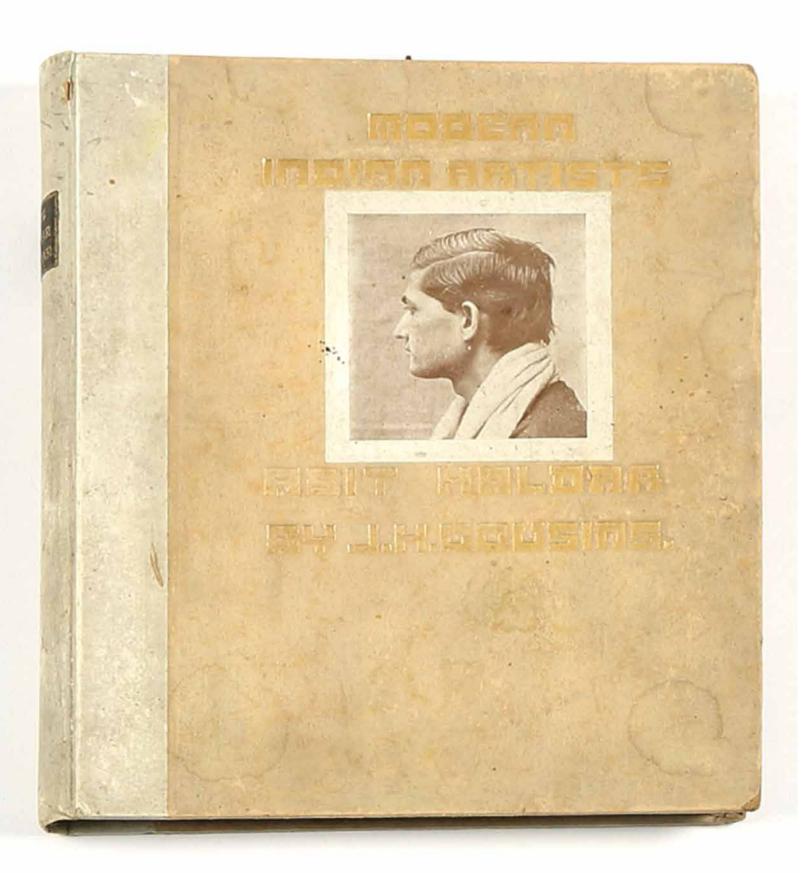
CAROL CUTHBERTSON

Poet: Painter

PAINTINGS BY RABINDERANATH TAGORE

INTERPRETATION BY MULK RAJ ANAND





THE EARLIEST AND RAREST BOOK ON ASIT KUMAR HALDAR

ASIT KUMAR HALDAR

By James H. Cousins with annotations on the plates by Ordhendra Coomar Gangoly

[Modern Indian Artists, Volume Two]

No. 108 of a limited edition of 225 copies [limitation mentioned on p. 42]

Printed on laid paper with deckled edges

Printed and published by Harimohon Mukhurji at the Clive Press, Calcutta

1923

pp. viii, 42 + 5 colour plates [one folding] and 20 photogravures, each with tissue guard bearing the title in red. Sepia plate of Dancing Apsara in text. Corrigendum sheet included.

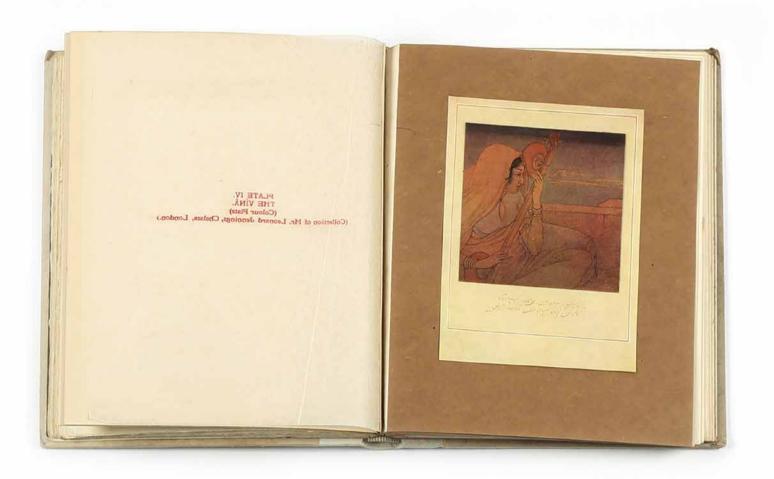
Printed on laid paper and bound in beige paper-covered boards with parchment spine carrying leather title-ticket. B&W portrait of Haldar pasted on cover with the title embossed in gilt.

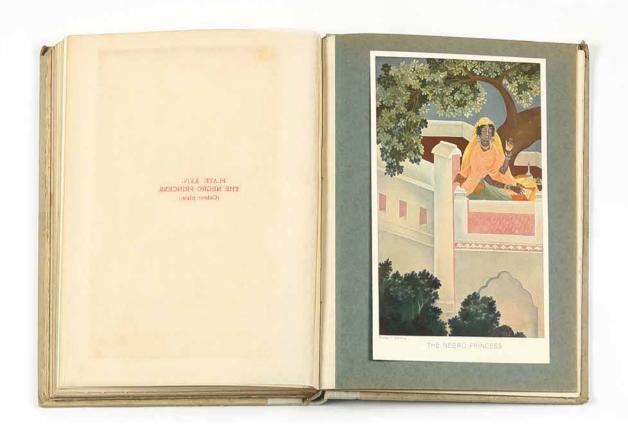
After Mazumdar and Haldarthe series was discontinued. CONDITION: A lovely copy except for the soiled covers Size: 10 x 8 inches

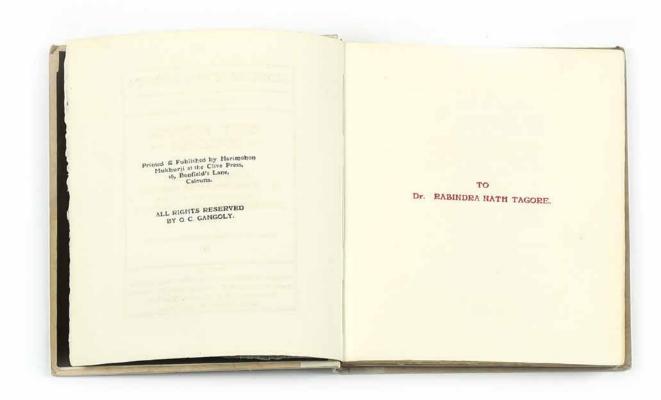
In 1920 a journal titled Rupam was started by the Indian Society of Oriental Art based in Calcutta. Its editor Ordhendra Coomar Gangoly was a big promoter of the Bengal School artists. He decided in 1923 to launch a series titled "Modern Indian Artists" in a limited edition which seemed to spare no expense in terms of production values. Wove paper with deckled edges, parchment spines with leather title tickets, gilt-embossments and artists' sepia portraits pasted on cover, title-pages and dedications printed in red, paintings printed in sepia photogravures or in colour in which case they were tipped on to thick grey sheets with tissue guards bearing titles in red, and printing done on handpresses with fancy typefaces were the hallmarks of these volumes. The series was supposed to cover a number of artists but the project was abandoned after only two volumes had come out. The first volume was on Kshitindra Nath Mazumdar [misspelt Khsitindra on the title-page which was replaced with a corrected title-page only after some copies had sold] and the second on Asit Haldar. The latter was even more lavish and larger than the first volume and signified Gangoly's increasing faith in the merits of the

artists he had chosen to promote. Both the volumes are included in this sale.

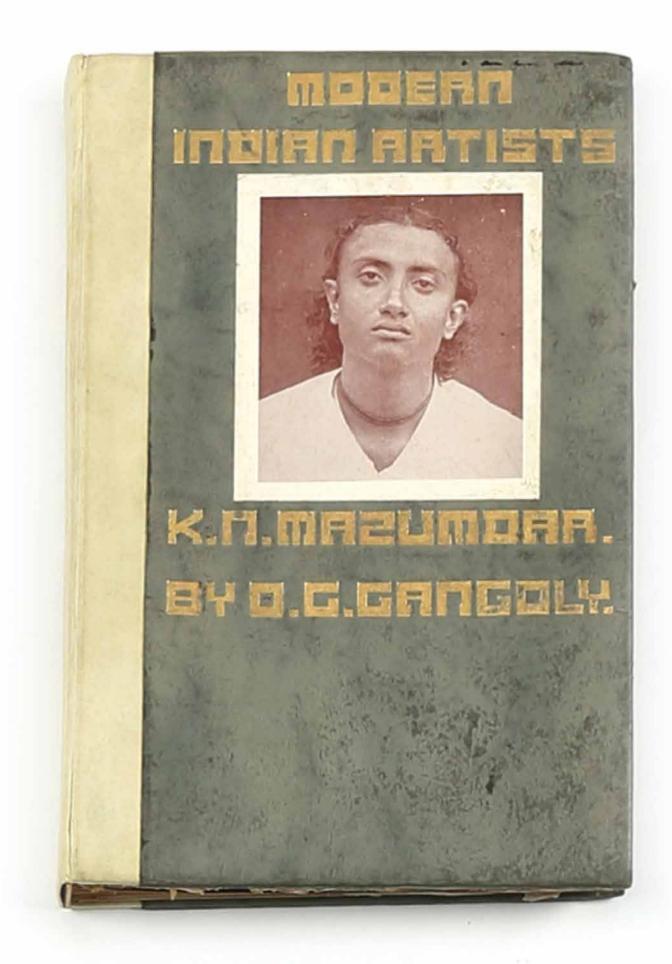
Rs 2,00,000-Rs 2,20,000 \$3,080-\$3,385











THE FIRST AND RAREST BOOK ON K. N. MAZUMDAR

KSHITINDRA NATH MAZUMDAR

By Ordhendra Coomar Gangoly

[Modern Indian Artists, Volume One]

No. 91 of a limited edition of 100 copies [limitation mentioned on p. 42]

Printed on laid paper with deckled edges

Printed and published by Harimohon Mukhurji at the Clive Press, Calcutta

1923

pp. viii, 42 + 5 colour plates [one folding] and 21 photogravures, each with tissue guard bearing the title in red

Size: 8.7 x 6 inches

Bound in grey paper-covered boards with parchment spine. B&W portrait of Mazumdar pasted on cover with the title embossed in gilt.

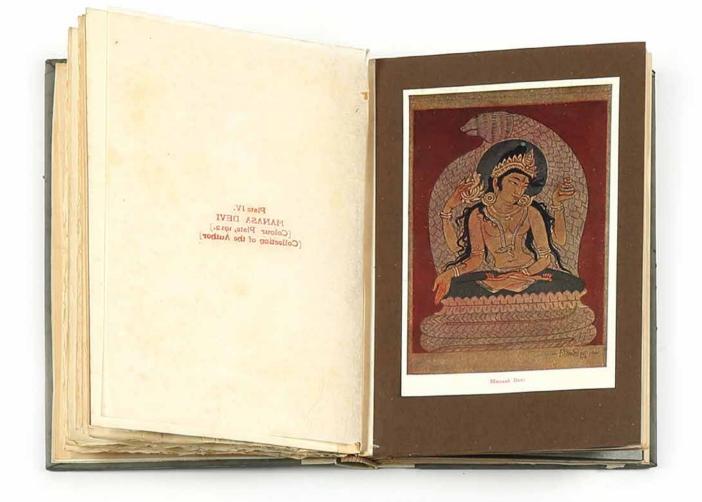
Three further volumes in the series were announced of which only the one on Asit Kumar Haldar was printed before the series was discontinued.

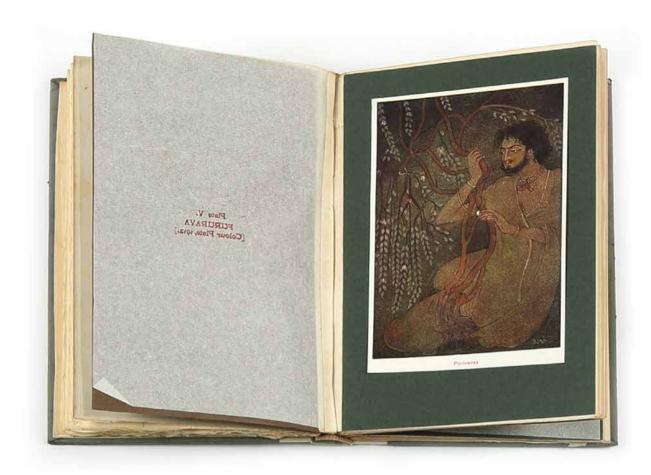
Title partly printed inred. Dedicated to Abanindra Nath Tagore with a 3-stanza Sanskrit poem printed in red. Size 9 x 6 inches

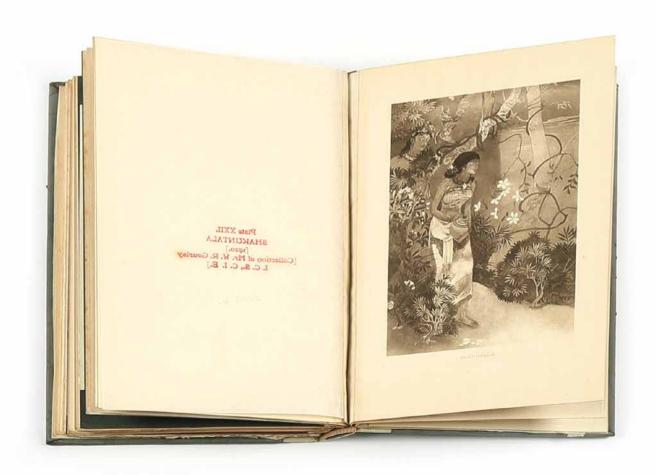
In 1920 a journal titled Rupam was started by the Indian Society of Oriental Art based in Calcutta. Its editor Ordhendra Coomar Gangoly was a big promoter of the Bengal School artists. He decided in 1923 to launch a series titled "Modern Indian Artists" in a limited edition which seemed to spare no expense in terms of production values. Wove paper with deckled edges, parchment spines with leather title tickets, gilt-embossments and artists' sepia portraits pasted on cover, title-pages and dedications printed in red, paintings printed in sepia photogravures or in colour in which case they were tipped on to thick grey sheets with tissue guards bearing titles in red, and printing done on handpresses with fancy typefaces were the hallmarks of these volumes. The series was supposed to cover a number of artists but the project was abandoned after only two volumes had come out. The first volume was on Kshitindra Nath Mazumdar [misspelt Khsitindra on the title-page which was replaced with a corrected title-page only after some copies had

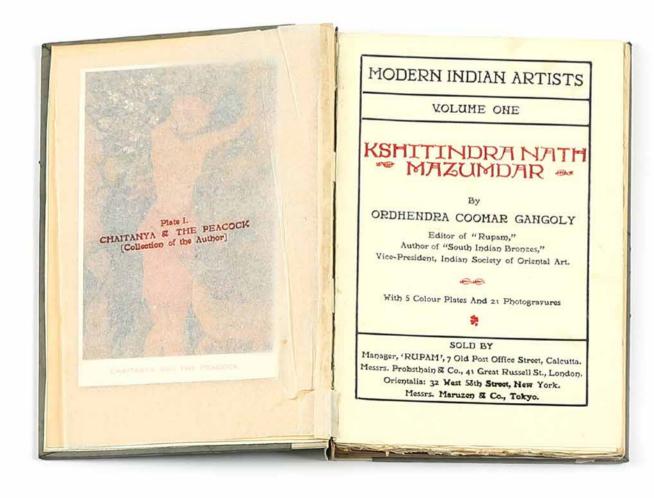
sold] and the second on Asit Haldar. The latter was even more lavish and larger than the first volume and signified Gangoly's increasing faith in the merits of the artists he had chosen to promote. Both the volumes are included in this sale.

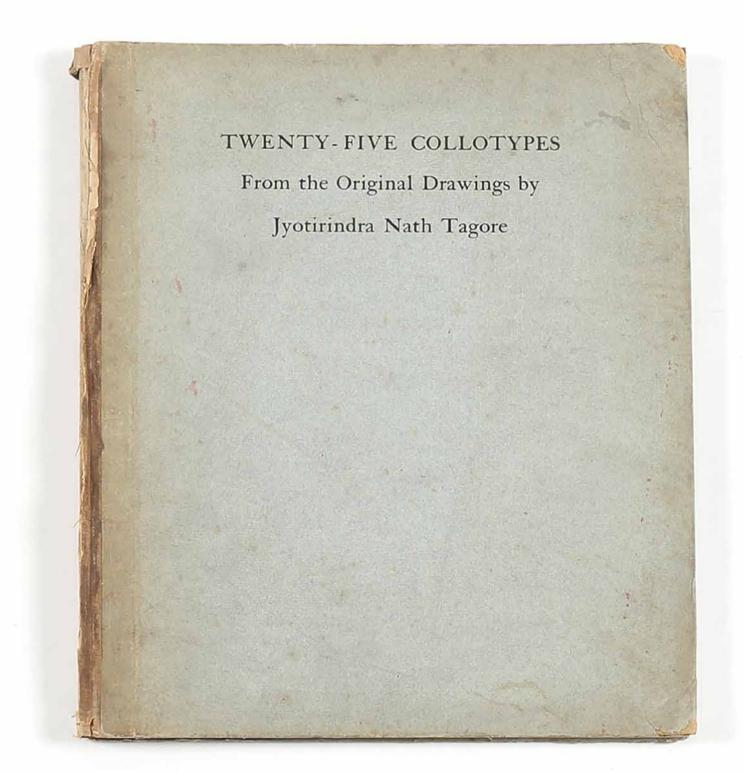
Rs 1,20,000-Rs 1,40,000 \$1,850-\$2,155











RARE COLLECTION OF COLLOTYPES BY TAGORES ELDER BROTHER

TWENTY-FIVE COLLOTYPES FROM THE ORIGINAL DRAWINGS BY JYOTIRINDRA NATH TAGORE

Hammersmith [London]: Made and Printed by Emery Walker Limited

1914

2-page Introduction by W. Rothenstein + 25 collotype portraits

Size: 12 x 10 inches

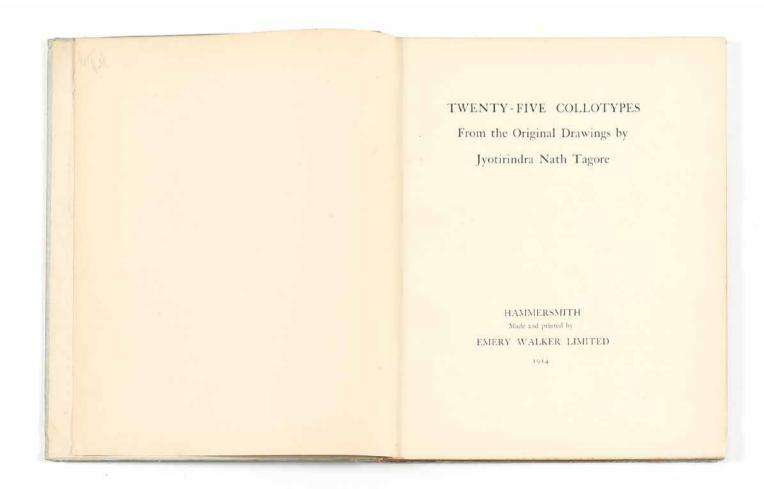
CONDITION: Original paper-covered boards with cloth spine. The spine strip lacking. Covers a little dusty but a fine copy of an extremely rare work.

Collotype is a highly sophisticated photographic process and the prints are far superior to metal-based photographic prints.

In this lot there are portraits made by Rabindranath Tagore's elder brother JYOTIRINDRANATH TAGORE (1849-1925) who was not really so much an artist as playwright, musician, editor and translator. But Rabindranath chose to carry a tranche of his portraits

to London on his 1912 visit and these so impressed his friend William Rothenstein, painter, printer and art writer, that he declared they were worth publishing. But, sensing their niche attraction, instead of going to amainstream publisher he approached Emery Walker, the English engraver, printer and photographer who was active in the Arts & Crafts Movement on many fronts. He had inspired William Morris to set up the Kelmscott Press and became the inspiration for many private presses in England at the time. In the middle of the First World War Emery Walker took on the project and made and printed the book from his home in Hammersmith, a London suburb, plunging his heart into it. Thus, instead of printing the plates as metalbased photographic prints, in the interest of absolute fidelity to the originals he fell back on the defunct photographic process of collotype printing; as one runs one's fingers over the matt-finish paper one gets the feel of touching the originals. Considering it was produced during the war, from the printer's home at his private press, was about a little-known artist, has no copy in the British Library and has no auction record, the edition must have been quite small.

Rs 3,00,000-Rs 3,50,000 \$4,620-\$5,385



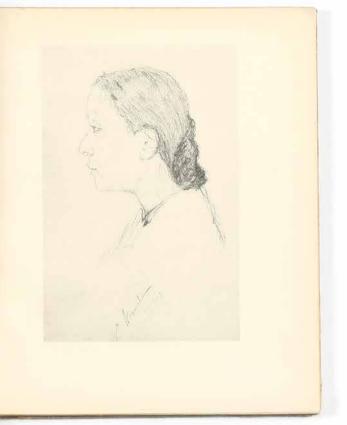
art, but passion. Art is the cultivation of passion, which like all cultivation, demands infinite labour, skill and patience, as well as infinite will, if it is to bear tipe and wholesame fruit. Something of this passion. I feel in the drawings of Mr. Jyotirindra Nath Tagore. It is of a simple and modest kind, but in each of the drawings one feels be was absorbed by the unique desire to express something of the delicacy of firms and gravity of character of his sitter.

We are so used to seeing portraits of Maharajahs in their state apparel, or photographs of unusual types in books of travel, that this straight forward portraiture of cultired Indian ladies and gentlement, of whom we in England hear and know so little, is a new and delightful thing. Mr. Jyotirindra Nath Tagore-has allowed some twenty-five of his drawings to be reproduced by Mr. Emery Walker, and I believe these will give to many of us the human and intimate picture of Bengali character we get from the novels of Bankim Chandra Chatterjee.

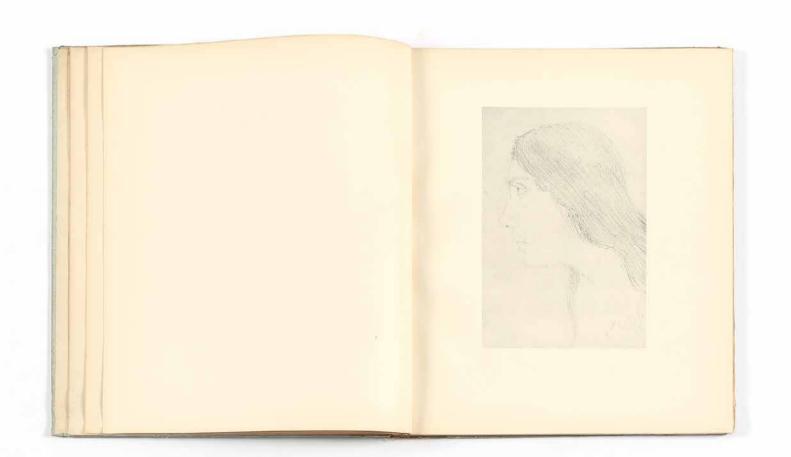
I know of few modern portrait drawings which show greater beauty and insight.

