

CLASSICAL INDIAN ART

INCLUDING PROPERTY FROM
THE MOTICHAND KHAJANCHI COLLECTION

EVENING SALE | MUMBAI | LIVE
9 MARCH 2017

SAFFRONART



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Thursday, 9 March 2017

Registration: 6.30 pm

Auction: 7.30 pm

PREVIEW AND VIEWINGS

Preview and Cocktails

Thursday, 2 March 2017

7 pm onwards

Viewings

3 – 8 March 2017

11 am – 7 pm

Till noon on 8 March

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प्रजापति श्रीमहादेव

THE MOTICHAND KHAJANCHI COLLECTION

The collecting of Indian art in pre-Independence India was established through the concentrated efforts of pioneers like A K Coomaraswamy, the Tagore brothers, Rai Krishnadasa, Gopi Krishna Kanoria, and Sir Cowasji Jehangir, among others. In the 1950s, with a growing sense of national identity, other private collectors began acquiring art, gradually leading to large collections, “paralleling and reinforcing Indian interest in the nation’s artistic heritage.” (Jonathan S Bloom and Sheila S Blair eds., *Grove Encyclopedia of Islamic Art*

and Architecture, Oxford and New York: Oxford University Press, 2009, online)

One such early connoisseur was Sri Motichand Khajanchi of Bikaner, who acquired a fine collection of Rajasthani miniatures. One of three sons, Motichand Khajanchi was born to Premchand Khajanchi, a noted jeweller in Bikaner, in 1925. Premchand, who dealt with precious jewels and rare Basra pearls, was a jewellery supplier to the royal family of Bikaner. At the age of 11, Khajanchi followed his father into the family businesses,



A miniature painting (not for sale) with Khajanchi written in Devnagari at the upper centre which belongs currently to the Khajanchi family and has been with them for three generations.

Image courtesy of the Khajanchi family

which allowed him to travel across the country and gave him the opportunity to come across diverse artistic traditions. By 15, he had started collecting his first miniature paintings. Taking on some of his father’s responsibilities with the royal family led him to discover fine Rajasthani paintings, which he began seeking out, often buying them at locally held auctions.

Khajanchi’s passion for collecting was insatiable, and even got him in trouble a few times in his early years. Often he got carried away and ended up spending thousands of rupees on paintings—a tendency that rankled his father who once temporarily cut him off from all funding. On the other hand, he found kinship among a group of friends with whom he shared his love of art and collecting. Among these were the artist Ramgopal Vijaivargiya and art historian Anand Krishna. They wrote to each other, exchanging information and scholarship, sometimes even trading paintings.

Over time, as his knowledge and collection grew, Khajanchi was recognised as an authority on Rajasthani miniatures. Self trained, he acquired this knowledge by collecting old handwritten manuscripts (*hastha likhita grantha*) and studying and translating them. The text in these manuscripts—correlating and expounding on the subject matter of the paintings—gave him a deep and holistic grasp of the literature and religious references in the paintings. In his lifetime, Khajanchi