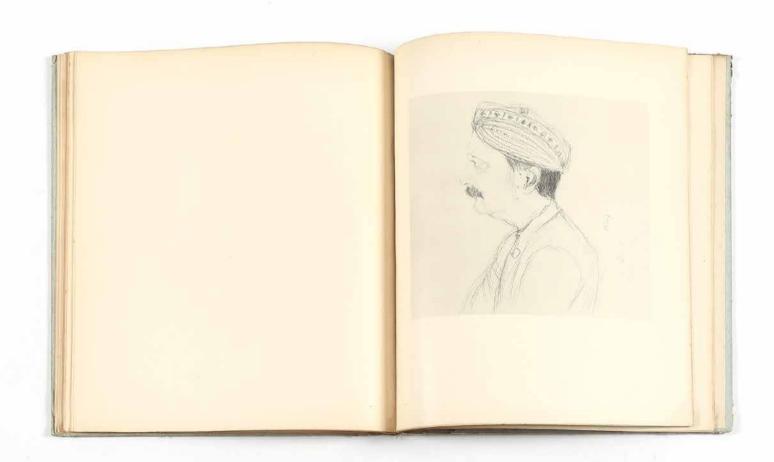
W. Rothenstein

W. Rothenstein











TWO 1920S JOURNALS WITH GEORGE KEYT DRAWINGS + 3 BOOKS

THE BUDDHIST ANNUAL OF CEYLON, Vol. II No. 3, 1925

Edited by S. W. Wijayatilake & S. A. Wijayatilake Printed and published by W. E. Bastian & Co., Colombo pp. 64 with line drawings and photographic illustrations This issue has an 11-pageshort story by GEORGE KEYT when he was only 24. The story is titled 'Migara'. In addition, 3 articles by other writers have been illustrated with 6 drawings by GEORGE KEYT. There are also reproductions of 2 paintings by American artist E. H. Brewster and 1 by his wife Achsah Barlow Brewster [See Lot 69 below for a book on the couple]. A 91-year-old stapled journal with usual wear.

THE BUDDHIST ANNUAL OF CEYLON, Vol. II No. 4, 1926

Edited by S. W. Wijayatilake & S. A. Wijayatilake Printed and published by W. E. Bastian & Co., Colombo pp. 72 with line drawings and photographic illustrations This issue has an 12-page short story by GEORGE KEYT when he was only 25. The story is titled 'The Magic Spell'.

In addition, there is a tipped-in plate of a monochrome drawing by KEYT titled 'Krisa Gautami'.

A 90-year-old stapled journal with usual wear.

SHRI JAYADEVA'S GITA GOVINDA - THE LOVES OF KRSNA & RADHA

Rendered from the Sanskrit and illustrated by GEORGE KEYT

Bombay: Kutub-Popular

1965 [Third Impression]

pp. 105 with colour tipped-in plate as frontispiece and 11 full-page line drawings in red

Fine hardback with fine dustjacket / 10.5 x 7.5 inches

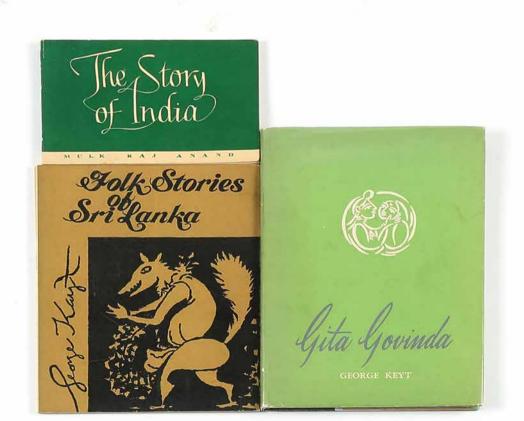
FOLK STORIES OF SRI LANKA byGEORGE KEYT Colombo: Lake House Investments 1974 [First Edition] pp. 75 + 9 b&w and 1 colour plate Softcover / 9.5 x 7.5 inches

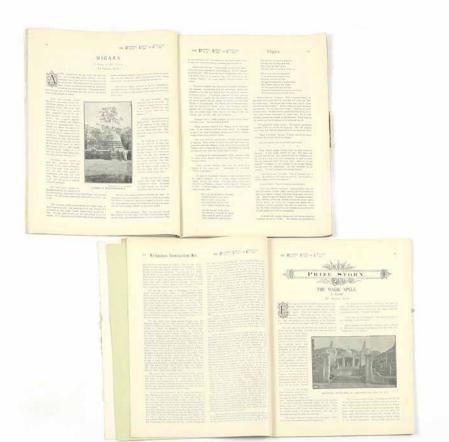
THE STORY OF INDIA

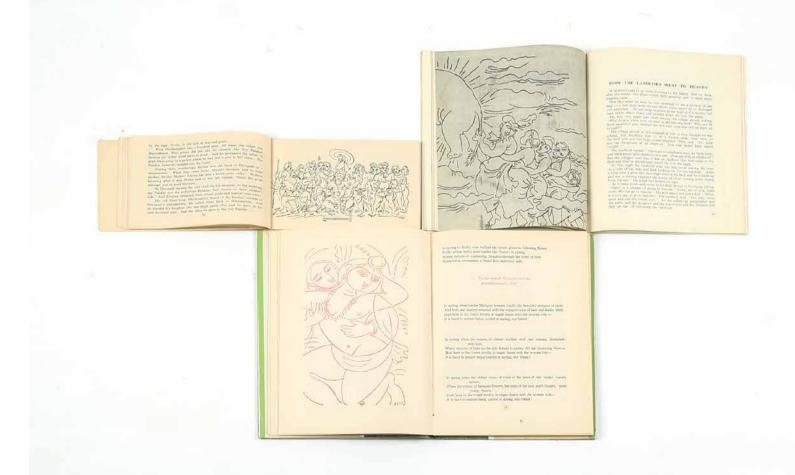
By Mulk Raj Anand
Illustrated by GEORGE KEYT
Bombay: Kutub-Popular
June1958 [First published 1948]
pp. 147 with 50 line drawings by KEYT
Softcover / 7 x 4.75 inches

Rs 60,000-Rs 80,000 \$925-\$1,235

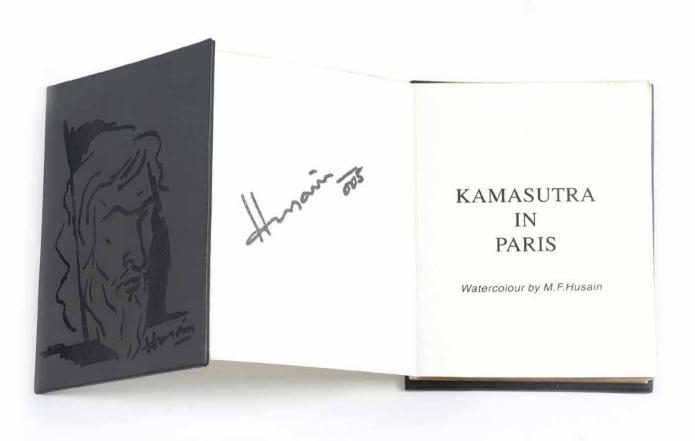












SIGNED COPY OF KAMASUTRA ILLUSTRATED BY HUSAIN

KAMASUTRA IN PARIS - Watercolor by M. F. Husain / LE KAMA SUTRA OU LA VOIE DE LA PASSION - Aquarelle par M. F. Husain

Published by Husain himself in Mumbai

SIGNED BY HUSAIN opposite English title-page

Concertina-style book with hardcovers. The concertina printed on both sides; one in English and the other in French; and contains 42 drawings.

6-page English Introduction by Pavan K. Varma and 24 offset prints (4 colours).

12-page French Introduction by Francis Dore and 20 offset prints (4 colours).

The watercolours are cheekily signed 'Bhootlingam' [Ghost male organ!].

Size: 6.5 x 5 inches as a closed book

167 X 6.5 inches concertina when spread out

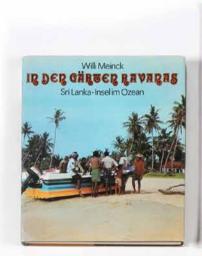
Contained in a canvas pouch with tasseled string as issued.

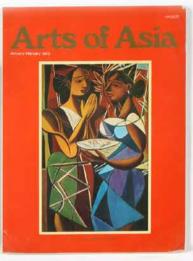
.br.

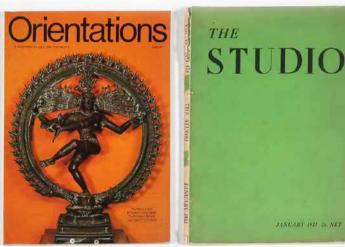
M. F. Husain had done a series of watercolours and mithuna drawings on Kamasutra in London and Paris which were exhibited at the Pierre Cardin Centre in Paris. This book was launched in 2005 by Mr. Pierre Cardin during the exhibition. The book was published in English and French.

Rs 30,000-Rs 50,000 \$465-\$770

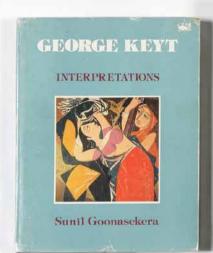


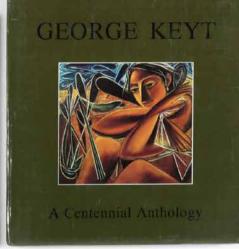


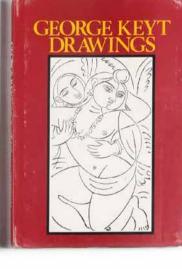












3 KEY BOOKS ON KEYT + 4 JOURNALS

GEORGE KEYT - A CENTENNIAL ANTHOLOGY

Colombo: George Keyt Foundation, April 2001

Pp xiv, 184

Size: 12 x 11.5 inches

Writings on and by Keyt, Portfolio of paintings [pp. 57-110], memorabilia, bio-biliography [1923-1988], murals, essay byhis daughter Diana Keyt, obituaries etc.

The book is bound in Bangladeshi jute with Keyt's signatures blown up and printed on cover in black and with a fine dustjacket.

Has a very large number of Keyt's paintings and photographs

Condition: Very Good. Presentation inscription on titlepage by chairman of the George Keyt Foundation and his wife.

GEORGE KEYT DRAWINGS

Edited, with an Introduction and a Descriptive Catalogue, by H. A. I. Goonetileke Colombo: George Keyt Foundation, 1990

LIMITED EDITION of 1000 copies

pp. 91 with 236 illustrations

size: 12 x 8.5 inches

Bound in white handwoven cloth with a Keyt sketch printed in maroon on cover and with a fine dustjacket

Condition: Very Good

Unnumbered copy of a limited edition of 1000

GEORGE KEYT INTERPRETATIONS

By Sunil Goonasekera

Kandy, Sri Lanka: Institute of Fundamental Studies, 1991

LIMITED EDITION of 1000 copies

pp. 160 with numerous colour and b&w plates

size: 11 x 9 inches

Green cloth binding with fine dustjacket

Condition: Very Good

A 90th birthday tribute to Keyt covering his career up

to 1970s

Orientations, July 1976 issue published from Hong Kong

Has an 12-page essay titled GEORGE KEYT - BREAKING WITH TRADITION by Ellen Dissanayake with 16 illustrations and a portrait of Keyt.

Arts of Asia, January-February 1973 issue published from Hong Kong

Has an 8-page essay titled GEORGE KEYT - THE INDIAN ETHOS IN A CEYLONESE STUDIO by H.A. I. Goonetileke with 12 illustrations including 2 photographs of Keyt and the rest his paintings. The cover also carries a painting by Keyt.

GEORGE KEYT

14-page essay on the great Ceylonese artist with 8 fullpage colour illustrations ofhis paintings

In the book "In Den Garten Ravanas - Sri Lanka-Insel im Ozean" by Willi Meinck

Published in Leipzig in 1986

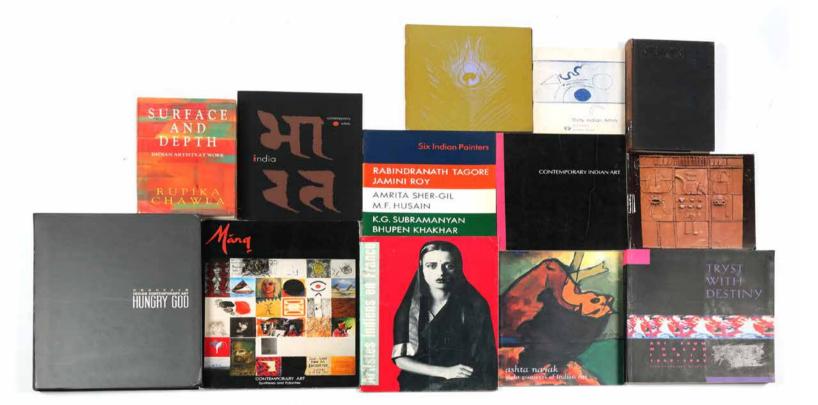
Text in German

Size 9 x 8 inches

TWO PAINTERS FROM CEYLON by C. F. Winzer

2-page essay with 1 full-page plate by George Keyt in complete copy of London magazine Studio for January 1931. First appearance of Keyt in a European journal. The other artist discussed is Geoffrey Beling.

Rs 1,00,000-Rs 1,20,000 \$1,540-\$1,850



13 BOOKS ON MODERN AND CONTEMPORARY INDIAN ARTISTS

CONTEMPORARY INDIAN ARTISTS

By Geeta Kapur

M.F. Husain, Bhupen Khakhar, Akbar Padamsee, F. N. Souza, Ram Kumar, I. Swaminathan

New Delhi: Vikas Publishing House

pp.xxii, 225 with bibliography and index + 72 plates

1979 [reprint of 1978 ed.]

Black cloth binding with dustjacket

Size: 9 x 5.5 inches

A seminal work by India's leading art critic, now quite scarce. All essays written after extensive conversations with artists.

Ex-Library copy but with title-page clean. A good copy without dustiacket

SURFACE AND DEPTH: INDIAN ARTISTS AT WORK

By Rupika Chawla

New Delhi: Viking/ 1995

pp. xii, 299 + 32 colour plates and many b&w illustrations in the text

Hardback with dustjacket

Size 8.5 x 5.5 inches.br.Using case studies of more than 40 contemporary artists, the author looks at their work and gives a detailed exposition of the various methods and techniques they use.

Ex-Library copy

ARTISTES INDIENS EN FRANCE

Rich exhibition catalogue on Indian artists who lived in France, held in Paris October-November 1985

Text entirely in French

Covers Amrita Sher-Gil, Ram Kumar, Akbar Padamsee, Raza, Jogen Chowdhury, Rajendra Dhawan, Nalini Malani, Nasreen Mohamedi, Krishna Reddy,Inderjeet Sahdev

pp. 60

Card covers

Size: 12 x 8.5 inches

SIX INDIAN PAINTERS

Introduction by GEETA KAPUR

46-page catalogue of Tate Gallery, London, exhibition held in 1982

Rabindranath Tagore, Jamini Roy, Amrita Sher-Gil, M. F.Husain, K. G. Subramanyan, Bhupen Khakhar Softcover / 8 x 8 inches

INDIA MYTH AND REALITY: Aspects of Modern Indian Art

Catalogue of exhibition held at Museum of Modern Art, Oxford, in 1982

Introduction by David Elliott, VictorMusgrave, E. Alkazi pp. 80 and 4-page list of exhibits loosely inserted

Covers 20 artists including Husain, Souza, Gujral, Raza, Padamsee, Ram Kumar, Tyeb Mehta, Khanna, Kaleka, Broota, Anish Kapoor, Ramachandran.

Includes essays:

The Contemporary Situation in India Art by K. G. Subramanyan

An Engagement with Reality by Deepak Ananth Art and Redemption - Ramachandran's Quest by Krishna Chaitanya

Nalini Malani by Geeta Kapur

Five Poems by Gieve Patel

Four Poems by M. F.Husain

Nirvana of a Maggot by F. N. Souza

Softcover / 8 x 8 inches

Marg magazine [Vol. 38, No. 4; 1985] with the theme CONTEMPORARY ART - SYNTHESES AND POLARITIES

A record of the seminar titled East-West Visual Arts Encounter, heldin Bombayin February 1985 in which many Indian and western artists took part.

Each artist's transcript and statement is published together with a portrait and a few representative works.

Among the Indian artists represented are SOUZA, RAZA, BIKASH BHATTACHARJEE, G.R. SANTOSH, MANJIT BAWA, JERAM PATEL, PILLOO POCHKHANAWALA, and BALAN NAMBIAR.

pp. 112

Softcover / 13 x 9.5 inches

TRYST WITH DESTINY: ART FROM MODERN INDIA 1947-1997

Catalogue of exhibition held at SingaporeArt Museum

in 1997

With essays by K. G. Subramanyan, Tapati Guha-Thakurta, Siva Kumar, Karen Lim

pp. 215

Stiff cards

Size 10.5 x 10 inches

CONTEMPORARY INDIAN ART

An exhibition of the Festival of India, 1982, at the Royal academy of Arts, London

pp. 100

7-page introduction by Geeta Kapur 44 artists covered. Each given 2-page space with portrait, 1 or 2 illus and bio.

Card covers

Size 9.5 x 8.5 inches

THIRTY INDIAN ARTISTS FROM THE COLLECTION OF RICHARDSON HINDUSTAN

Catalogue of exhibition at Jehangir Art Gallery, Bombay, in December 1985

2-page prologue by Nissim Ezekiel

1 work of each artist reproduced. 28 of the 30 plates are tipped-in. All the greats of today are represented.

Stiff cards

Size 7 x 6 inches

Rare catalogue of the collection of a company making healthcare products and now known as Procter & Gamble.

TEN CONTEMPORARY PAINTERS FROM INDIA

24-page stapled catalogue of exhibition at University of Florida held c. 1960s

Essays by Dr Grace Morley and Roy Craven

Covers V. S. Gaitonde, Ram Kumar, Satish Gujral, Krishen Khanna, Jeram Patel, G. R. Santosh, K. G. Subramanyan, Jyotish Bhattacharjee, Bal Chhabda, Biren De with fullpage portraits of each.

Softcover / 8 x 8 inches

INDIA - CONTEMPORARY ARTISTS

35-page stapled catalogue of exhibition held in 1988 at Victorian Artists Society Galleries in Melbourne 5-page essay by Pranab Ranjan Ray Includes Bhupen Khakhar, Ganesh Haloi, Rini Dhumal, Jayashree Chakravarty, Devraj Dakoji, Dilip Dasgupta, Nareen Nath

Softcover / 10 x 7.5 inches

ASHTA NAYAK - EIGHT PIONEERS OF INDIAN ART

37-page catalogue of exhibition held in 2005 at Gallery Artsindia. New York

Covers Husain, Souza, Raza, Ram Kumar, Tyeb Mehta, Padamsee, Gaitonde, Swaminathan

Softcover / 10.5 x 8 inches

HUNGRY GOD - INDIAN CONTEMPORARY ART

Catalogue of exhibition held at Arario Beijing in 2006

pp. 255 / Text in English and Chinese

Covers 12 artists including Atul Dodiya, Bharti Kher, Subodh Gupta, Ranbir Kaleka, Jitish Kallat, Nalini Malani and Natraj Sharma

Massive hardback

13 x 9.5 inches

Rs 1,20,000-Rs 1,50,000 \$1,850-\$2,310





21 BOOKS ON M.F. HUSAIN

MAOBOOL FIDA HUSAIN

By Richard Bartholomew and Shiv S. Kapur

New York: Harry N. Abrams

No date [c. 1970]

pp. 60 + 192 paintings, many colour, many tipped-in, some folding

Original maroon cloth binding with a Husain sketch embossed insilver on cover and a fine dustjacket

Size 11.5 x 11 inches

Ex-library copy [Gary Public Library] with title-page clean. Only 1 stamp on contents page and 2 on book edges.

HUSAIN - Drawing, Painting, Water Colour, Graphic, Sculpture, Architecture, Photography, Tapestry

By Dr Daniel Herwitz

Bombay: Tata Steel, 1988

pp. 348 [full-page illustrations after p. 29 up to the end]

size: 14.5 x 12.5 inches

Black cloth binding with fine dustjacket

A fine copy

HUSAIN TAPESTRY

A contemporary painter works with the traditional weaver.

Tapestry hand woven in tusser silk and zari New Delhi: Vadehra Art Gallery

1994

pp. 36 + a triple fold plate, all in colour showing reproductions of 33 tapestries including 3 on cover

1-page essay at the end by Santo Datta

Title-page reproduced in Husain's handwriting

Hardcover with dustjacket

Size: 11.5 x 9.5 inches

THE GENESIS OF GAJA GAMINI, a film by M. F. Husain Ahmedabad: H2A Graphics International 2000

pp. 186 + a VCD

Stiff cards with dustjacket

Profusely illustrated in colour

Size 11 x 9 inches

Compiled and written after filming of his movie Gaja Gamini, this book was released in 2000 prior to release of the film. It contains Husain's personal experiences of the making, along with storyboard and photographs.

IMAGES OF THE RAJ - Water Colours, Acrylic on

Canvas, Drawings [by] M. F. Husain

Foreword: Sara Abraham

Text: Ashok Mitra

Bangalore: Sista's Art Gallery

pp. 21 / No date [c. 1980s]

9 colour paintings tipped-in on black paper

Text printed on tissue paper set against blank black paper

Cover drawn and printed in golden ink by Husain [showing 'Tippu's Tiger'], title-page drawn and printed in silver ink by Husain

7 full-page sketches drawn in golden and silver ink facing some of the tipped-in plates

Spiral binding

Size: 11 x 7.5 inches

M.F. HUSAIN - "OUR PLANET CALLED EARTH (OPCE) SERIES"

Published by Swarup Group of Industries, Mumbai, in 2004

Industrialist Guru Swarup Srivastava had struck a deal for 100 paintings to be made by Husain for Rs 100 crores. After the first 25 paintings had been delivered, Srivastava brought out this elephant folio volume reproducing them. The project did not continue any further.

The hardback has one plate pasted on cover. There is 1 page each on Husain and Srivastava with their portraits printed on opaque paper followed by 25 reproductions, each preceded by their extensive caption.

The book is contained in a drop over box as issued. Size 22.5×17.5 inches

PAINTINGS BY M.F. HUSAIN

[Cover reads 'Untiring restless work and inspiring workmanship de 'Maqbool Fida Husain, the Art Gratia Investment as admiration de 'OPCE - 100 (Our Planet Called Earth - 100 Painting Series)"]

Issued in 2004 after Guru Swarup Srivastava of Swarup Group of Industries had contracted for 100 paintings from Husain pp. 32 with 24 colour plates

Stiff wrappers

Size: 11.5 x 8.5 inches

HUSAIN

New Delhi: Lalit Kala Akademi

8-page essay by Shiv S. Kapur and 23 illustrations, some in colour, biographical notes

Stiff cards with dustjacket

Size: 7 x 5 inches

KERALA - GOD'S OWN COUNTRY

Paintings by M.F. HUSAIN

Text by Shashi Tharoor

Published in New Delhi in 2003 on behalf of Kerala Tourism

pp. xiv, 59

Massive size / 14 x 9.5 inches

Fine hardback with fine dustjacket

The first sectionGOD'S OWN COUNTRY [pp. 1-36] has a large number of full page and smaller colour reproductions of Husain's paintings and some b&w sketches.

SANSAD UPANISHAD - M. F. HUSAIN IN PARLIAMENT: Reflections in Drawings

Hyderabad: Cinemaghar

2007.br.No pagination [pp. 80]

Title-page drawn by Husain, 5-page introduction in Husain's handwriting followed by full-page and halfpage b&w sketches of what Husain saw as Rajya Sabha member in the 1980s-90s. The introduction and many sketches drawnon Rajya Sabha letterheads.

Softcover

Size: 16 x 12.5 inches [elephant folio]

GAJA-NAMA: 10 PAINTINGS, 10 DRAWINGS by HUSAIN

Hyderabad: Cinemaghar, 2006

21 full-page paintings

Essays by Stephen Alter and Savita Apte

Spiral-bound

Size 14 x 12 inches

MAOBOOL FIDA HUSAIN by Petra Hinterthur

14-page essay focusing on Husain's MOTHER TERESA SERIES in complete issue of ORIENTATIONS for April

HUSAIN

Rare catalogue of exhibition held in 1960 in Germany by Frankfurter Kunstcabinett in association with Kumar Gallery, New Delhi

16-page catalogue with text in German and English Essay by German gallery owner Hanna Bekker von Roth 6 images, 2 in colour, including the one on cover

HUSAIN

Rare catalogue of exhibition held in 1988 at Hunter Museum of Art, Tennessee from the collection of Chester and Davida Herwitz

Text by Daniel A. Herwitz

16-page stapled catalogue / 11 x 7.5 inches

IMPRINTS OF INDIA: M. F. HUSAIN -Graphics, Books and DVDs on and by the artist

Text by Dr P. M. Bhargava

Organised by 1x1 Gallery of Dubai in 2007 pp. 40 printed on stiff cards, entirely in colour, with some text printed in Husain's handwriting Spiral bound as issued /14 x 10 inches

'SHASHTIPOORTI' M. F. HUSAIN / Qatar reprint

Originally issued in 1975 on the 60th birthday of Husain, this rare reprint of that rare book of memorabilia was issued in a limited edition under Husain's supervision in Qatar in 2011 and has a printed note in Husain's handwriting to that effect.

pp. 45 full of photo-montages, paintings, sketches, drawings, photographs

Hardback / 10 x 8.5 inches

BEYOND BORDERS - The Saarc Journal: M. F. HUSAIN. A TRIBUTE

pp. 100 with essays by 16 eminent persons and some poems by Husain.

Full of old photographs, drawings, sketches. Contributors include Geeta Kapur, Ram Rahman, Shashi Tharoor, Arpana Caur, Jitish Kallat and Richard Bartholomew

Softcover/ 11 x 8.5 inches

WHERE ART THOU - M. F. HUSAIN, AN **AUTOBIOGRAPHY**

With Khalid Mohamed

Published by M. F. Husain Foundation, Mumbai in December 2002

pp. xxxiv, 262

with sketches by Husain and some photographs Hardback with dustiacket / 10 x9.5 inches

HUSAIN - RIDING THE LIGHTNING

By Dnyaneshwar Nadkarni

Bombay: Popular Prakashan

1995

pp. 176 with sketches and colour plates

Hardback with dustjacket

12 x 10 inches

LIGHTNING [Painting of Husain]

From the collection of Marguerite and Kent Chargundla

NEW YORK: Tamarind Art Gallery

2007

pp. 85 with numerous colour plates and photographs Signed presentation copy from the Chargundlas

About a single huge painting titled 'Lightning' created by Husain for the Chargundlas with commentaries on the work by 5 scholars including Daniel Herwitz and Tom Keehn

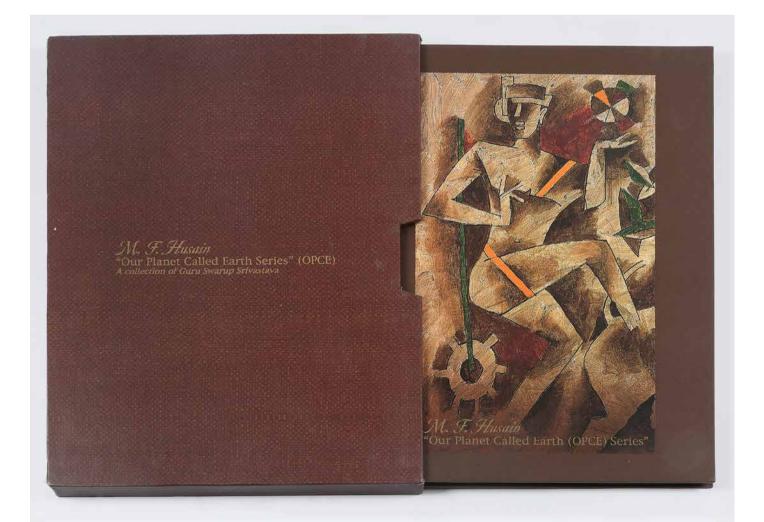
Hardback / 15 x 9.5 inches

In a box as issued

HUSAIN INC UNLIMITED by Ranjit Hoskote

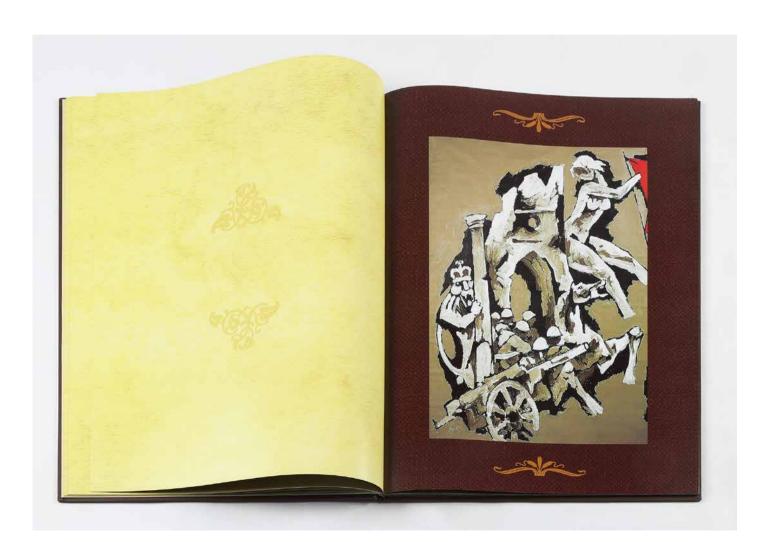
5-page article in complete issueof 'Gentleman' magazine for July 1996, criticizing Husain for "hype, gimmicks and media publicity", with Husain photograph on cover.

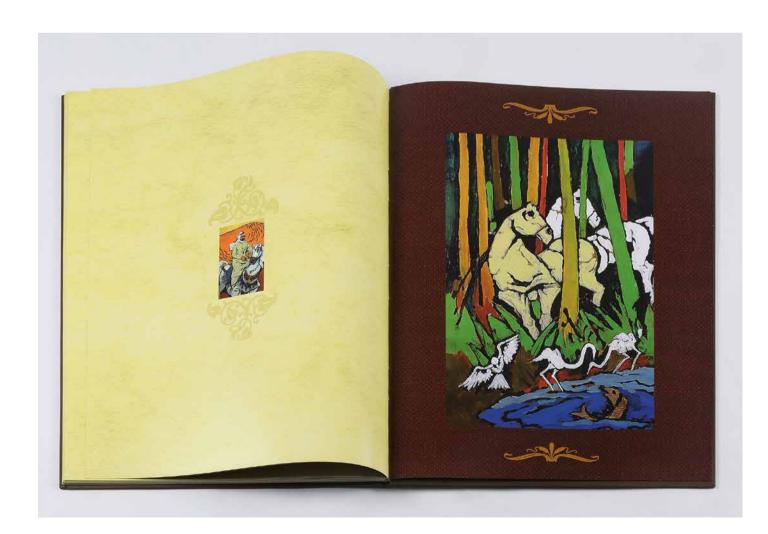
Rs 3.50.000-Rs 4.00.000 \$5.385-\$6.155



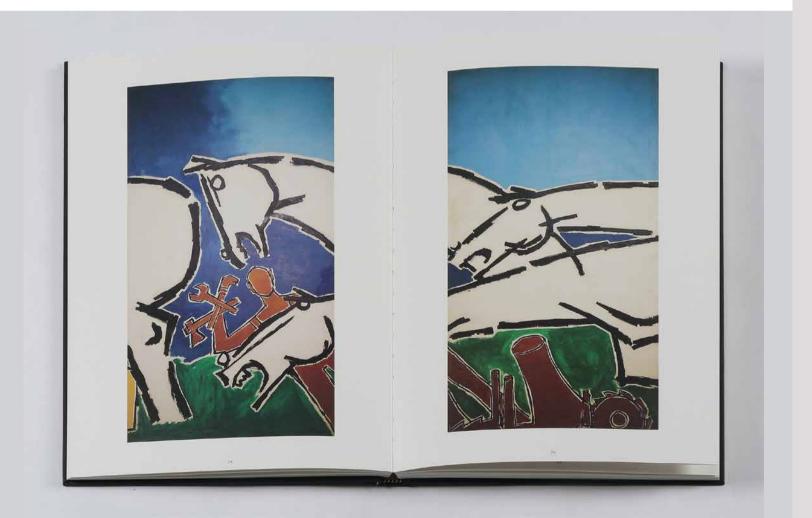
















13 BOOKS AND CATALOGUES ON BENGAL ART AND ARTISTS

SAILOZ

Introduction by A. S. RAMAN

NEW DELHI: Dhoomi Mal Dharam Das

No date [c. 1950]

pp. 6 Introduction and 9 colour plates and 30 b&w plates

Only book on SAILOZ MOOKHERJEA [1906-1960] Softcover with a colour plate tipped-in on cover

HALDAR

8-page essay by Miss Mukti Mittra

With 31 plates

New Delhi: Lalit Kala Akademi/ 1961

Size 7 x 5 inches

KSHITINDRANATH MAJUMDAR

pp. 8 text with essays by Binode Behari Mukherjee and

Jaya Appasamy

With 22 plates

New Delhi: Lalit Kala Akademi / 1967

Size 7 x 5 inches

SUSHIL SARKAR - PAINTINGS

Introduction by M. S. Randhawa

Delhi: Dhoomi Mal Jugal Kishore

June 1960 [Third Impression of 1947 publication]

pp. 7 + 16 tipped-in colourplates

Size: 15.5 x 11 inches

Hardback with dustjacket covered with glassine and with a large colour plate pasted on cover.

Condition: Very good

SIX SEASONS by Barada Ukil

Introduction by Sardar K. M. Panikkar

Inscription in verse by Harindranath Chattopadhyaya Presentation inscription by Barada Ukil on title-page

New Delhi: Dhoomi Mal Dharam Das

1951

pp. 23 with 6 colour plates and a portrait of Ukil,

all 'framed' within folded paper. Text printed within floralborder.

CONDITION: Good. Rebound in half-leather with buckram covers and gilt dentelles.

Size: 13 x 10 inches

DHARMANARAYAN DASGUPTA 1939-1997

Representing the Bengali Modern

By Sandip Sarkar and Tapati Guha-Thakurta

CALCUTTA:Galerie 88/ 2000

pp. 62 + 95 illustrations including some photos of the

artist

Softcover

Size: 10.7 x 8.5 inches

PREMOJA - 12 coloured plates

Portfolio issued by Dhoomi Mal Jugal Kishore, New

Delhi, on 29 December 1962 [2nd Edition]

List of plates followed by 12 coloured tipped-in plates contained in a portfolio with its cover carrying a tipped-

n plate.

Premoja Choudhury was a minor Delhi artist

Size 15 x 11 inches

DER REKRUT by Baren Basu

Illustrationsby CHITTAPRASAD

A novel titled 'The Recruit', about the Japanese invasion of North-East India, translated into German and illustrated by Bengal's Leftist artist CHITTAPRASAD.

20 chapter heads by CHITTAPRASAD

TEXT IN GERMAN

Published in Berlinin 1957

Very fine cloth hardback with an illustration by Chittaprasad on cover and with dustjacket.

pp. 314

8.5 x 6 inches

SHAPES & FORMS - Essays on life and works of Sunil Madhav Sen, Nirode Majumdar, Prakash Karmakar, DhirajChoudhury and Sunil Das

By Arup K. Datta

Calcutta: Transition Books

1973

pp. 67

Cloth-bound hardback with dustjacket

Size: 11 x 9.5 inches

ART OF BENGAL 1850-1950

Pp. 112

CONTEMPORARY TRENDS IN ART OF BENGAL - II

Pp.77

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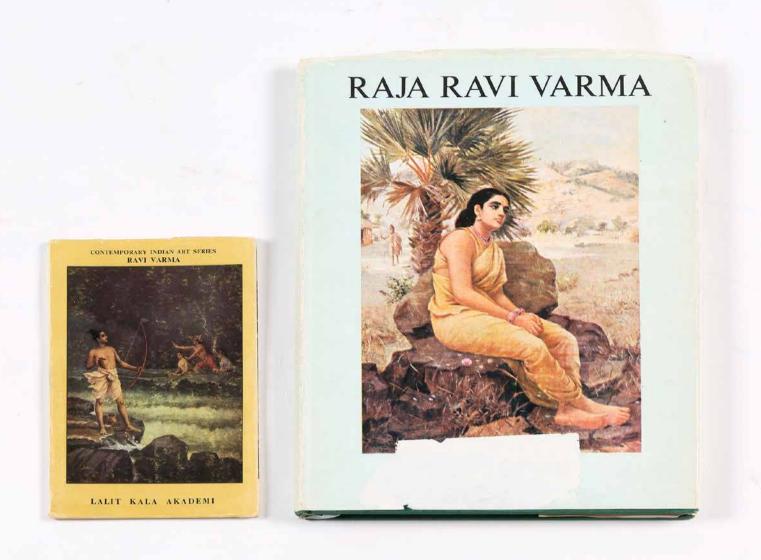
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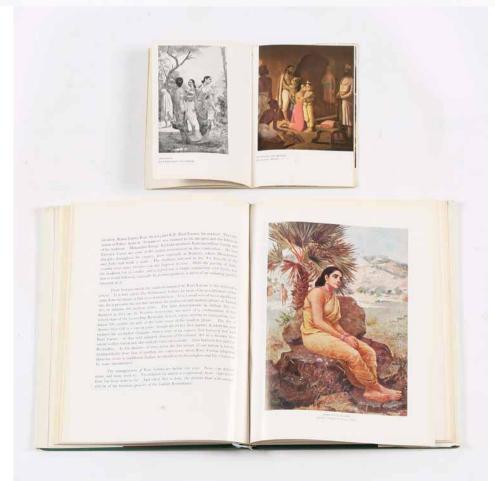
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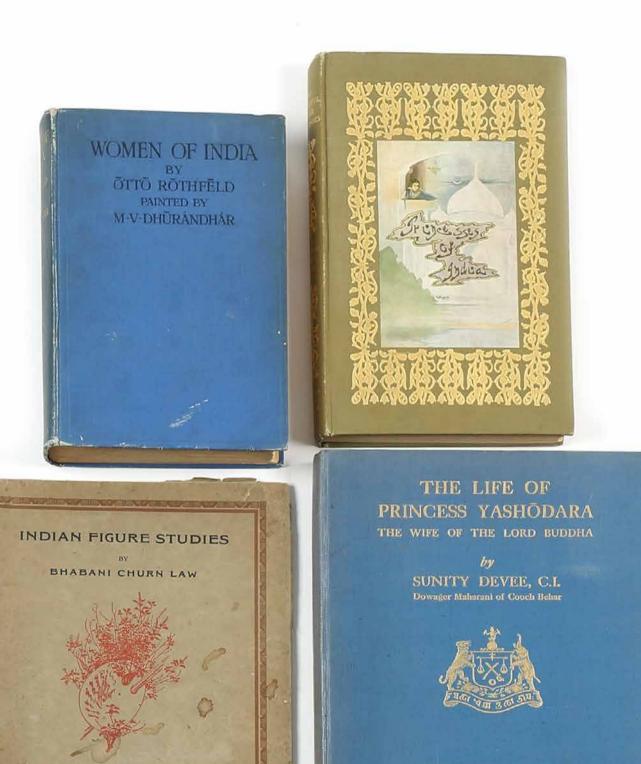
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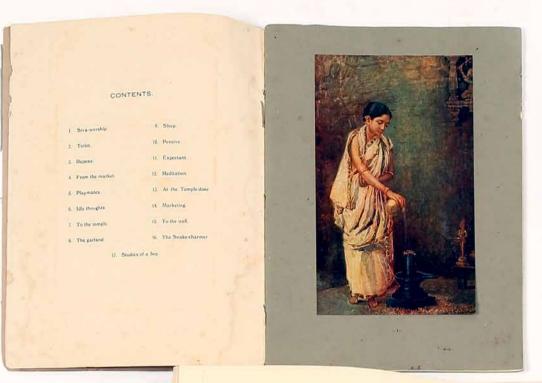
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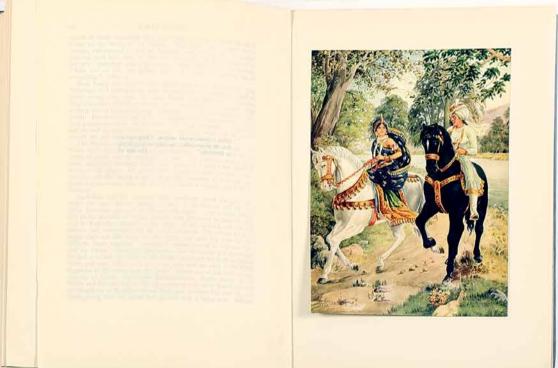
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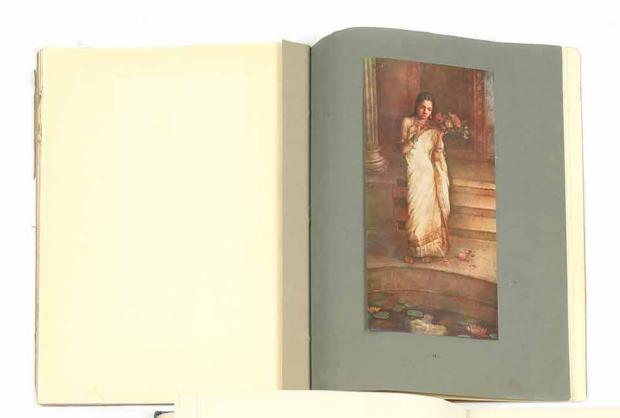
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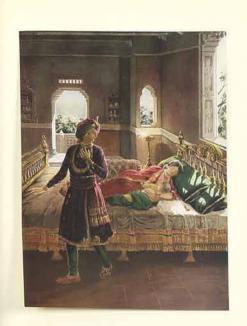
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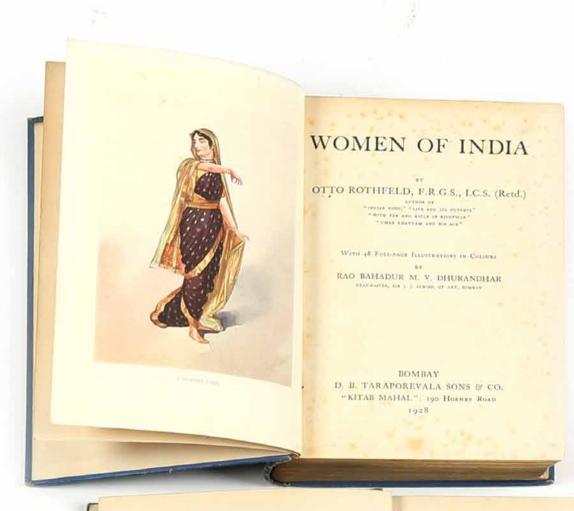


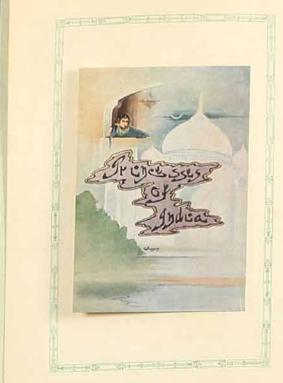












THE Beautiful Mogul Princesses

MAHARANI SUNITY DEVEE

CALCUITA THACKER SPINK & CO. LONDON W THACKER & CO 2. Creed Lane, Ludgate Hill 1918

Marting the boundary tracted



The Ladies of the Aristocracy

The Ladies of the Aristocracy

They are in general on the happiest terms with their husbands, whom they do not see too much and whose affections are not blunted by the daily usge of a common household and the dulling minutize of daily life. When, however, there is incompatibility, they separate simply and naturally without unkindness to seek a better loved mate. In leisure hours, rwinging, two or three merry girls on the same twing, is a favorante amusement, and singing and dancing are often enjoyed, especially at the great autumn festival when the house is filled with presents and each one gives every one clie a yellow cloth or a toy or an ornament. Prettiest of all their amusements, however, and most symbolic of all their amusements, however, and most symbolic of all that quiet, to sweetly singular life on the backwaters of the south, is that of flower-decoration. In the early morning the children of the large household go into the fields to gather flowers and bring them back in armfuls. Then all sit down in the courtyard, and with their gathered blussous make bright decorative patterns on the walls and floor. Best loved of all is a flower-carpet over which they raise a booth, gaily festooned with other flowers. When all is complete, the neighbours are asked to come in and admire; and they compare it with their own in turn. But the finest flowers of ladia, the forespeciallist, as it is more similar to the Innstance of his

When he turns to the Munuman aristocracy of India, the European finds himself on ground more familiar, as it is more similar to the landscape of his own social existence. These chiefs and nobles are the descendants—in most part—of soldier adventurers who,

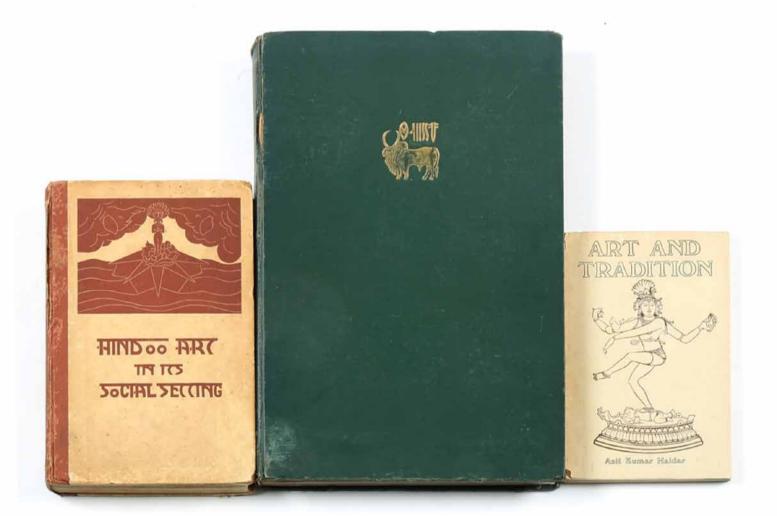
Jahangir walked in them. The many trees were covered with clusters of gorgeous blossoms, and bright tinted flowers were everywhere. Birds twittered from branch to branch Butterflies flitted here and there, and the air was sweet with the scent of the neem and mende blossoms. The trickle of water in the marble fountains mingled with the tinkle of the temple bells, and the spire of the temple where the Rajput ladies of the palace worshipped could be seen in the near distance. The Emperor bent his steps towards it, and in the garden there he met his Queen Reba gathering flowers for her fuja (worship) as was her morning custom.