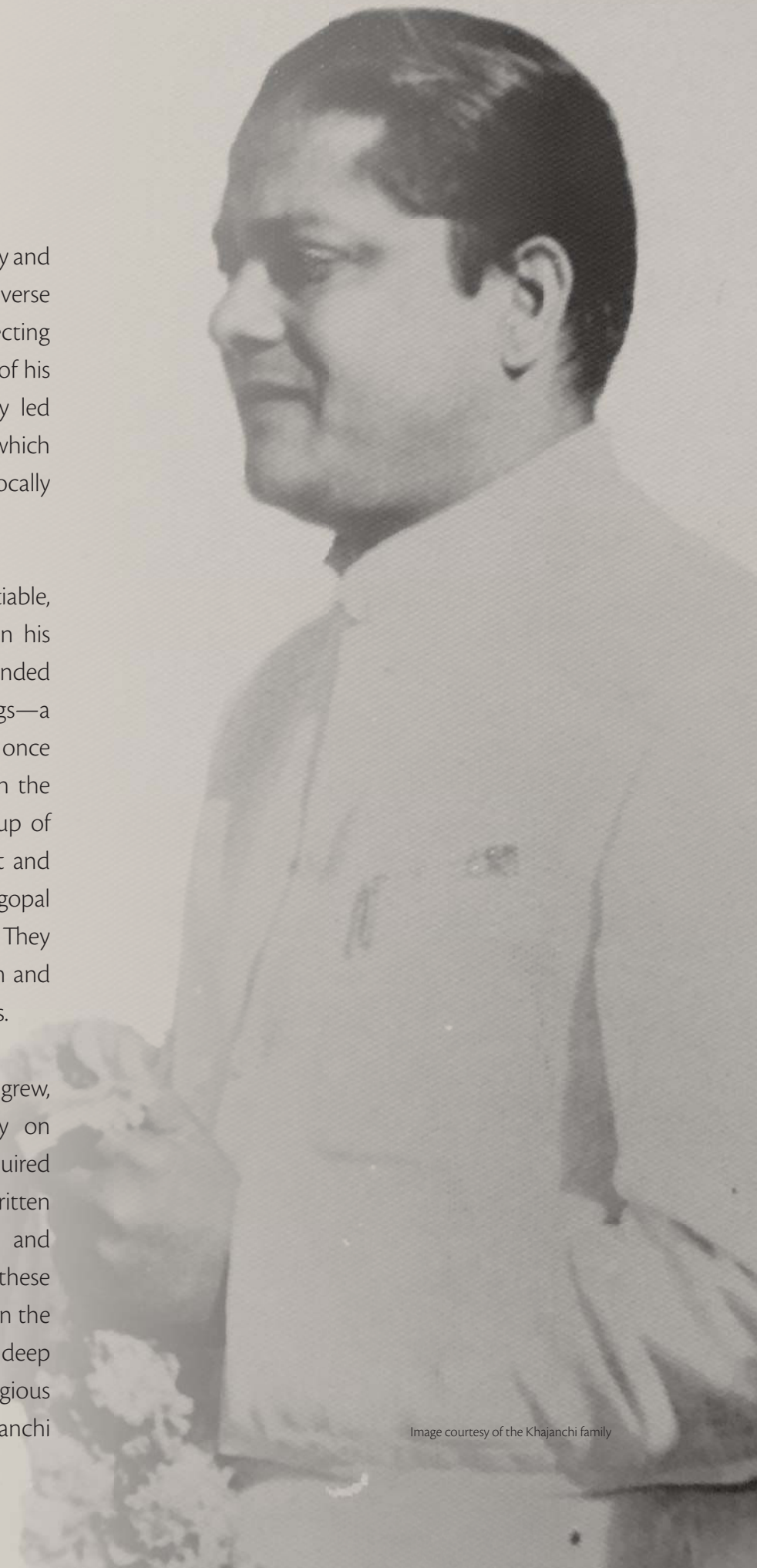
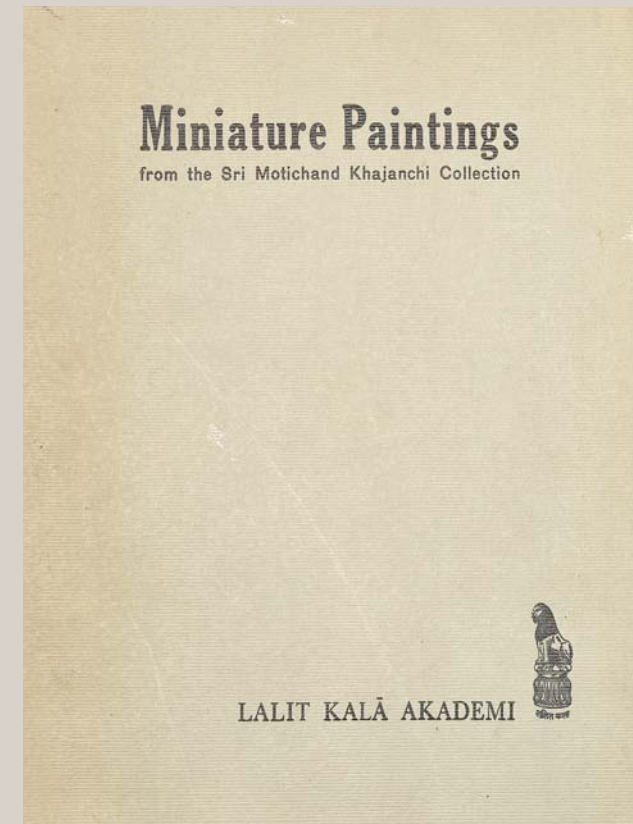