He had not seen her for days, and once again the wonderful purity of her beauty thrilled his heart. Dressed in a spottess white silk saree, she seemed to him a Peri of Paradise who, tempted by the loveliness of the garden, had stolen from Heaven to call the choicest flower for her God. The scene delighted him and he stood and silently watched her as she passed from bush to bush in quest of flowers

Her luxuriant black hair was unbound, and the silken tresses fell far below her knees. The centre had been carefully parted and smoothed like satin over her brow, but little tendrils had escaped and curied lovingly on

and the Control of the State of





3 BOOKS ON EARLY INDIAN ART

INDIAN SCULPTURE AND PAINTING - AN INTRODUCTORY STUDY

By Karl Khandalavala

BOMBAY: D. B. Taraporevala Sons

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Foreword by Sir S. Radhakrishnan

Drawings in black and white by Miss Ruby J. Treasuryvala

Madras: The National Literature Publishing Co. Ltd. 1936

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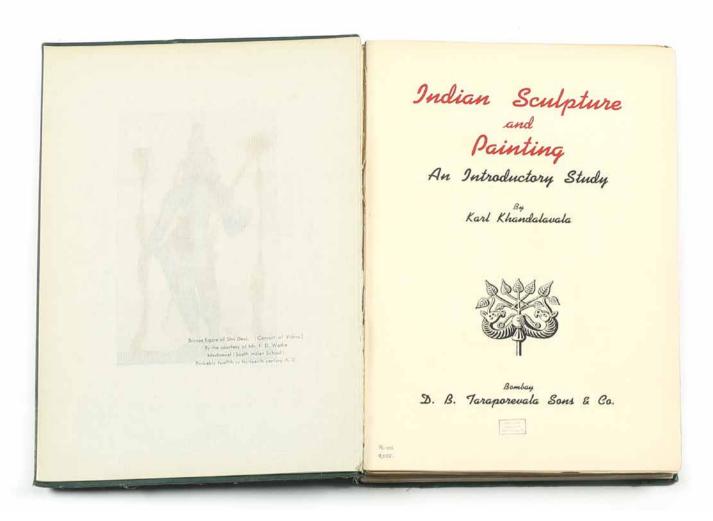
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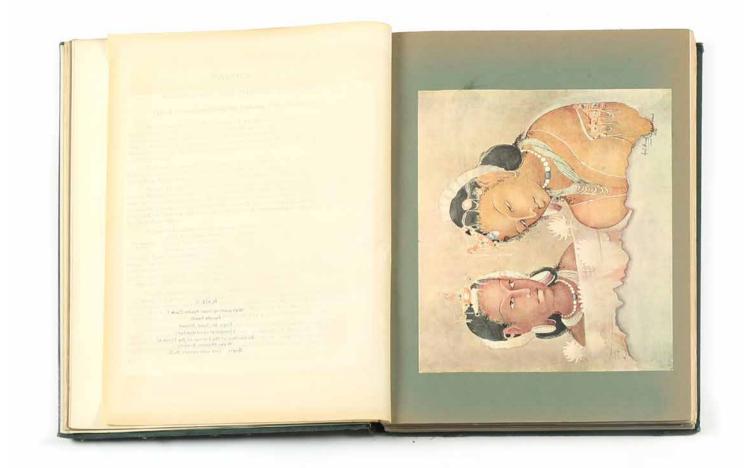
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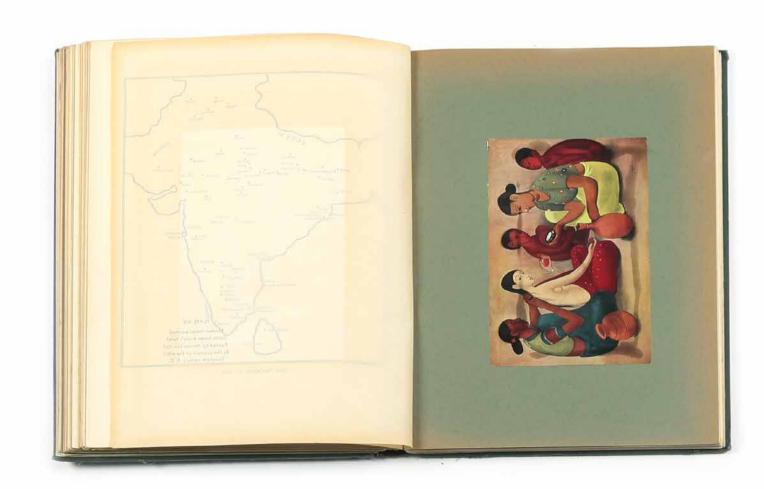
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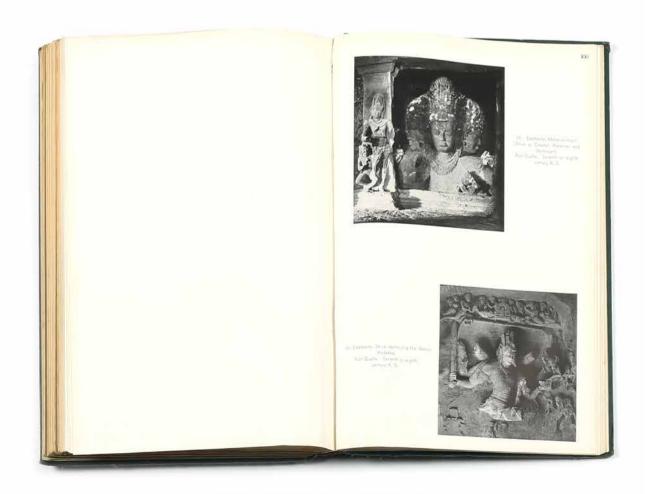
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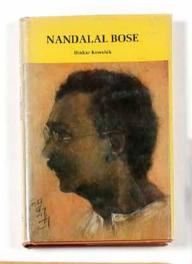
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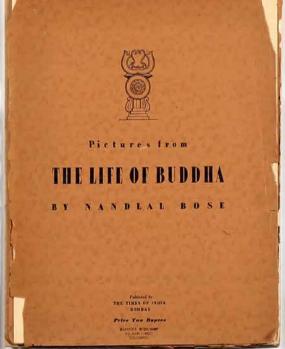




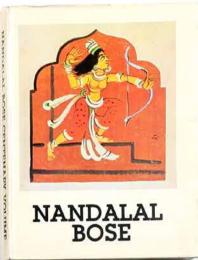


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55

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Bombay: The Times of India

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New Delhi: National Gallery of Modern Art / 1983 pp. 248 with 234 images

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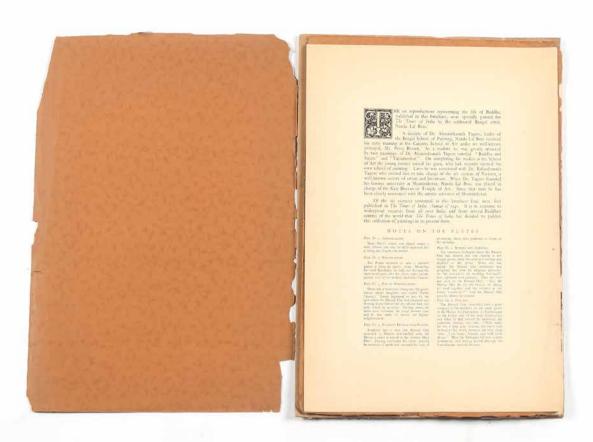
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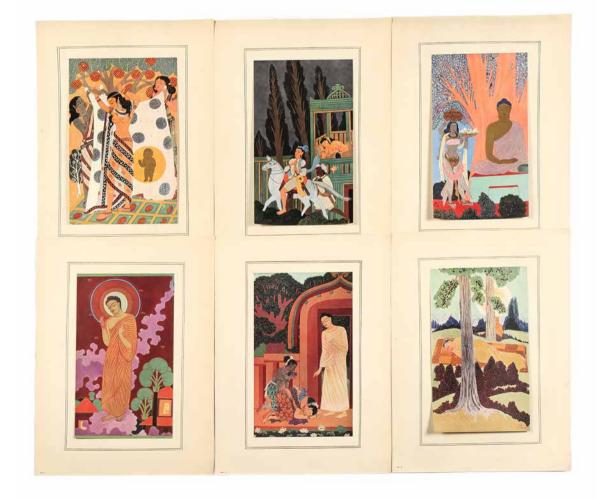
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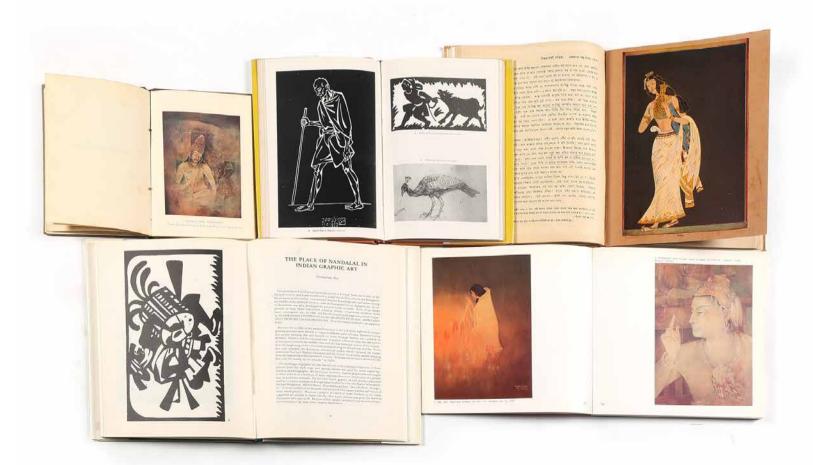
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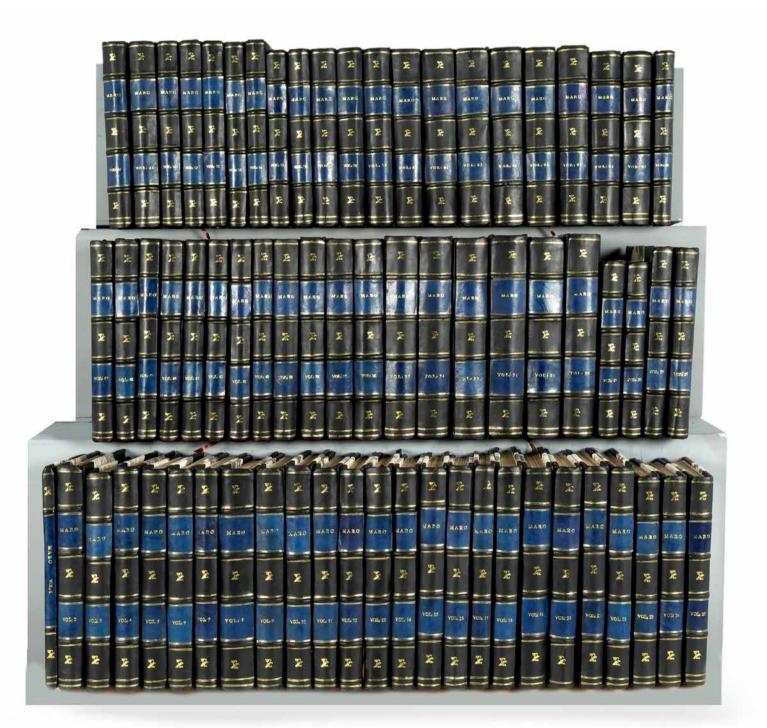
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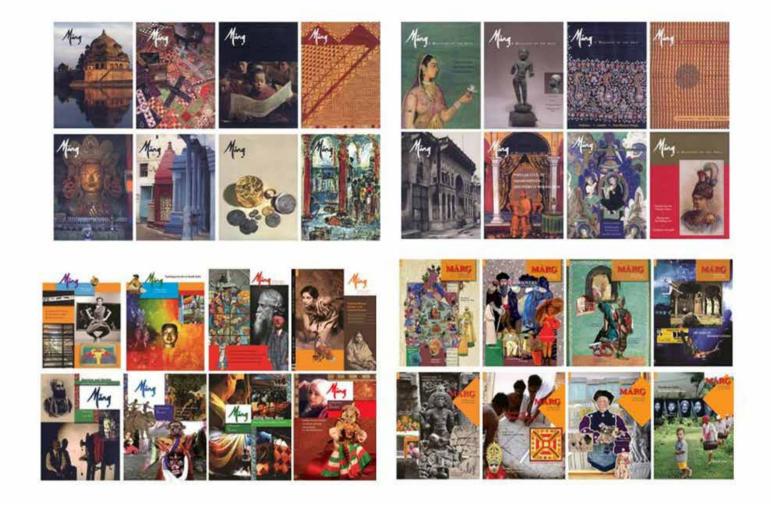
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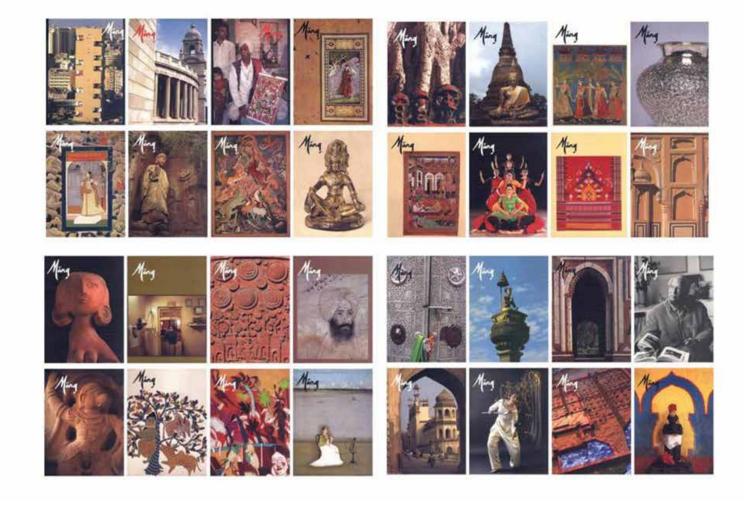
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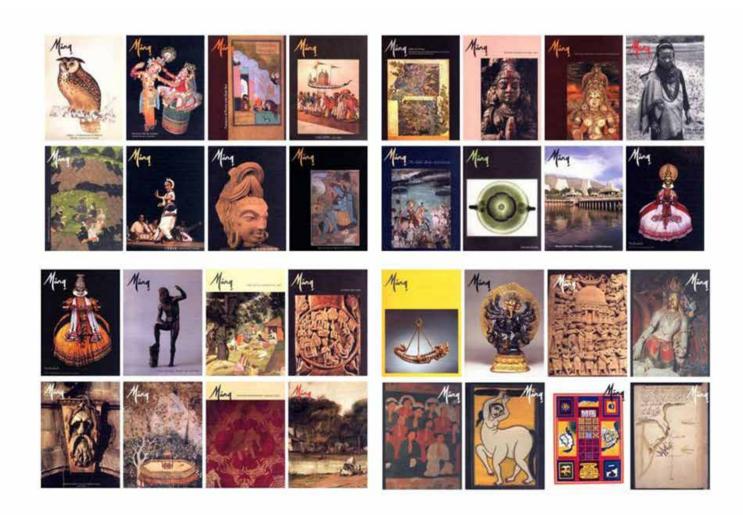
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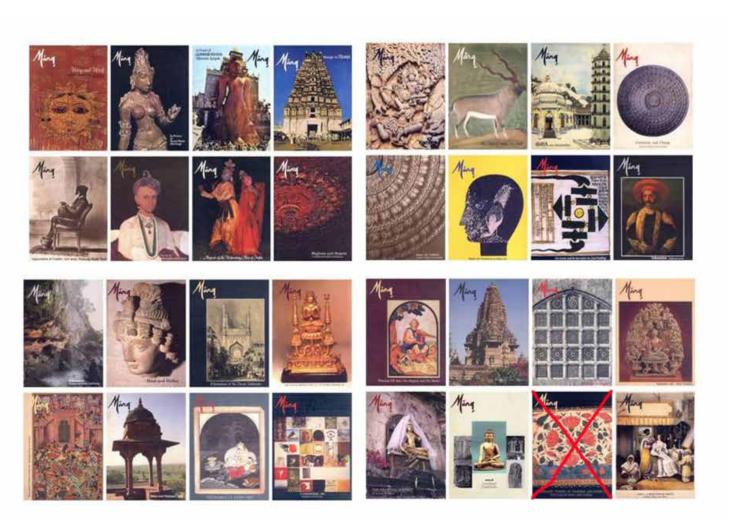
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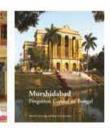








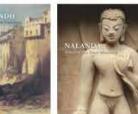










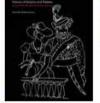




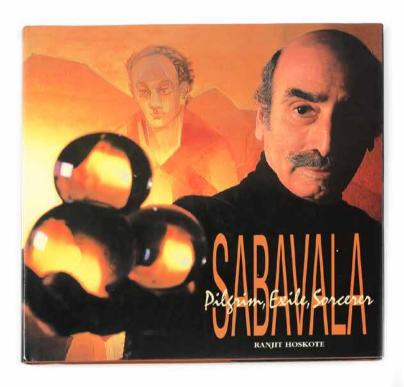


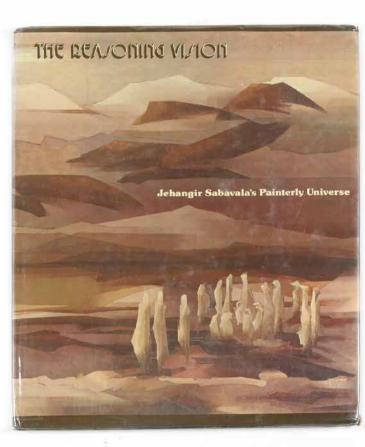












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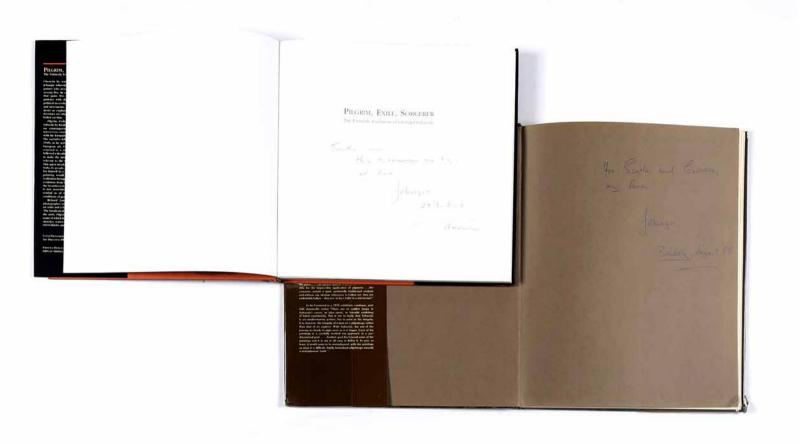
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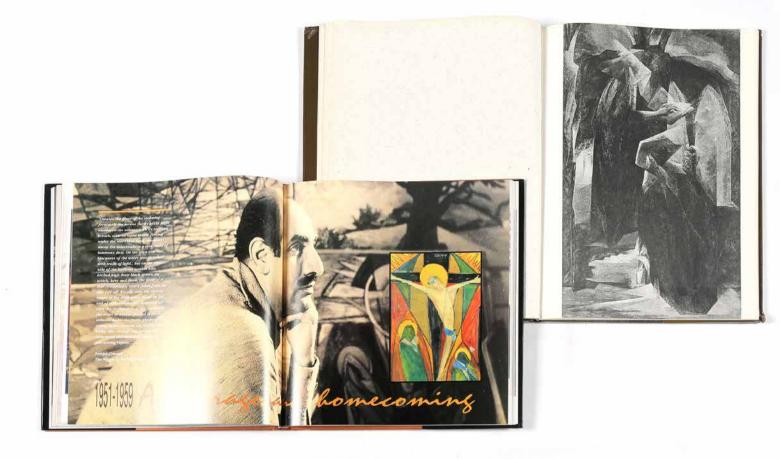
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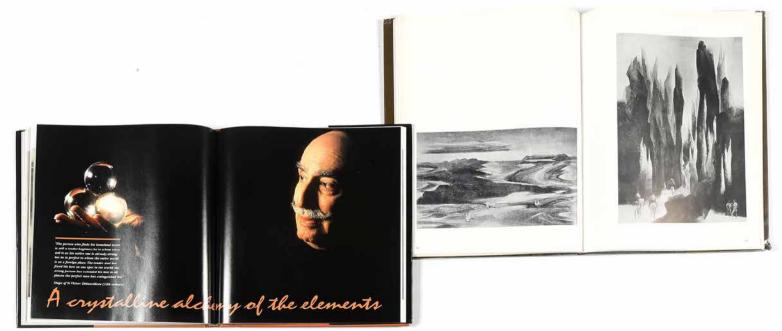
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EUROPEAN ARTISTS IN INDIA: 22 BOOKS AND CATALOGUES

A JOURNEY TO HINDOOSTAN - Graphic Art of British India 1780-1860

Essay by MILDRED ARCHER

Catalogue and exhibition by Thomas P. Bruhn
Prints from the Max Allen & Peter Allen Collection
Catalogue of an exhibition of a private collection

of British India-related prints, aquatints and engravings held in the USA in 1987

pp. 71 with index to artists

Coloured frontispiece + 74 b&w illustrations, mostly 2 to a page, some full page

28 artists are represented from William Hodges to William Simpson

13-page biographical notes on artists

9-page essay by Mildred Archer

Large Softcover / 11 x 8.5 inches

LANDSCAPE PAINTINGS IN THE VICTORIA
MEMORIAL CHIEFLY BY EUROPEAN ARTISTS
Introduction and short biographies by GILES EYRE
Catalogue and text by CHARLES GREIG
CALCUTTA: Victoria Memorial

1991

pp. 70 [including covers] and profusely illustrated in colour and b&w

Softcover / 10.5 x 8.5 inches

Front hinge separated

A JOURNEY THROUGH INDIA ???Pictures of India by British Artists

58-page catalogue issued by Spink, London, in 1996 57 items, each illustrated in colour and described Softcover/ size 10 x 8.5 inches

THE BRITISH IN INDIA

Catalogue of an exhibition held by Museum & Art Gallery in Brighton in 1973

2-page Introduction by MICHAEL EDWARDES pp. 71 with 16 full-page b&w plates and bibliography softcover/ 8 x 8.5 inches

Ex-library with some scrawls at the end of Introduction

INDIA OBSERVED -INDIA AS VIEWED BY BRITISH ARTISTS 1760-1860

By Mildred Archer and Ronald Lightbown

London: Victoria and Albert Museum

1982

pp. 160 with 203 entries

Softcover / 9.5 x 6 inches

ADAPTING THE EYE - An Archive of the British in India, 1770-1830

36-page catalogue of an exhibition held in USA in 2011 relating to British art in India and Indian art for British

Essay, bibliography

10 full-page colour illustrations including covers

13 colour illustrations in the text

Stapled softcover/ 8.5 x 6.5 inches

THOMAS AND WILLIAM PRINSEP IN INDIA

16-page catalogue of an exhibition held in London in April 1982 by Spink

2-page essay by Dr Mildred Archer

71 items described

1 colour illustration cover, 1 b&w illustration on back, 8 b&w illustrations inside covers [total 10 illustrations]

Stapled softcover / 9.5 x 6.5 inches

ARTHUR WILLIAM DEVIS 1762-1822

exhibition catalogue issued UK 2000

pp. 66 with 24-page essay on Devis, bibliography, index and plates

size 9 x 8.5 inches

31 plates showing works by Devis of which 15 are on INDIA.