Image courtesy of the Khajanchi family

- 283 Lady drinking wine late 18th good
27X23.3 Bundi
- 284 Raja Bakhat Singh of Goolpur ,,
with army late 18th Bikaner 63X43.1
- 285 Rama Arsin Singh on horse back ,,
with spear late 18th mewar 41X28
- 286 Standing Hanuman late 18th Bikaner ,,
24.1X14.7 circa 1400
- 287 Tantrik Jain Pat late 18th western
(cloth) 30.7X31 ^{India} _{damaged}
- 288 Jain Pat in middle ^{Prithankar}
(cloth) 34X36
- 289 A Bird 17th Mughal 21.8X22.2 good
(Mahabharat) with Border
- 290 Standing Prithankar mid 15th
11X7 little damaged
- 291 ~~Book cover~~ Book cover siva Parvati
28.5X12.3 late 17th mewar damaged
- 292 King smoking ~~two ladies~~ hukira
27.7X12.3 ^{including border} _{exclusive bod}
- 293 dancing ladies before queen ,,
early 17th mughal (Book cover) ,,
28.3X12.6 ,,
- 294 Krishna with nand, yashoda circa 1400
11.4X11 (Bal gohal stuti) early 15th good
- 295 Krishna and yashoda
11.4X11 ,, ,,
- 296 ,, 10.5X10.4 ,, ,,
- 297 Ram Yashman with
Rishi dyantam and his wife ,,
- 298 Lord siva with Parvati 11.8.1X10.6
11.2X10.7



Motichand Khajanchi (centre) in Bikaner, 1974
Image courtesy of the Khajanchi family