He was in India for 11 years [November 1784 to January 1795].

See Mildred Archer's book INDIA AND BRITISH PORTRAITURE, pp. 234-269.

He made Indian portraits, painted craftsmen, portraits of Sir William Jones, and Tipu Sultan-related scenes

AN INDIAN ENCOUNTER - Portraits for Queen

Victoria

By Saloni Mathur

catalogue for a London exhibition in 2003 on Austrian painter RUDOLF SWOBODA who was sent to India by Queen Victoria expressly to paint portraits of Indians. pp. 32 with 27 portraits in colour, notes and list of

exhibits

Softcover/ 8.5 x 6 inches

Ex-Library. Title page clean

HILDA MAY GORDON(1874-1972), a colourist abroad

Her travels around the world in the 1920s, illustrated by her own paintings, and based largely upon her unpublished journals

By PATRICK CONNER

London: Martyn Gregory

No date [c. 1990s]

A 62-page gallerycatalogue covering the artist's travels in India, Kashmir, Western Tibet, Burma and elsewhere in Asia

Softcover/ size 8 x 6 inches

CHARLES D'OYLY'S CALCUTTA, EARLY 19th CENTURY

Oblong quarto [12 x 9 inches] in stiff cards.

38 pages with 28 full-page colour reproductions on glazed art paper [including the one on cover] from VIEWS OF CALCUTTA AND ITS ENVIRONS [1848]

And 3 b&w full-page lithographs from BEHAR LITHOGRAPHIC SCRAP BOOK [1829]

All by Sir Charles D'Oyly [1781-1845], a civil servant with East India Company and a pupil of Chinnery.

The lovely book also has a portrait of Sir Charles D'Oyly and a 4-page essay titled VIEWS OF CALCUTTA AND ITS ENVIRONS: CHARLES D'OYLY, EUROPEAN ENGRAVER OF THE NINETEENTH CENTURY HINDOOSTAN, which puts the artist in the context of his times.

Printed and published in Calcutta in 2011 to coincide with an exhibition, this is a 2014 reprint.

OIL PAINTINGS BY SIR CHARLES D'OYLY, 7TH BARONET 1781-1845

By MAURICE SHELLIM

An extremely rare and virtually unknown catalogue issued by a London gallery in 1989

pp. 32

Very few copies were printed.

This is Shellim's signed presentation copy to British scholar Patricia Kattenhorn

There is a 1-page foreword by Giles Eyre, 2-page introduction by Maurice Shellim with chronology and a list of 26 oils by D'Oyly at the end.

Two COLOUR ILLUSTRATIONS on front and back of cover and 26 b&w illustrations inside, most of them full-page.

Lovely softcover/ 10.5x 8.5 inches

AN ARTIST ON THE MARCH - Paintings of India, Abyssinia and Kashmir by COLONEL CORNELIUS FRANCIS JAMES, Prince of Wales' Own Bombay Grenadiers, 1838-1889

A RARE, lovely catalogue issued in UK in 1989, consisting of oil paintings and watercolours.

This catalogue was published by Col. James's great grandchildren from Guernsey, Channel Islands pp. 48

19 portraits of Indians [servants, ascetics, etc.], 13 watercolours of Elephanta, Karli, Satara, Pushkar, Ajmer, Bolan Pass etc., 8 watercolours of a Kashmir made during holiday in 1881 and 23 paintings of Abyssinia. Softcover / 8 x 8.5 inches

JOHN GRIFFITHS (1837-1918) - The Rediscovery of an important artist working in Victorian Bombay

12-page catalogueof an exhibition held in London in May-June 1980

2 colour illustrations on cover, 4 b&w illustrations inside

1-page essay by William Gaunt

2-page essay by G. E. [Giles Eyre]

26 items, biographical sources

Stapled softcover / 10 x 7.5 inches

DRAWINGS FROM SOUTH INDIA by Bevis Sale Full-page caricatures by American visitor to India

Published June 1972 in an edition of 150 copies of which this is No. 122 [according to back cover]

MR.WILLIAM SIMPSON OF THE ILLUSTRATED LONDON NEWS - PIONEER WAR ARTIST 1823-1899

Catalogue issued in UK in 1987

pp. 16 [including covers] / Large size 12 x 9 inches

Essay by Paul Theroux

Covers Simpson's entire career but the focus is largely on India and only some partsare on Sebastapol, Abyssinia etc.

Of the 10 colour illustrations, 5 are on India including the cover. There are 12 b&w illustrations [2 on India] in text including a photograph of Simpson. 83 works are described andthere are notes and a bibliography.

WILLIAM SIMPSON'S AFGHANISTAN - Travels of a Special Artist and Antiquarian During the Second Afghan War, 1878-1879

Edited by Peter Harrington

Published by Helion and Co., Solihull, UK/ 2016 pp. 289

Heavily illustrated, based on Simpson's diary Hardcover / 10 x 7 inches

ANGLO-INDIA - Fine and decorative arts made for the British in India 1800-1870

Kentshire Galleries catalogue issued in 1985

85 items described

pp. 22

softcover / 10 x 7 inches

VANISHING INDIA - The true India which has escaped occidental influence is depicted by HUBERT STOWITTS in a series of ethnographic paintings executed in fresco secco, from life

16-page essay in a complete issue of U.S. journal NATURAL HISTORY for September-October 1931. The essay is by H. D. [Hawthorne Daniel, Editor of the journal]

The essay has 28 b&w reproductions of Stowitts' paintings + there is a colour painting on the journal's cover. Total 29 images.

Size 10 x 7 inches

ANAWAB'S DREAM / Un reve de Nabab

Text in English and French

A rare 12-page exhibition catalogue issued in France in 1999, to exhibit a silver bed ordered by the Nawab of Bahawalpur [now in Pakistan] in 1882 froma French firm. The 290 kg silverbed had four life-size nude women - Parisian. Flemish, Greek and Italian - which could move their hands holding fly whisks and eyes

thanks to a mechanical contraption under the bed and had a music box that played for 30 minutes.

The catalogue gives complete details about the history of the bed, how it was ordered, how built and what happened to it.

It also carries the image of the Nawab, a b&w photograph of the bed when it was built, a watercolour of thesame, the musical contraption inside the bed and some other related pix.

Softcover / 12 x 6 inches

ALBERT BESNARD AUX INDES

Catalogue of a 2004 exhibition held at a Paris gallery French artist Albert Besnard [1849-1934] visited Indiain 1910-11

Text in French

30-page stapled softcover / 10.5 x 8 inches

THE TIGER AND THE THISTLE - Tipu Sultan and the Scots in India, 1760-1800

By ANNE BUDDLE with Pauline Rohatgi and Iain Gordon Brown

Issued in UK to coincide withan exhibition in 1999 to mark bicentenary of the finall battle of Seringapatam.

148 exhibits listed and most illustrated in colour

The memorabilia includes mostly Paintings and Prints and a few Arms, Busts, Ivory objects, textiles, jewellery etc

Fine large softcover/ 12 x 9.5inches

This lovely catalogue also has 5 scholarly essays:

THE TIGER AND THE THISTLE

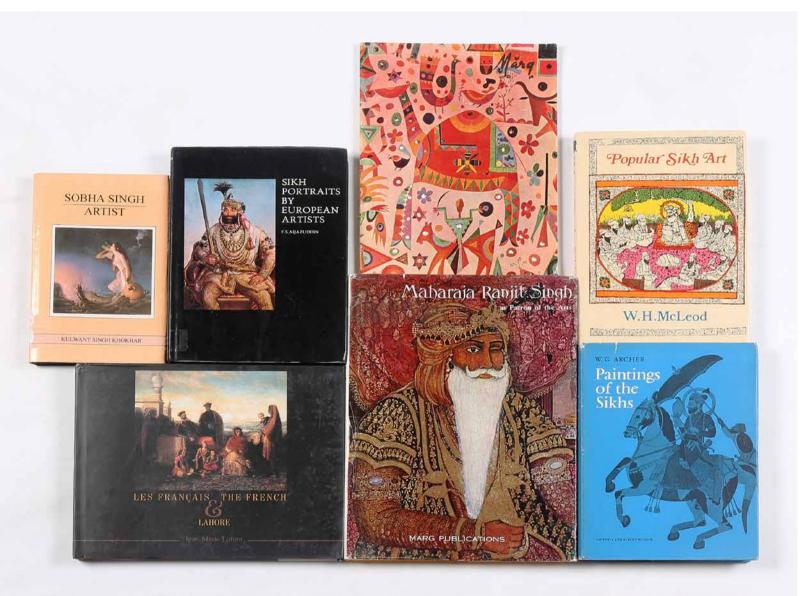
FROM PENCIL TO PANORAMA - TIPU IN PICTORIAL PERSPECTIVE

THE SCOTS IN INDIA

MYTHS, MELODRAMA AND THE TWENTIETH CENTURY

GRIFFINS, NABOBS AND A SEASONING OF CURRY POWDER - WALTER SCOTT AND THE INDIAN THEME IN LIFE AND LITERATURE

Rs 2,50,000-Rs 3,00,000 \$3,850-\$4,620



7 BOOKS ON PUNIAB PAINTING AND ARTS

PAINTINGS OF THE SIKHS

By W. G. Archer

Published in London in 1966

pp. xxii, 284 including colour frontispiece and 112 b&w plates on glazed paper.

With bibliography, biographical notes, glossary and index

Size: 10 x 7.5 inches

POPULAR SIKH ART

By W. H. McLeod

Published by Oxford University Press, Delhi, in 1991

pp. xi, 139 with bibliography, glossary and index

with 41 colour plates [including frontispiece] of popular or bazaar prints showing Sikh gurus, holy places and episodes from Sikh history printed on fine glazed paper pasted with glue, 1 on each page

PLUS 8 b&w plates showing 14 images of 19th-century woodcut prints of Sikh religious and historical themes.

A very fine hardback copy with fine dustjacket. No markings except a tiny library stamp + 'Discard' stamp on free endpaper. Title page and inside pages clean. No library markings, numbers or library pockets.

Size 10 x 7.5 inches

RARE

MAHARAJA RANJIT SINGH AS PATRON OF THE ARTS

Edited by Mulk Raj Anand

Published by Marg, Bombay in 1981

Yellow cloth hardback with dustjacket

pp. 138 + a very large folding 'panorama' of portraits measuring 51 x 13 inches

size 13 x 10 inches

Full of colour and b&w illustrations on paintings, architecture, maps, plans and manuscripts.

There are 12 scholarly essays

SIKH PORTRAITS BY EUROPEAN ARTISTS

By F. S. Aijazuddin

Foreword by M. S. Randhawa

Hardback / No dustjacket

Published by the Sotheby Parke Burnett in UK in 1979

Original maroon cloth with gilt title on spine

size: 10 x 7.5 inches

pp. 160 + 17 colour plates and with bibliography and index

The collection of Sikh portraits formerly belonging to Princess bamba Sutherland(grand-daughter of Maharaja Ranjit Singh) provides a unique pictorial chronicle of the Sikh dynasty founded by the legendary 'Lion of the Punjab'. Drawing on material from this other sources, author describes the life and times of Ranjit Singh, his sonSher Singh, Rani Jindan and Duleep Singh.

The book covers artists who painted Sikhs - August Schoefft (who visited Lahore in 1841), Queen Victoria's court painter Winterhalter, George Beechey, Emily Eden, G. T. Vigne and Capt. Goldingham.

SOBHA SINGH ARTIST

By Kulwant Singh Khokhar

Published in Patiala in 1995 and long out of print

pp. xv, 91 + 8 colour plates [including self-portrait] + 1 illustration on cover

Fine hardback with fine dustjacket

Size: 9 x 6 inches

Biography of Sobha Singh [1901-1986], painter of Sikh religious themes.

Ex-library

THE FRENCH AND LAHORE [Les Français et Lahore]

By Jean Marie-Lafont

Text in Englishand French

Printed and published in Lahore in 2007

pp. 168 with bibliography and index

With 203 illustrations in colour based on old engravings, maps, paintings and photographs

Printed on fine glazed paper

Size: 11.5 x 9 inches

Most of the book relates to the Sikh period, with emphasis on the reign of Maharaja Ranjit Singh, his courtiers and the French at his court.

A lovely and hard-to-find book in fine hardback with a fine dustjacket.

PUNIAB FOLK ARTS

Special issue of the Bombay journal Marg for December 1974

Profusely illustrated with chapters on the house, carpentry, pottery, weaving, embroidery, utensil making, and leatherwork.

pp. 40 + adverts

Ex-library copy with stamp on title-page only

Size 11 x 8.5 inches/ softcover

Rs 1,00,000-Rs 1,20,000 \$1,540-\$1,850



16 BOOKS ON 6 MODERN GREATS

SABAVALA

Introduction and analytical notes by S. V. VASUDEV

Bombay: Sadanga Publications / 1966

pp. 48 with 2 tipped-in colour plates and 4 b&w images in Introduction + 6 tipped-in colour plates, 1 doublefold colour plate and 24 b&w images.br.Rebound hardback

Size 9.5 x 9 inches

RICORSO - JEHANGIR SABAVALA PAINTINGS 2006-2008

Text by Ranjit Hoskote

Exhibition tour Mumbai-London-New York

2008

1-page essay by Sabavala

9-page essay by Hoskote

20 full-page platesprinted on one side only

Hardcover / 11 x 11 inches

JEHANGIR SABAVALA

New Delhi: Lalit Kala Akademi

1984

13-page essay by Pria Devi + 35 plates and biographical note

Hardback with dustjacket which is a little soiled Size 10x10 inches

JEHANGIR SABAVALA by S. I. Clerk

5-page essay in complete issue of Hong Kong magazine 'Orientations' for February 1981

GAITONDE

New Delhi: Lalit Kala Akademi

1983

6-page essay by Dnyaneshwar Nadkarni + 27 platesandbiographical note

Hardback with dustjacket which is a little worn and chipped

Size 10 x 10 inches

PADAMSFF

By Shamlal

Bombay: Sadanga Publications / 1964

6-page essay + plates, some in colour which are tipped-

Rebound hardback

Size 9.5 x 9 inches

AKBAR PADAMSEE - LINES OF DISTINCTION, STROKES OF GENIUS, WORKS ON PAPER 1959-2006

Catalogue of 2006 exhibition at Tamarind Art Gallery, New York

pp. 35 with 26 works reproduced

Foreword by Krishen Khanna, essay by Shivaji K Panikkar

Softcover / 11 x 8.5 inches

AKBAR PADAMSEE - METASCAPE TO HUMANSCAPE

Catalogue of 2006 exhibition at Gallery Artsindia, New

York

18 paintings and sketches + 12 photographs of nudes

Softcover / 11 x 11inches

RAZA

Gallery Chemould exhibition catalogue c. 1976

pp. 16 with 5 colour plates

Essays in English [Jacques Lassaigne], French [Jean-Dominique Rey] and Hindi [Satish Verma]

ommique Reyj and m

Card covers

Size 8.5 x 8.5 inches

A glossy photograph of Raza painting 'Red Earth' loosely

insertec

MINDSCAPES - EARLY WORKS BY S. H. RAZA 1945-50

Curated by Geeti Sen

New Delhi: Delhi Art Gallery

Exhibition catalogue March 2001

pp. 40

Card covers

Size 8.5 x 8 cm

RAZA

By Paule Gauthier

Offprint from Paris art journal Cimaise Text in English and French pp. 12 with 12 illustrations Printed card cover / 10.5 x 8 inches

RAZA

By Jacques Lassaigne

Offprint from Paris art journal Cimaise.br.Text in English and French

pp. 2 + 6 plates

Printed card cover / 10.5 x 8 inches

PRAKRITI - NATURE AND ITS ELEMENTS: S. H. RAZA, SUJATA BAJAJ

Catalogue of 2005 exhibition at Gallery Artsindia, New York

Raza portion pp. 26 with 3short essays by Olivier Germain-Thomas, a conversation with Raza, and 9 paintings

Sujata Bajaj portion pp. 18 with essay by Anahite Contractor and 12 paintings

Sotcover / 11 x 11 inches

RAM KUMAR - A RETROSPECTIVE

Catalogue of anexhibition in 1993 at National Gallery of Modern Art, New Delhi

9-page essay by Nirmal Verma [Ram Kumar's brother] titled "From Solitude to Salvation" with 11 illustrations

18 full-page colour plates including 1 folding

8-page chronology 11photographs of the artist

1-page list of selected writings, talks and books by the artist

4-page bibliography

2-page list of 105 paintings with titles, year, size and medium

Hardcover / 11 x 9 inches

Stamp of American art critic RoyCravenon title-page and his signature on endpaper

RAM KUMAR - RECENT PAINTINGS Vadehra Art Gallery, New Delhi catalogue 1993

7-page essay by Srimati Lal + 14 colour plates Softcover / 11 x 8 inches

CELEBRATION - TYEB MEHTA

Catalogue of an exhibition in 1996 in New Delhi

2-page essay by Roshan Shahani titled "Fire in the Wind" with 3 full-page and 1 double-page colour plates

8-page chronology with 15 illustrations including a portrait

Mint condition softcover

Size: 12 x 10 inches

Rs 1,60,000-Rs 1,80,000 \$2,465-\$2,770



Between Battles The Album of Colonel James Skinner



Introduction and notes by Mildred Archer

The Tranquil Eye The Watercolours of Colonel Robert Smith A Journey Down the Ganges, 1830



Introduction and notes by Mildred Archer

62

TWO PORTFOLIOS OF INDIAN PAINTINGS FOR BRITISH

THE TRANQUIL EYE: The watercolours of Colonel Robert Smith - A Journey Down the Ganges, 1830 Introduction and notes by Mildred Archer

7-page essay and notes with 6 sepia illustrations + 8 watercolours, each reproduced on a thick sheet printed on one side only and loosely inserted. The stapled text and loose plates contained in a folder as issued

Published in London by Al Falak in 1982

Size 18 x 13.5 inches

The 8 colour prints are titled:

ALLAHABAD FORT SEEN FROM THE RIVER

THE FORT AT CHUNAR

AURANGZEB'S MOSQUE, BENARES

THE GRANARY AT BANKIPORE, NEAR PATNA

THE MOSQUE AT MONGHYR

CLEVELAND'S HOUSE AT BHAGALPUR

COLGONG, BHAGALPUR DISTRICT

THE NAWAB'S PALACE, MURSHIDABAD

BETWEEN BATTLES - The Album of Colonel James Skinner

Introduction and notes by Mildred Archer

8-page essay and notes with 8 sepia illustrations + 10 watercolours by Delhi artists, each reproduced on a thick sheet printed on one side only and loosely inserted. The stapled text and loose plates contained in a folder as issued

Published in London by Al Falak in 1982

Size 18 x 13.5 inches

The 10 colour prints are titled:

SKINNER'S 'YELLOW BOYS'

TENT ORDERLIES

RECRUITS TO SKINNER'S HORSE

MEWATI RECRUITS

RECRUITS ON SKINNER'S FARM

GURKHA IRREGULARS

DIWAN BABU RAM AND HIS ADOPTED SON

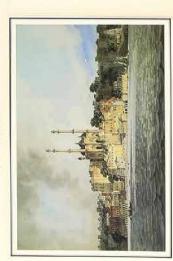
MUNSHI KESHAV RAI AND SHAMBUNATH MUNSHI

MAULVI SALAMAT ALLAH AND FAZL BEG SAYYID MIRZA AZIM BEG AND HIS STAFF

Rs 60,000-Rs 80,000 \$925-\$1,235

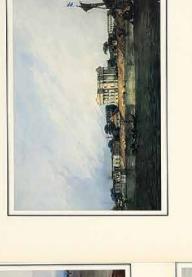








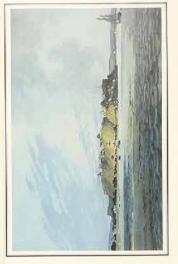




The Tranquil Eye
The Watercolours of Colonel Robert Sr
A Journey Down the Canges, 1830

















Between Battles or Album of Colonel James Skinn

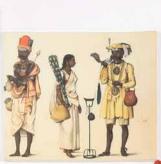




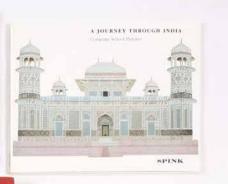






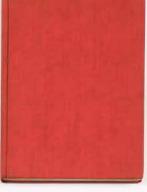




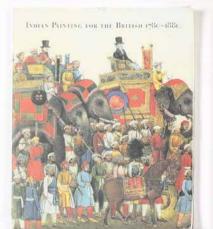


















INDIAN PAINTING FOR THE BRITISH: 12 BOOKS

PATNA PAINTING

By MILDRED ARCHER

This edition was published privately for the Royal India Society for members only in 1947

The first book by the great historian of British-Indian art. Rare, elusive title published in a small edition.

pp. xv, 48 + 48 b&w plates on art paper

Softcover / 8.5 x 5.5 inches

Includes biographies of Patna painters of the 19th century and portraits of some of them chapters are:

THE ORIGINS OF THE PATNA SCHOOL

THE PATNA MARKET

THEPATNA SCHOOLIN THE NINETEENTH CENTURY
THE SCHOOL AND ITS INFLUENCES

Appendices have GENEALOGICAL TABLE [of Patna painters], List of collections, Bibliographical notes and Index of artists and patrons.

INDIAN PAINTING FOR THE BRITISH 1770-1880 By MILDRED and W. G. ARCHER

A rare book, published by Oxford University Press in UK in 1955 and never reprinted.

A seminal and exhaustive work not superseded so far in scholarship.

Covers Indian painting for the British in MURSHIDABAD, PATNA, BENARES, LUCKNOW, DELHI, SOUTHERN INDIA, WESTERN INDIA, NATURAL HISTORY PAINTINGS and CAUSES OF DECLINE.

pp. xiv, 155 + 24 plates on art paper and WITH NOTES, BIBLIOGRAPHY AND INDEX

Very fine hardcover bound in brick-coloured cloth. No dustjacket. Near Mint condition for is age.

size 10.5 x 7.5 inches

INDIAN PAINTING FOR THE BRITISH 1780-1880

A large and lovely full-colour catalogue issued by a London gallery in 2001

28 items, each with full-page illustrationand description on facing page. 1 is a foldout [procession of mughal emperor akbar II].

Covers Calcutta, Patna, Lucknow, Delhi artists' works 12 x 9.5 inches cardcover with dustjacket

ROOM FOR WONDER - INDIAN PAINTING DURING THE BRITISH PERIOD 1760-1880

By Stuart Cary Welch

New York: American Federation of Arts / Exhibition catalogue

1978

pp. 191 and profusely illustrated softcover

size 9.5 x 9.5 inches

INDIAN PAINTING DURING THE BRITISH PERIOD

Rare 1986 sale catalogue of a London gallery

pp. 36 with 10 full-page colour plates printed on one side only and 9 b&w small illustrations in the text. In addition the cover is a 'double spread' painting with 6 characters shown front and back

A totalof 53 items are listed

Softcover / 8.5 x 7 inches

INDIAN PAINTING FOR BRITISH PATRONS 1770-1860

46-page catalogue of an exhibition held in London in February-March 1991

Foreword by Niall Hobhouse

21 items with full-page colour illustrations and facing detailed descriptions. 2 items have 2 small b&w illustrations to support text.

Softcover/ 9.5 x 7 inches

INDIAN PAINTERS - BRITISH MASTERS

Company Paintings from the W. R. Johnston Collection By Richard Runnels

A lovely large-sized catalogue issued in 2004 in Australia pp. 32 with bibliography

8 full-page illustrations + 13 illustrations in the text Softcover / 12 x 8.5 inches

A JOURNEY THROUGH INDIA - Company School Pictures

A rare, lovely sale catalogue issued in the UK in 1996, consisting of watercolours by various Company School

pp. 44 with 20 items, each reproduced in colour and described in detail and with a bibliography.

7-page Introduction by British writerWilliam Dalrymple Shows a palanquin, portraits, design for a gig, architectural drawings of Indian monuments, birds and a German plaque showing Queen Victoria's Indian servants Abdul Karim and Mohamed Bukhsh in their red liveries.

Softcover /10.5 x 8.5 inches

THE LUCKNOW MENAGERIE - Natural History Drawings from the Collection of Claude Martin (1735-1800)

A London gallery catalogue issued 2001 with price sheet loosely inserted

Pno pagination [pp. 79] with a 6-page essay byLucknow scholar Rosie Llewellyn-Jones followed by 76 lots. Notes at the end.

With 26 full-page plates and 9 images in the text. A large and lavish catalogue in mint condition. 12 x 8 inches / stiff cards

IMPERIAL PAST - INDIA 1600-1800 A large exhibition catalogue published in UK 87 pages Softcover

12 x 9.5 inches

Most of it relates to India seen through British eyes with essays by J P Losty, formerly of the British Library

There are 26 lots described, all withlarge and many full-page colour illustrations.

ARCHITECTURAL DRAWINGS BY AGRA DRAUGHTSMEN relates to one album featuring Mughal monuments and 26 drawings are reproduced THE ALBUM FROM BENGAL 1795-1810 relates to an album belonging to General Horton Briscoe whichhas numerous company paintings and 23 are reproduced, many full page.

Most of the catalogue relates to the above two albums and their description and notes. Apart from this there are some stone trellises, panels and screens ofmarble and red sandstone from mughal monuments are also reproduced.

FIFTY-ONE FLOWERS - BOTANICAL WATERCOLOURS FROM BENGAL

Catalogue issued in UK in 2006

pp. 96 with bibliography

10-page introduction and all 51 watercolours
reproducedfull page by Indianor Company artists

Softcover / 11.5 x 8.5 inches

An exhibition catalogue issued by a German museum, reproducing 100 Tanjore [Thanjavur] paintings of the 19th century Company School in an album in the museum collection. The catalogue is titled:

INDIEN ALS BILDERBUCH DIE KONSTRUKTION DER PITTORESKEN FREMDE - Einhundert indische Gouachen um 1800

[Loosely translates as STRANGELY PICTURESQUE PICTORIAL CONSTRUCTION OF INDIA - 100 Indian watercolours from 1800]

TEXT IN GERMAN

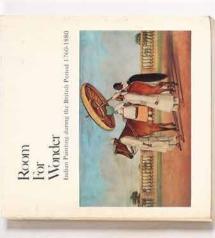
pp.141 with 100 Tanjore paintings reproduced in full colour, one on each page.

4 scholarly essays including one on Raja Serfoji II of Tanjore by Indira Viswanathan Peterson.

Size: 12 x 7.5 inches/ Softcover

Rs 1,50,000-Rs 1,80,000 \$2,310-\$2,770







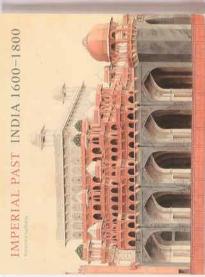






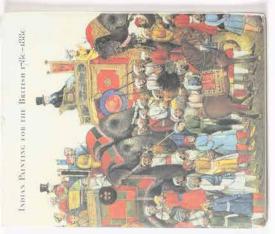














CONTEMPORARY INDIAN ARTISTS: 18 BOOKS

MANJIT BAWA - Modern Miniatures, Recent Paintings Essays by Ranjit Hoskote and Ina Puri + plates New York: Bose Pacia Gallery / 2000 Softcover Size 9.5 x 8.5 inches

BHUPEN AMONG FRIENDS

softcover/ 11 x 11 inches

A tribute to Bhupen Khakhar by friends[Amit Ambalal, Anju Dodiya, Atul Dodiya, Gieve Patel, Gulammohammed Sheikh, Jogen Chowdhury, K. G. Subramanyan, Madhvi Parekh, Manu Parekh, Mrinalini Mukherjee, Nalini Malani, Nilima Sheikh, Sudhir Patwardhan, Vivan Sundaram]
Catalogue of exhibition held in Bombay in 2005 pp. 54 with plates

Orientations, May 1976 issue with a 5 page essay KHAKHAR'S "INDIAN POP" with 4 colour plate and Bhupen Khakhar's portrait

ATUL DODIYA - "An Artist of Non-violence" pp.36 catalogue of exhibition held in Bombay in 1999 With essay titled Re-imagining Bapu: A response to Atul Dodiya's "An Artist of Non-violence" by RANJIT HOSKOTE

JOGEN CHOWDHURY - New Work 24-page catalogue issuedby Bose Pacia Gallery, New York, in 2002 Sstiff wrappers Size 9.5 x 8.5 inches

The Studio, November 1955 issue with a 2-page essay SATISH GUJRAL by G. S. Whittet with 1 colour plate and 3 b&w illustrations. Also a 7-page cover essay CHILD ART FROM THE SCHOOLS OF THE EAST by Richard Carline focusing on India, Ceylon and Pakistan.

The Studio, February 1950 issue with a 2 page essay KALYAN SEN - PAINTER OF EAST AND WEST by G.

S. Whittet with 1 full-page colour plate and 2 b&w illustrations

The Studio for June 1951, a magazine issued in London 2-page unsigned essay VISWANATHA NAGESHKAR, AN INDIAN PAINTER with 5 illustrations, 1 in colour.

SANDSTORM - SATISH GUPTA

Exhibition catalogue of Fine Art Resource, Bombay 3-page essay by Aman Nath, 1-page essay by Satish Gupta on his technique, 1-page resume

pp. 24 1994

C---J ----

Card covers

Size: 10.5 x 8.5 inches

ANJOLIE ELA MENON - GODS & OTHERS

Madras: Apparao Galleries

c. 1990s

pp. 24 with 14 colour plates, 1 of them folding 3-page essay by Gayatri Sinha

Card covers

Size: 10.5 x 8 inches

A. RAMACHANDRAN - Imagined Territory: Recent Works 2001

New Delhi: Vadehra Art Gallery Exhibitioncatalogue December 2001-January 2002 pp.36 with 8 colour plates, 1 of them folding 18-page essay by Ella Datta

Card covers

Size: 11 x 8.5 inches

BIKASH BHATTACHRJEE - EARLY DRAWINGS

Kolkata: Galerie 88

Exhibition catalogue, September-October 2002 pp. 24

1-page Artist's Preface/ 2-page essay by Manasij Majumder

Car covers

Size: 10 x 8 inches

SAKTI BURMAN

Madras: Apparao Galleries

2003

pp. 42 with many plates, some in colour and full page, and line drawings

3 consecutively-numbered booklets of varying sizes spiral-bound, the largest measuring 10.5 x 8.5 $\,$

Inches

Card covers

JATIN DAS RETROSPECTIVE 1968-1990

New Delhi: Rabindra Bhavan Gallery

pp. 72

Heavilyillustrated in colour and b&w

Original hardback

Size 11 x 9 inches

JATIN DAS - "BODY-SPIRITED" PAINTINGS

New Delhi: The Gallery, India Habitat Centre

Exhibition catalogue

c. 1998

Oil paintings, watercolours, ink paintings, conte drawings and glazed paintings on glass

pp. 84.br.Colour plates throughout

Card covers

Size 9 x 9 inches

PAINTINGS DRAWINGS GRAPHICS BY JATIN DAS

Presented by Crimson The Art Resourace and Karnataka Chitrakala Parishath

December 1996

pp. 68 with full-page plates

Card covers

Size 9.5 x 7 inches

WOMEN OF CLAY - Paintings and Drawings by Jatin

Das

New Delhi: AIFACS Galleries

October 1992

pp. 32

2-page essay '......ramblings of Jatin Das' by Shobhita

Punja

Card covers

Size: 9.5 x 7 inches

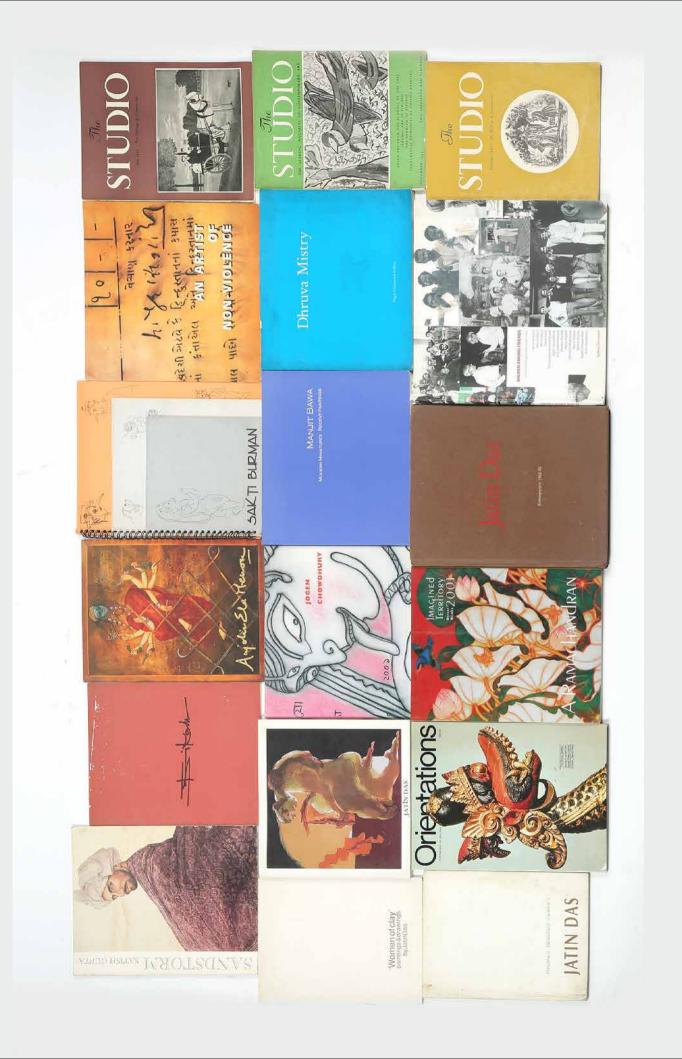
.br

DHRUVA MISTRY - BRONZES: 1985-90 London: Nigel Greenwood Gallery Catalogue of a 1990 exhibition 3-page Introduction by Andrew Wilson 52 plates and biography

Softcover

Size 9 x 10 inches

Rs 50,000-Rs 60,000 \$770-\$925

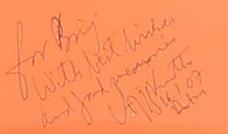


SADEQUAIN EXQUISITE DRAWINGS AND VERSE



Translation and Introduction by KHUSHWANT SINGH

Edited and Compiled by Aziz Kurtha



65

RISQUE DRAWINGS BY SADEQUAIN, PRIVATELY ISSUED

SADEQUAIN - EXQUISITE DRAWINGS AND VERSE Translated and Introduction by Khushwant Singh Edited and Compiled by Aziz Kurtha Published in 1999 by Indus and Ganges Publishers, Sudbury, UK

Printed in Mumbai

30 sheets of erotic and risque drawings and text and a sheet of tracing paper bearing the portrait of Sadequain, all contained in an orange card portfolio

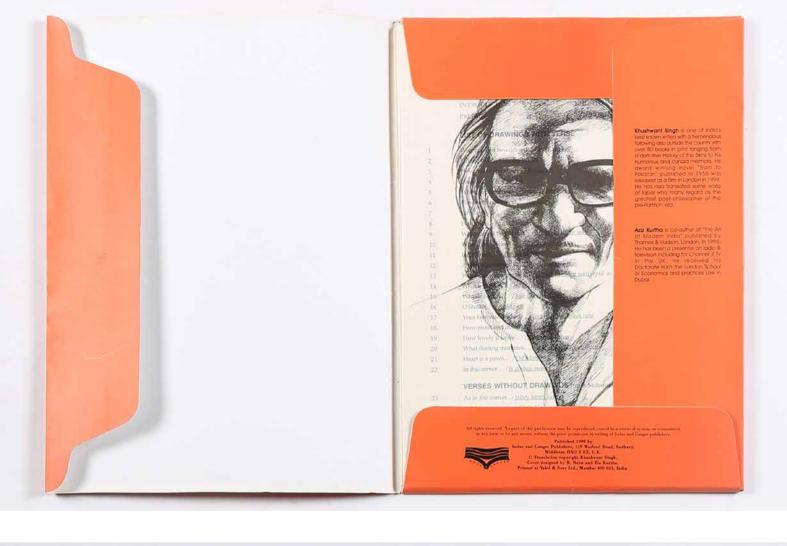
Actually privately printed and extremely elusive CONDITION: A fine portfolio with presentation inscription on cover by Kurtha

Size: 15 x 11 inches

Presented here is a rare collector's item for the Sadequain enthusiast. This portfolio, titled 'Sadequain - Exquisite Drawings and Verse', contains 20 sketches by Sadequain, reproductions of hand-written verse withEnglish translations, spread over 30 loose sheets of thick paper suitable for framing. The translations were done by Khushwant Singh, and the portfolio edited and compiled by Aziz Kurtha. The portfolio was published in 1999 in the UK by Indus and Ganges Publishers, but printed by Vakil & Sons in India. The folder is approximately 11 inches wide, 15 inches tall, and 0.5 inches thick.

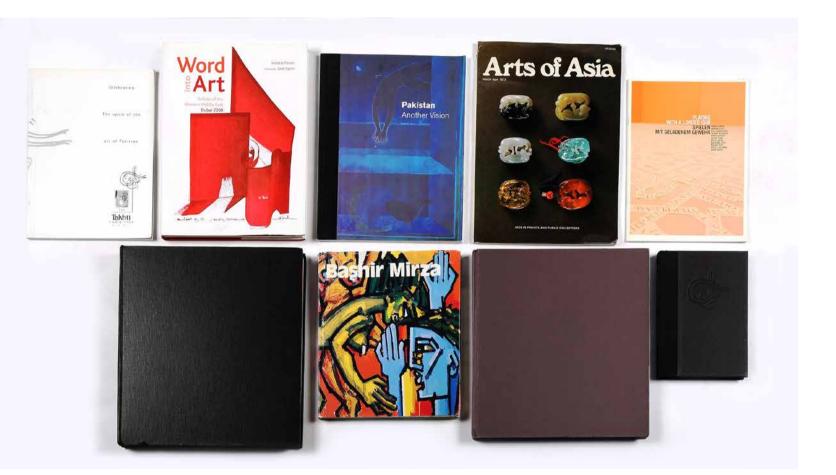
The portfolio is in very good condition. A fine portfolio with presentation inscription on cover by Aziz Kurtha.

Rs 1,00,000-Rs 1,20,000 \$1,540-\$1,850









ART IN PAKISTAN AND MIDDLE EAST: 9 BOOKS

ART IN PAKISTAN - EARLY YEARS

By Jalaluddin Ahmed

LONDON: Kegan Paul, Trench, Trubner & Co. / 1972

With 72 plates, each in colour and tipped-in

Originally issued as an unbound portfolio, this is a library rebind in full cloth

Size 11.5 x 11 inches

Chughtai, Sadequain, Fyzee Rahamin, Allah Bukhsh, Zainul Abedin, Zubeida Agha, Shakir Ali and many more.

Ex-Library copy but title-page is clean

BASHIR MIRZA - ACRYLIC SERIES 1989-1994

Introduction by Victor Anant

Edited by Marjorie Husain

c. 1995

KARACHI: Continental Publishers

pp. 104 with about 60 colour images of works by Mirza and a poem by him

Hardcover with dusjacket

Bashir's Mirza's visiting card while he was cultural minister in Australiaattached is taped to endpaper with the words 'With compliments' written in hand.

Size 10 x 9 inches

PAKISTAN ANOTHER VISION - FIFTY YEARS OF PAINTING AND SCULPTURE FROM PAKISTAN

Edited by Timothy Wilcox

Catalogue of exhibition in the UK in 2000

pp. 80

softcover / 11 x 9 inches

CELEBRATING THE SPIRIT OF THE ART OF PAKISTAN

Catalogue of exhibition held at Gallerie Sadequain in Karachi in 2001

Also called the Takhti Exhibition since all artists painted on takhtisor wooden writing plaques for the show.

pp. 74

Softcover / 10 x 8 inches

PLAYING WITH A LOADED GUN - CONTEMPORARY ART IN PAKISTAN

Catalogue of exhibition held in Germany in 2004

Text in English and German

11 artists exhibited.br.pp. 32

Stapled softcover / 9.5 x 7.5 inches

ZAHOOR UL AKHLAQ

By Roger Connah

Published in Canada / 2000

pp. 109 with 75 pages of full-page plates

Hardback

Size 7.5 x 5.5 inches

SADEQUAIN - THE STYLISH CONTEMPORARYOF PAKISTAN by W. K. Bhatty

5-page essay with 12 illustrations in complete issue of ARTS OF ASIA for March - April 1973

WORD INTO ART - Artist of the Modern Middle East

Catalogue of exhibition held in Dubai in 2008 and curated by Venetia Porter and Saeb Eigner

pp. 160

Fine hardback with fine dustjacket

Size 11 x 9 inches

MODERN AND CONTEMPORARY SAUDI ART: Al-

Mansouria Collection

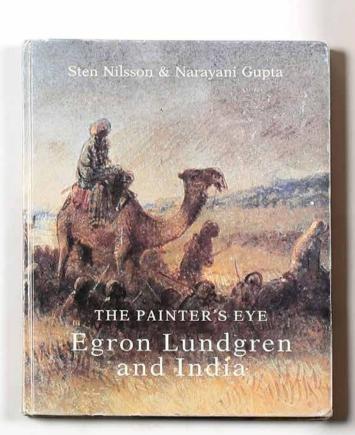
Catalogue of exhibition held in Bahrain in 2014

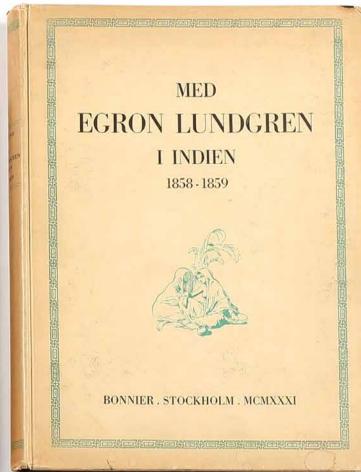
Text in English and Arabic

Large hardcover

11 x 11 inches

Rs 1,00,000-Rs 1,20,000 \$1,540-\$1,850





A SWEDISH ARTIST IN INDIA DURING 1857 WAR: 2 BOOKS

MED EGRON LUNDGREN I INDIEN - Ett Urval Av Konstnarens Akvareller Och Techningar 1858-1859 [WITH EGRON LUNDGREN IN INDIA - A SELECTION HIS WATERCOLOURS AND SKETCHES 1858-1859]

By KARL ASPLUND

TEXT IN SWEDISH

Published in Stockholm in 1931 in a LIMITED EDITION of 500. This is No. 17.

pp. 37 + 80 plates / also, there are 21 illustrations in the text and 1 on title page

Of the 80 plates, 8 are colour plates tipped-in with glue at top corners on one side of the page only.