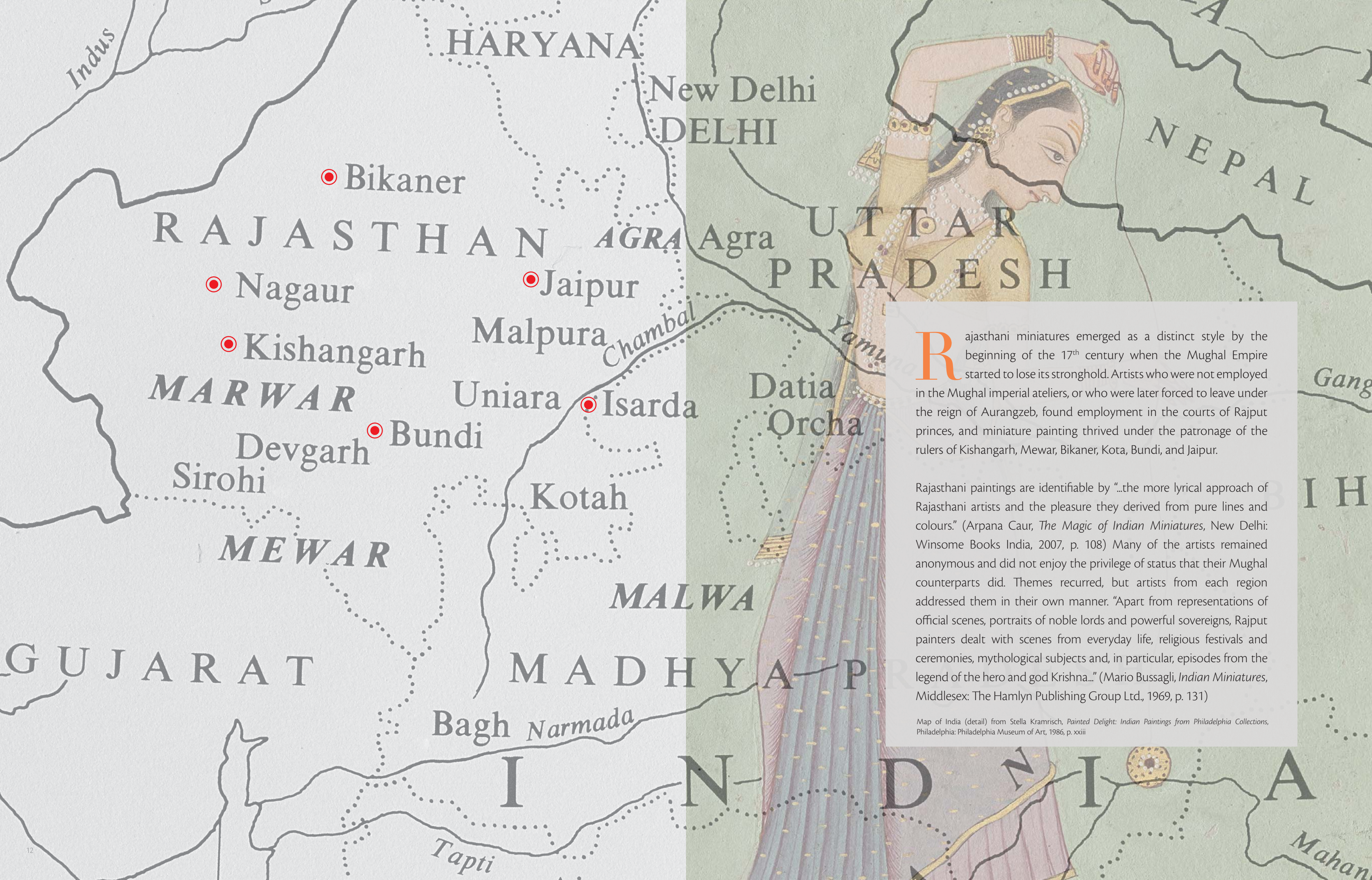


Cover of Karl Khandalavala, Moti Chandra, and Pramod Chandra eds, *Miniature Paintings from the Sri Motichand Khajanchi Collection*, New Delhi: Lalit Kala Akademi, 1960

collected several remarkable manuscripts, some of which were later donated to the Rajasthan Prachya Vidya Prathisthan. Khajanchi's collection came to light when the

art historian and museologist, Rai Krishnadasa, who founded the Bharat Kala Bhawan at the Banaras Hindu University, and was the father of Khajanchi's friend Anand Krishna visited Bikaner and met Khajanchi and reviewed his collection. Rai Krishnadasa, impressed with the quality of the works, suggested that these be displayed in a museum to benefit and educate the Indian public, rather than remain inaccessible in his home. As a result of this meeting, a selection of important paintings from Khajanchi's collection, curated by Karl Khandalavala and Rai Krishnadasa, were exhibited at the Lalit Kala Akademi in New Delhi, Bombay and Calcutta in 1960. "These are notable not only for their aesthetic appeal, but also supply much useful material for elucidation of various problems relating to the chronology and development of certain schools of Indian miniature painting." (Karl Khandalavala, Moti Chandra, and Pramod Chandra eds, *Miniature Paintings from the Sri Motichand Khajanchi Collection*, New Delhi: Lalit Kala Akademi, 1960, p. 7) The paintings in this exhibition were later donated to the National Museum in New Delhi.

In 1972, Khajanchi opened a jewellery and handicrafts store in Bombay. The most discerning collectors and enthusiasts who patronised his store were also drawn toward his larger, exquisite collection in Bikaner. The store closed two years after Khajanchi's death in 1979. His son Narendra took the lead in consolidating the collection and preserving his father's legacy. Many of his finest works that he had never parted with, are now becoming available and shall inspire new generations of collectors. Khajanchi's connoisseurship, especially of the Bikaner school of miniature painting, is reflected in the range and depth of the collection presented in this catalogue.