Of the remaining 72 B&W plates majority are full-page and some have 2 images to a page, all printed on one side of the page only.

14 images relate to Sikhs - soldiers, horsemen, children etc. Of these 14 images 2 are colour tipped-in plates, 10 are full-page b&w and 2 are in the text.

Large fine hardback measuring 13 x 9.5 inches

The plates cover Lucknow, Cawnpore, Allahabad, Benares and Calcutta, showing people, children, women, soldiers, army on the march, elephants and camels, nautch girls, musicians, prisoners, king of Oudh and his queen, landscape of the countryside and much more Lundgren came to India around the Mutiny of 1857 and for some time also accompanied Times correspondent W H Russell in Lucknow and elsewhere. Russell's 'My Diary in India', published in 1858, also has engravings based on Lundgren's works.

THE PAINTER'S EYE - EGRON LUNDGREN AND INDIA
By STEN NILSSON and NARAYANI GUPTA
STOCKHOLM: National museum

1992

pp. 158 with bibliography and b & w and colour illustrations

Hardback / 10.5 x 8.5 inches

Rs 1,20,000-Rs 1,40,000 \$1,850-\$2,155



Egron Lundgren and India

Sten Nilsson & Narayani Gupta

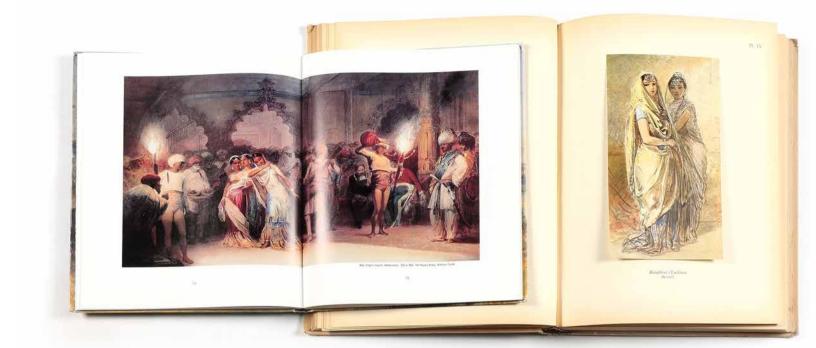
Total Salah

MED EGRON LUNDGREN I INDIEN

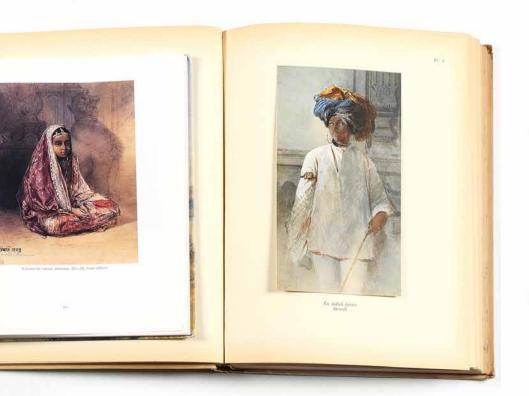
ETT URVAL AV KONSTNARENS AKVARELLER OCH TECKNINGAR 1828 - 1829 MERITAT AV KARL ASPLUND

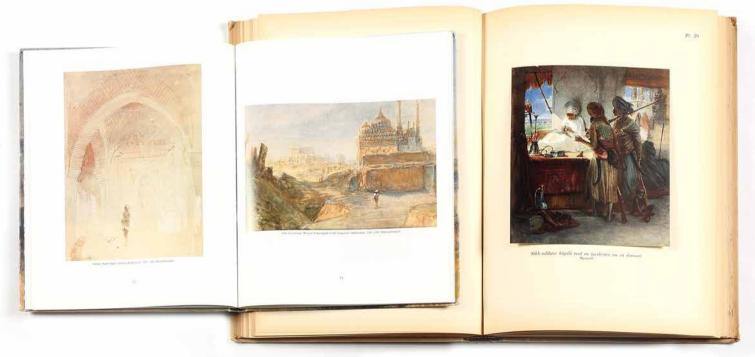


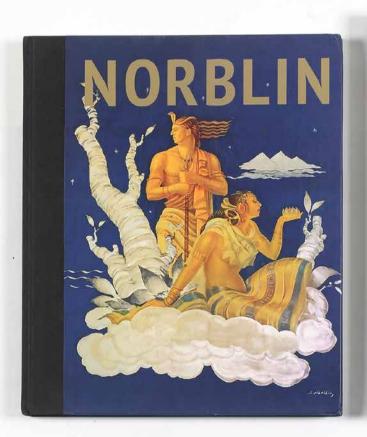
EBERT BONNIERS FORENCE - STOCKHOLS:

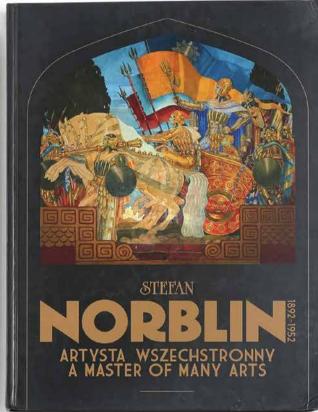












A POLISH ARTIST IN INDIA DURING WWII: 2 BOOKS

STEFAN NORBLIN 1892-1952 - A MASTER OF MANY ARTS / Artysta Wszechstronny

Text in English and Polish

A lovely catalogue published in Poland about the Polish Art Deco artist with a good part of the book focusing on his escape from Poland to Indiaand his stay of 5 years [1941-46] in Bombay, Jodhpur where he painted frescoes and decorated the Umaid Bhawan Palace [now a hotel] and designed its rooms and furniture, Morvi where he did frescoes in the palace and designed decorative glass panels, and a small state in Bihar.

pp. 164

There is a biographical essay, one essay on Norblin's work in the field of advertising, graphics and posters before coming to India; another on his involvement in theatre before coming to India.

these are followed by 3 essays [21 pages] on his Indian connection. These are titled:

STEFAN NORBLIN'S PAINTING IN INDIA [which had European interpretations of Hindu mythological themes]. with 5 photos

STEFAN NORBLIN - DESIGNER OF ROYAL RESIDENCES with 6 photos

RESTORATION OF WORKS OF STEFAN NORBLIN IN UMAID BHAWAN PALACE with 6 photos

The essays are followed by the catalogue section which is divided into 3 sections -

Poland - pp. 72-117

India - pp. 120 - 145 [with 26 full-page colour plates, 1 of them doublefold]

USA [where he went in 1946 and committed suicide in 1952] - pp. 148 - 161 [which also has 6 images on Indian themes]

Apart from this, the non-Indian sections too are profusely illustrated with numerous colourimages and sepia and b&w photographs

Large hardback / size 12.5 x 9 inches

STEFAN NORBLIN

Text in Polish only / half the book is on India

A lovely catalogue published in Poland about the Polish Art Deco artist with a good part of the book focusing on his escape from Poland to India and his stay of 5 years [1941-46] in Bombay, Jodhpur where he painted frescoes and decorated the Umaid Bhawan Palace [now a hotel] and designed its rooms and furniture, Morvi where he did frescoes inthe palace and designed decorative glass panels, and a small state in Bihar.

Everything Norblin painted in India signified European interpretations of Hindu mythological themes.

pp. 104

There are 5 essays with half the book [3 chapters] devoted to Norblin's work in India.

1 chapter on his interior designs for the Umaid Bhawan palace with 24 paintings [all reproductions of Norblin's watercolours of various interior designs] and photos

1 chapter on his frescoes in Indian palaces [Umaid Bhawan and Morvi] with 32 paintings and photos

1 chapter on the restoration work carried out in Umaid Bhawan on Norblin's frescoes with 19 photos

The non-Indian section of the book is also profusely illustrated with 1 full-page painting of Morvi Maharaja, 3 sepia photos and 2 colour photos on India also figuring there.

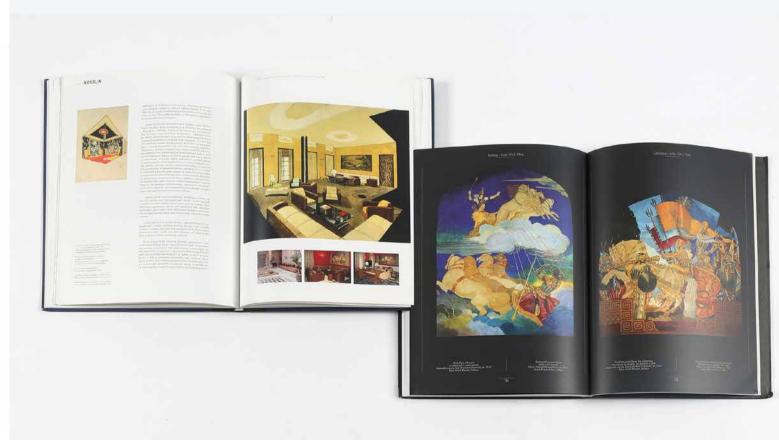
Large hardback / size 12 x 9.5 inches

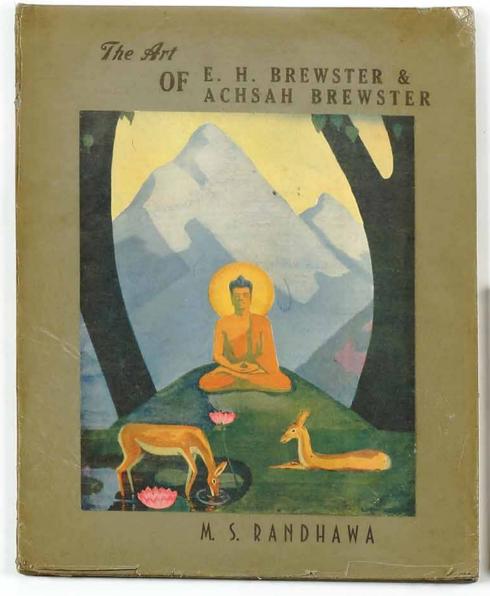
Rs 40,000-Rs 50,000 \$620-\$770

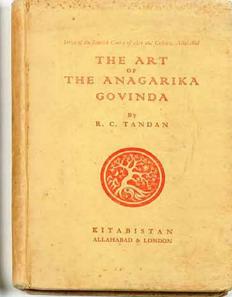












TWO BOOKS ON FOLLOWERS OF ARTIST NICHOLAS ROERICH

THE ART OF E. H. BREWSTER & ACHSAH BREWSTER By M. S. Randhawa

New Delhi: Dhoomi Mal Dharam Das

c. 1944 [since the text implies Achsah Brewster was still alive]

pp. viii + 20 tipped-in plates [2 in colour] including a photographic portrait of E. H. Brewster

Stiff wrappers with dustjacket covered in glassine. The cover also has a plate pasted on it.

14.5 x 11 inches

Earl Henry Brewster [1878-1957] was an American painter, writer, and scholar, best known today for his close friendship with D. H. Lawrence and for his compilation of the life of the Buddha, published in 1926. He married Achsah Barlow Brewster [1878-1945], also an artist. After living in Italy for 20 years they moved to Almora in the Himalayas in 1935 and lived there until death. Their work was deeply influenced by their contemporary, Russian artist-philosopher Nicholas Roerich, also living in the Himalayas.

THE ART OF THE ANAGARIKA GOVINDA

By R. C. TANDAN

Published in 1940 by Kitabistan, Allahabad and London Printed in Allahabad

Issued in the Series of the Roerich Centre of Art and Culture, Allahabad

First published in 1937, this is an enlarged edition pp. 102 with colour frontispiece which is a tipped-in plate, 21 b&w plates + 2 full-page line drawings

Has portrait of the artist with tissue guard

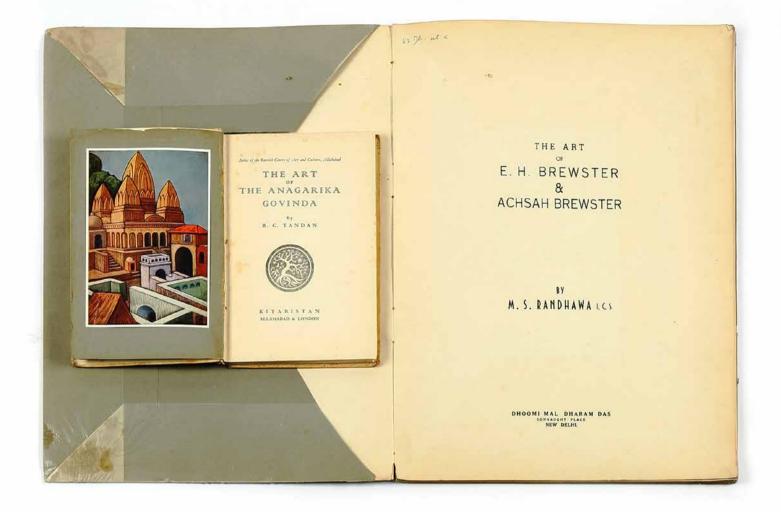
At the end there is a 2-page list of other publications of Roerich Centre

Size 7.5 x 5 inches

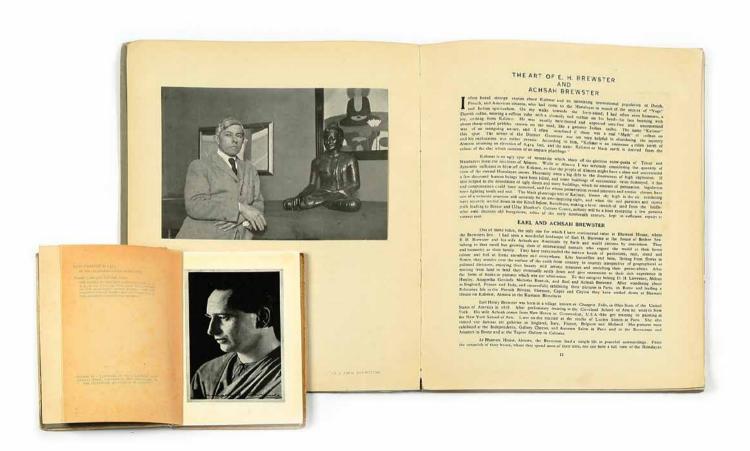
Anagarika B. Govinda [1898-1985] was born Ernst Lothar Hoffmann andwas of German-French origin who became a Buddhist monk. His art is obviously influenced by Roerich. He was the founder of the order of the Arya Maitreya Mandala and an expositor of Tibetan Buddhism, Abhidharma, and Buddhist meditation as well as other aspects of Buddhism. He was also a painter and poet.

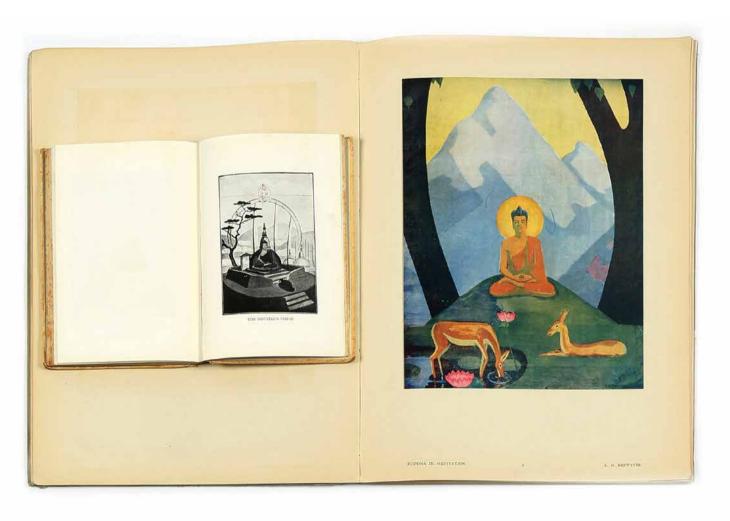
Paper-covered boards. Frontispiece mount a little crumpled.

Rs 60,000-Rs 80,000 \$925-\$1,235









GALERIE LAMBERT

14, RUE SAINT-LOUIS-EN-L'ILE, PARIS-4° - DAN. 51-09



SADEQUAIN

DU 3 AU 25 OCTOBRE 1962

70

RARE SADEQUAIN POSTER OF 1962 FRANCE SHOW

SADEQUAIN

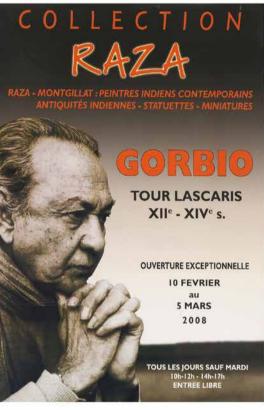
Galerie Lambert, Paris

3 to 25 October 1962

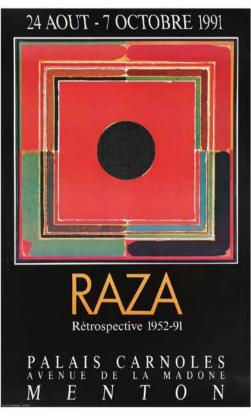
Poster size 22.5 x 15.5 inches

Text in French

Rs 60,000-Rs 75,000 \$925-\$1,155



a





b c

71

THREE RAZA POSTERS OF FRANCE SHOWS

THREE RAZA POSTERS OF FRANCE SHOWS

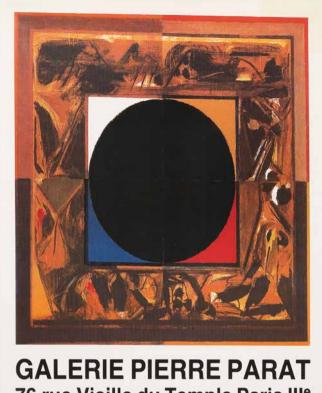
RAZA PEINTURES 1971-1985 Galerie Pierre Parat, Paris 12 November - 29 December 1985 Poster size 24 x 15.5 inches Text in French

RAZA RETROSPECTIVE 1952-1991
Palais Carnoles, Menton, France
24 August - 7 October 1991
Postersize 25 x 16 inches
Text in French

COLLECTION RAZA

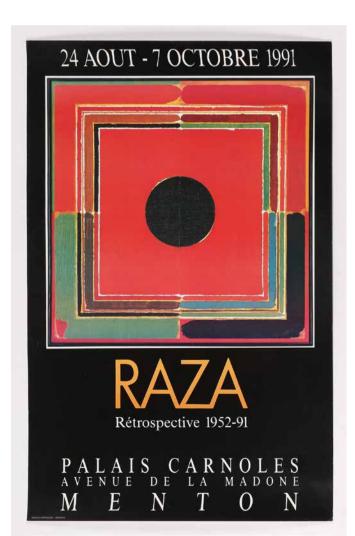
Gorbio, France 10 February - 5 March 2008 Poster size 27.5 x 19.5 inches Text in French

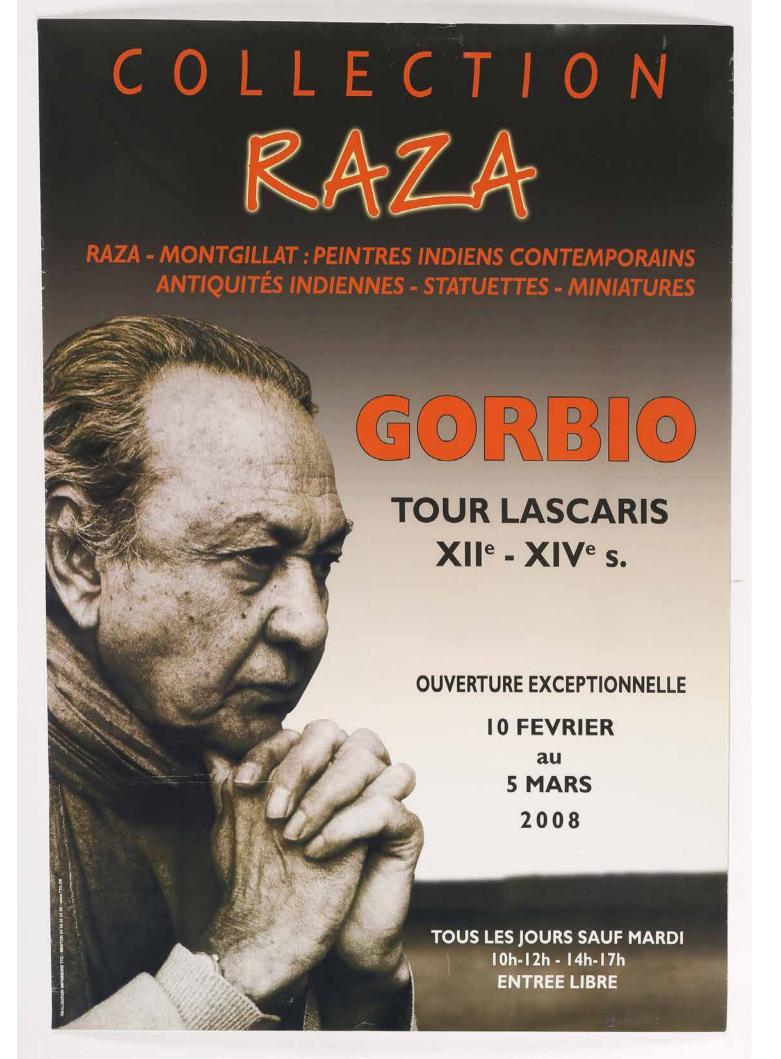
Rs 75,000-Rs 1,00,000 \$1,155-\$1,540

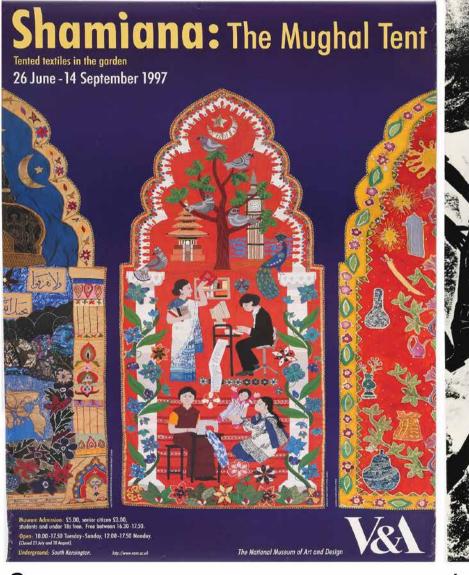


76 rue Vieille du Temple Paris IIIe

RAZA









a b

72

TWO POSTERS

TWO POSTERS

CHILDREN'S PAINTINGS FROM THE SHANKAR INTERNATIONAL CHILDREN'S ART EXHIBITION Bethnal Green Museum [of Childhood, London] 5 January - 5 February 1973
Poster size 29 x 20 inches
Minor tear at right margin

SHAMIANA: THE MUGHAL TENT -Tented Textiles in the Garden

V&A London

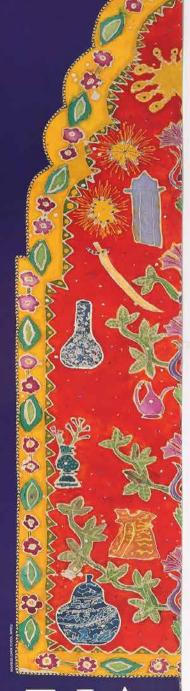
26 June - 14 September 1997 Poster size 30 x 20 inches

Rs 15,000-Rs 18,000 \$235-\$280

Shamiana: The Mughal Tent Tented textiles in the garden

26 June - 14 September 1997

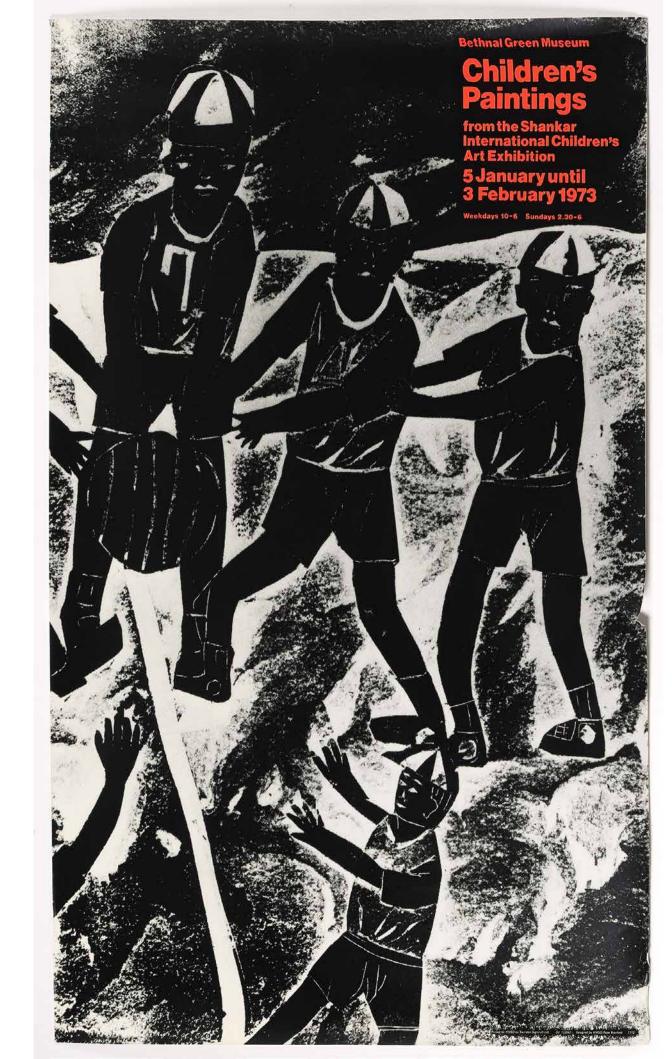


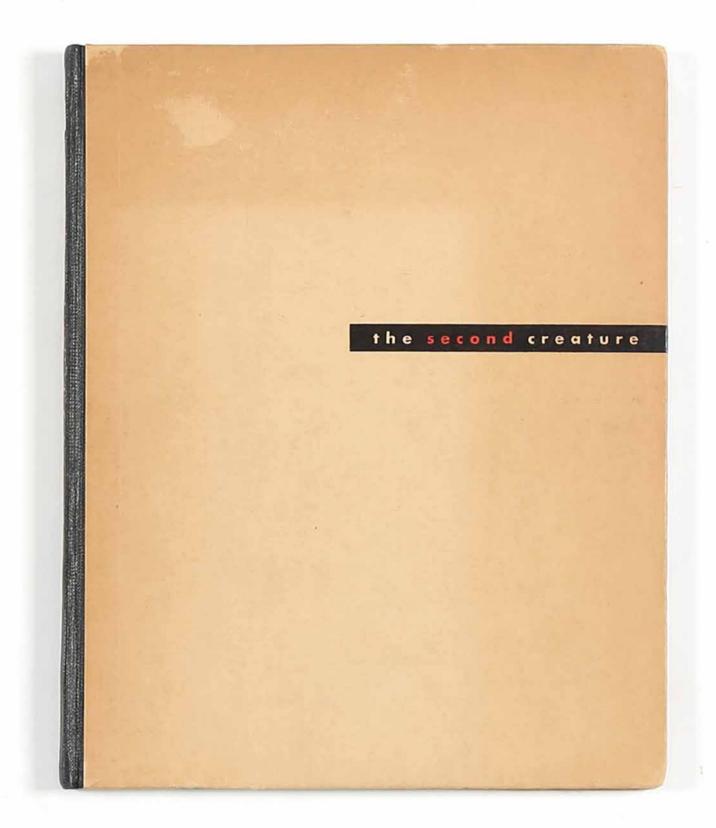


Museum Admission: £5.00, senior citizen £3.00, students and under 18s free. Free between 16.30-17.50.

The National Museum of Art and Design







FIRST BOOK BY A MODERN INDIAN PHOTOGRAPHER, DESIGNED BY SATYAJIT RAY

THE SECOND CREATURE

64 Photographs by Sunil Janah

The book was designed by Satyajit Ray

Foreword by Kim Christen

CALCUTTA: Signet Press

March 1949

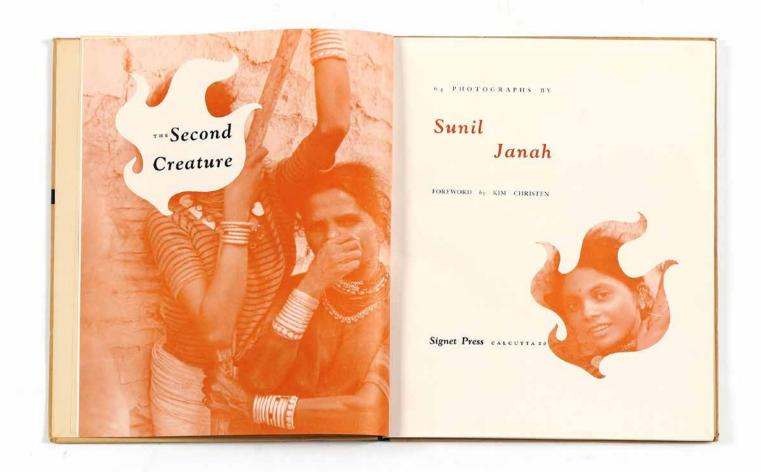
Photographs of tribal women from Central India, Assam, Malabar Coast and elsewhere in India taken over four years.

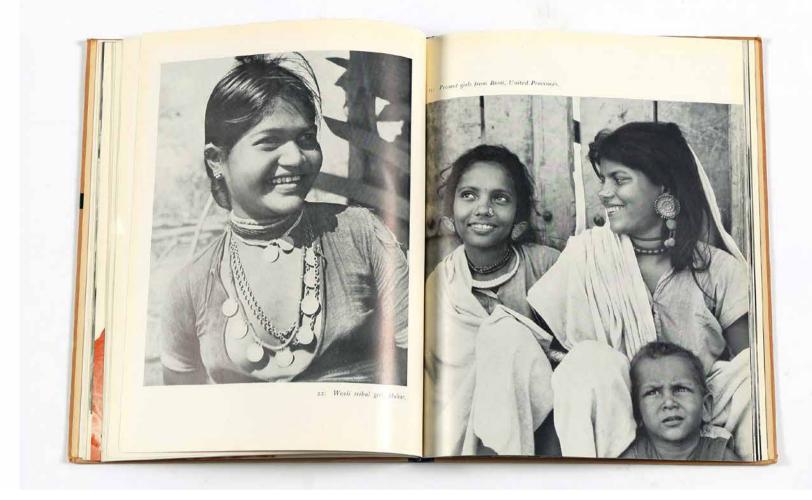
This is the first book bringing together the work of a modern Indian photographer.

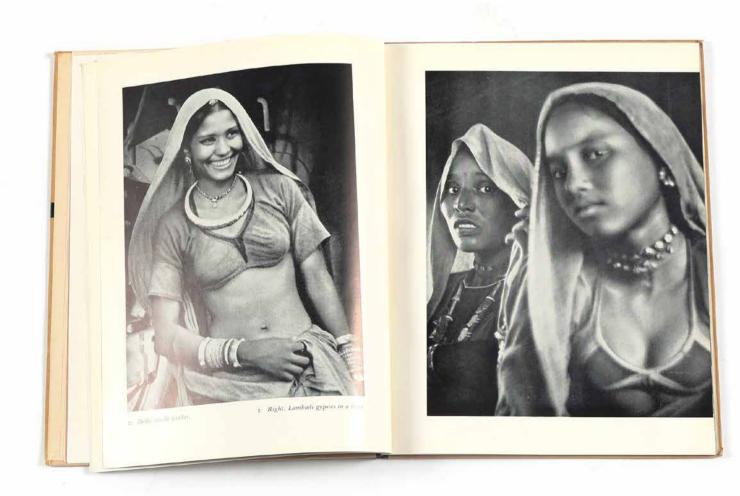
Paper-covered boards with cloth back strip, as issued. No dust jacket.

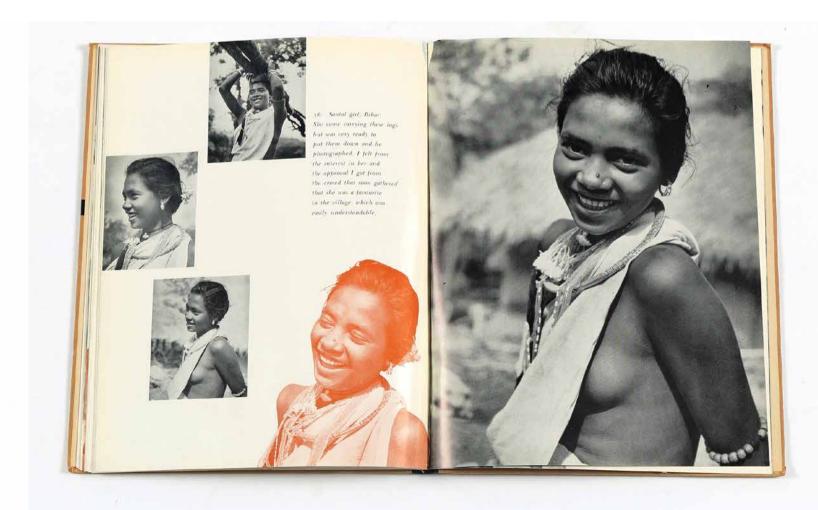
11 x 9 inches

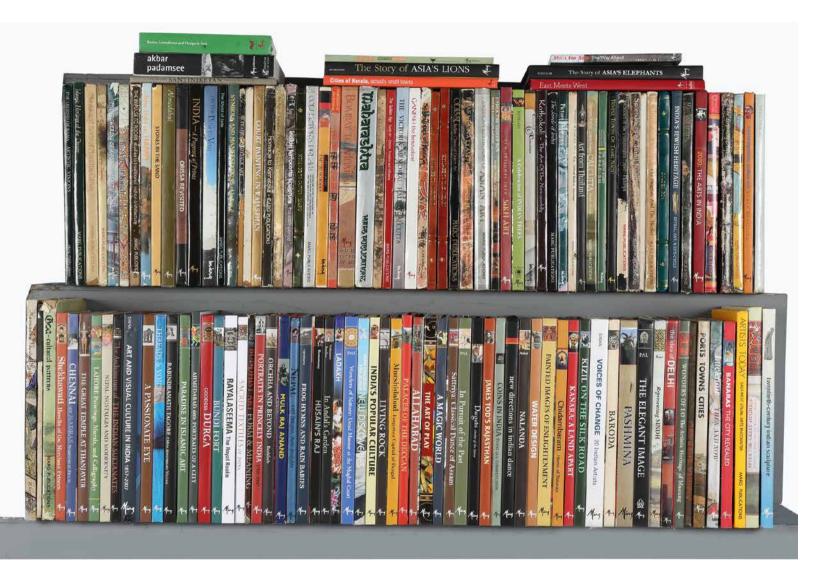
Rs 50,000-Rs 60,000 \$770-\$925











74

MARG HARDBOUNDS: 138 VOLUMES

Most volumes are in mint to good condition, in original binding and dust wrapper and quite a few of them are in original packing

Contemporary Architecture and City Form: The South Asian Paradigm

Edited by: Farooq Ameen, Volume 48 Number 3, March 1997

Homage to Kalamkari

Edited by: Mulk Raj Anand, Volume 31 Number 4, April 1979

Kathakali: The Art of the Non-worldly Edited by: D. Appukuttan Nair, K. Ayyappa Paniker , Volume 45 Number 1, June 1993

American Collectors of Asian Art Edited by: Pratapaditya Pal; Volume 37 Number 4, September 1986

Expressions and Evocations: Contemporary Women Artists of India

Edited by: Gayatri Sinha; Volume 48 Number 2, December 1996

Under the Indian Sun: British Landscape Artists Edited by: Pauline Rohatgi, Pheroza Godrej; Volume 46 Number 4, June 1995

India???s Jewish Heritage: Ritual, Art, & Life-Cycle Edited by: Shalva Weil; Volume 54 Number 2, December 2002

2000: Reflections on the Arts in India Edited by: Pratapaditya Pal; Volume 52 Number 2, December 2000

Bharata Natyam: Indian Classical Dance Art Edited by: Sunil Kothari; Volume 32 Number 3, December 1979 Splendours of the Vijayanagara Empire: Hampi Edited by: George Michell, Vasundhara Filliozat; Volume 33 Number 4, June 1981

Dances of Manipur: The Classical Tradition Edited by: Saryu Doshi; Volume 41 Number 2, December 1989

The Jewels of India Edited by:Susan Stronge; Volume 47 Number 1, September 1995

Contemporary Indian Art: Other Realities Edited by: Yashodhara Dalmia; Volume 53 Number 3, March 2002

Changing Visions, Lasting Images: Calcutta through 300 Years

Edited by: Pratapaditya Pal; Volume 41 Number 4, June 1990

Ports, Towns, Cities: A Historical Tour of the Indian Littoral

Edited by: Lakshmi Subramanian; Volume 60 Number 2, December 2008

Picture Showmen: Insights into the Narrative Tradition inIndian Art

Edited by: Jyotindra Jain; Volume 49 Number 3, March 1998

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Rajendra Dhawan

Untitled

2003

47 x 50 cm

Signed and dated in English (lower right)

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47 x 50 cm.br.Signed and dated in English (lower right)

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right)

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Soma

2003

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2002

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Signed and dated in English (lower right)

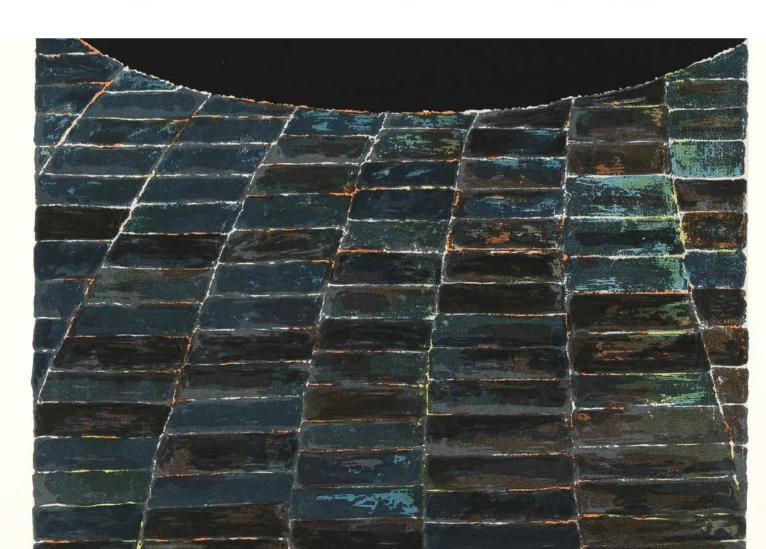
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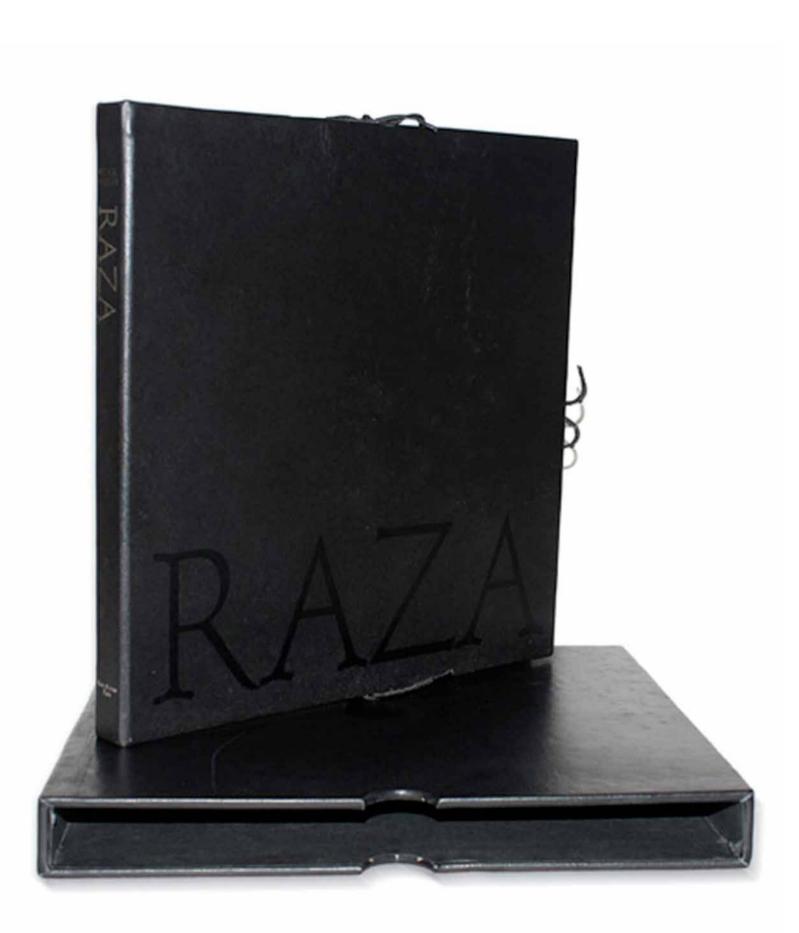
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EDITOR: Ashok Vajpeyi

PUBLISHER: Ravi Kumar Publisher / Bookwise (India)

Pvt. Ltd.

PLACE: Paris / New Delhi

YEAR: 2002

EDITION: 44/100

BINDING: Leather bound book with leather slipcase.

br.NO.OF PAGES: 64

SIZE:

Height: 12 in (30 cm) Width: 11.5 in (29.2 cm) Depth: 1.5 in (3.8 cm)

The art-book folio, a celebration of the Paris-based painter's eight decades, comes in two parts. The conversation-interview with poet Ashok Vajpeyi - interspersed with Raza's poems, thoughts (in his handwriting, in English and in the Devnagri script), and Vajpeyi's long poem on Raza- comprises the first part. The second includes an exquisite folio with a selection of 53 prints (loose form) from the painter's work from 1946 until 2001.

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folio is also accompanied with 3 original offset prints titled "Kundalini" by S H Raza. Each portfolio is signed by the artist and the author, and numbered 1 to 100.

Details of the offset prints

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Year: 2002

Edition: 44/100

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Rajendra Dibavona, Verbwanachina, Sarrah Banchai dasi protegoorbers in vortica parts of words inclosing finds have their stem of
sensibility. Some artists have been a tracers in the last world;
some artists have been a tracers in the last world;
have explained the imagination of Indica of aesthetes and collection.
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important Indian painters study even though he is living a New
York. I thrulk that one day or the other his important will be realised.
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Healan, Bil Childrin, you have Special to Memon, you have Jopen
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that would be my personal opinion. I think when the construints
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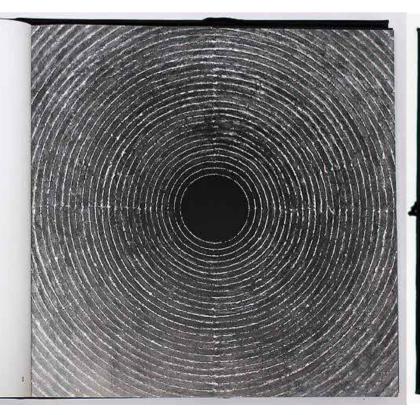
V. You mentioned in reference to your note book. Distriction [Pow] of a Half Letter) in which you have noted so many things, that you are inspired by the concepts, ideas contain from the animal you are inspired by the concepts, ideas contain from the animal your work. And you have been trying to a short them, perhaps movent them; in your work. Now you are a model, you were one of or possers of the inoders, incoverations in float and first you are simple short to tradition. Do you are some kind of an intercenting institutions of the properties of the properties of the individual properties.

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mais entences ce you soulla, ances प्रमायम समाधान मा चर्चा रे / Samādhana meaus " to fut togethi, unit, निगार ने उम्रद compose, collect; to concentrate, to bix, to apply in tently. Samaitano is to state attained as nell as the activity itself. It is a fix up of the arises on something in a trolledy undistanted to undistanted be consemble to. i est hundy in history day meditalia, stabian, confusion, heave of mind, he tect absorbtion of all throught is lost -त्राक्षण (वर्ते ध्रम नात्रम् वश्य (यत्राति यत्रम् श्रम् in the on or object forge de silence our denomina que se torque de silence / Les morts ou vant has absents. Ils sout "भा भीवन के सुर में चलता है शाम १.M उसे कभी थवान नहीं होती " मनुष्य बेह्यः 🖊 १.४ भाग मन्य १भग्य भूत ध्या महाका मांची " गुनार मा भारत के भागे प्रहाटमा गाँखी के पे मूट । विश्लो शह है प्रतिमत नहीं है भी जा) P. 20. स्वेत प्रार्थिक श्रेह "ape tous soiled un, come tois. Rète, as et mois es comore mois es comore mois es soiles comore as a soile es comore au en nous auss soilest un en nous " That all may be are, as you, Fatter, are in one, and I in you; I pray that they mucho on in no.

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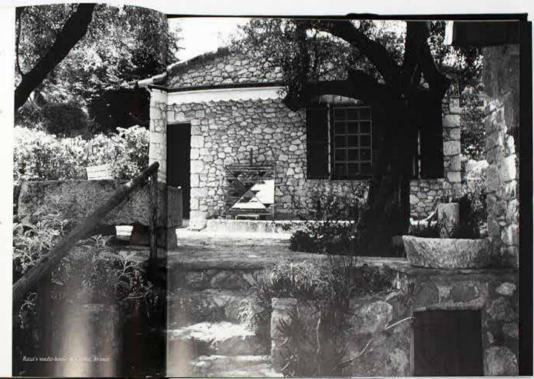
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