Rajasthani miniatures emerged as a distinct style by the beginning of the 17th century when the Mughal Empire started to lose its stronghold. Artists who were not employed in the Mughal imperial ateliers, or who were later forced to leave under the reign of Aurangzeb, found employment in the courts of Rajput princes, and miniature painting thrived under the patronage of the rulers of Kishangarh, Mewar, Bikaner, Kota, Bundi, and Jaipur.

Rajasthani paintings are identifiable by "...the more lyrical approach of Rajasthani artists and the pleasure they derived from pure lines and colours." (Arpana Caur, *The Magic of Indian Miniatures*, New Delhi: Winsome Books India, 2007, p. 108) Many of the artists remained anonymous and did not enjoy the privilege of status that their Mughal counterparts did. Themes recurred, but artists from each region addressed them in their own manner. "Apart from representations of official scenes, portraits of noble lords and powerful sovereigns, Rajput painters dealt with scenes from everyday life, religious festivals and ceremonies, mythological subjects and, in particular, episodes from the legend of the hero and god Krishna..." (Mario Bussagli, *Indian Miniatures*, Middlesex: The Hamlyn Publishing Group Ltd., 1969, p. 131)

Map of India (detail) from Stella Kramrisch, *Painted Delight: Indian Paintings from Philadelphia Collections*, Philadelphia: Philadelphia Museum of Art, 1986, p. xxiii

THE MOTICHAND KHAJANCHI COLLECTION (LOTS 1- 36)



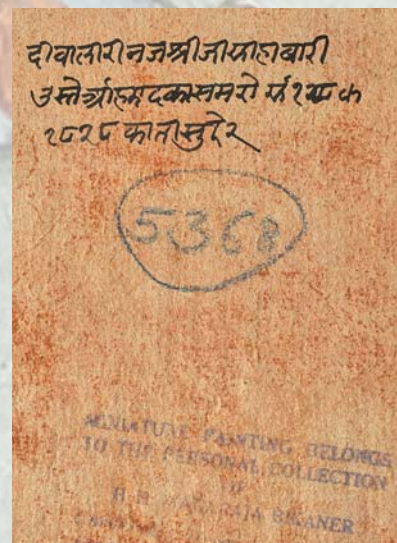
1
DANCING KRISHNA WITH COWS

BY AHMED KASAM, BIKANER, DATED VS 1828 = 1771 AD
Inscribed in Nagari, 'Diwali ri nazar sriji sahab ri uste Ahmed Kasam ro samvat 18 ka 1828..' and stamped 'H H MAHARAJA BIKANER' on the reverse
Gouache on paper heightened with gold and silver
Image: 3.75 x 2.75 in (9.7 x 7 cm)
Folio: 8.5 x 5.75 in (22.2 x 15 cm)

Rs 3,00,000 - 5,00,000
\$ 4,480 - 7,465

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
H H The Maharaja of Bikaner
The Motichand Khajanchi Collection



verso



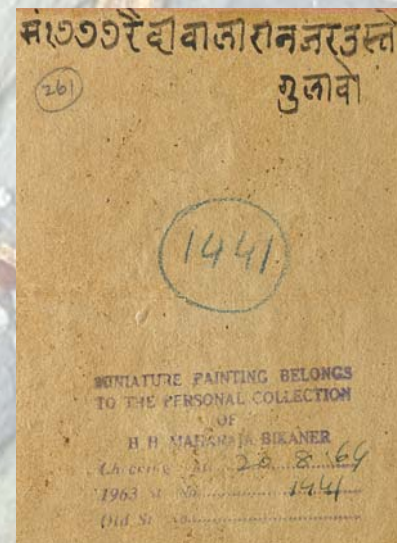
2
KRISHNA FLANKED BY TWO COWS

BY GULABO, BIKANER, DATED VS 1777=1720 AD
Inscribed in Nagari 'samvat 1777 re diwali ri nazar uste gulabo' and stamped 'H H MAHARAJA BIKANER / 20.8.64 / 1441' on the reverse
Gouache on paper heightened with gold and silver
Image: 4.75 x 4 in (12.6 x 10.2 cm)
Folio: 7 x 5.5 in (18.3 x 14.3 cm)

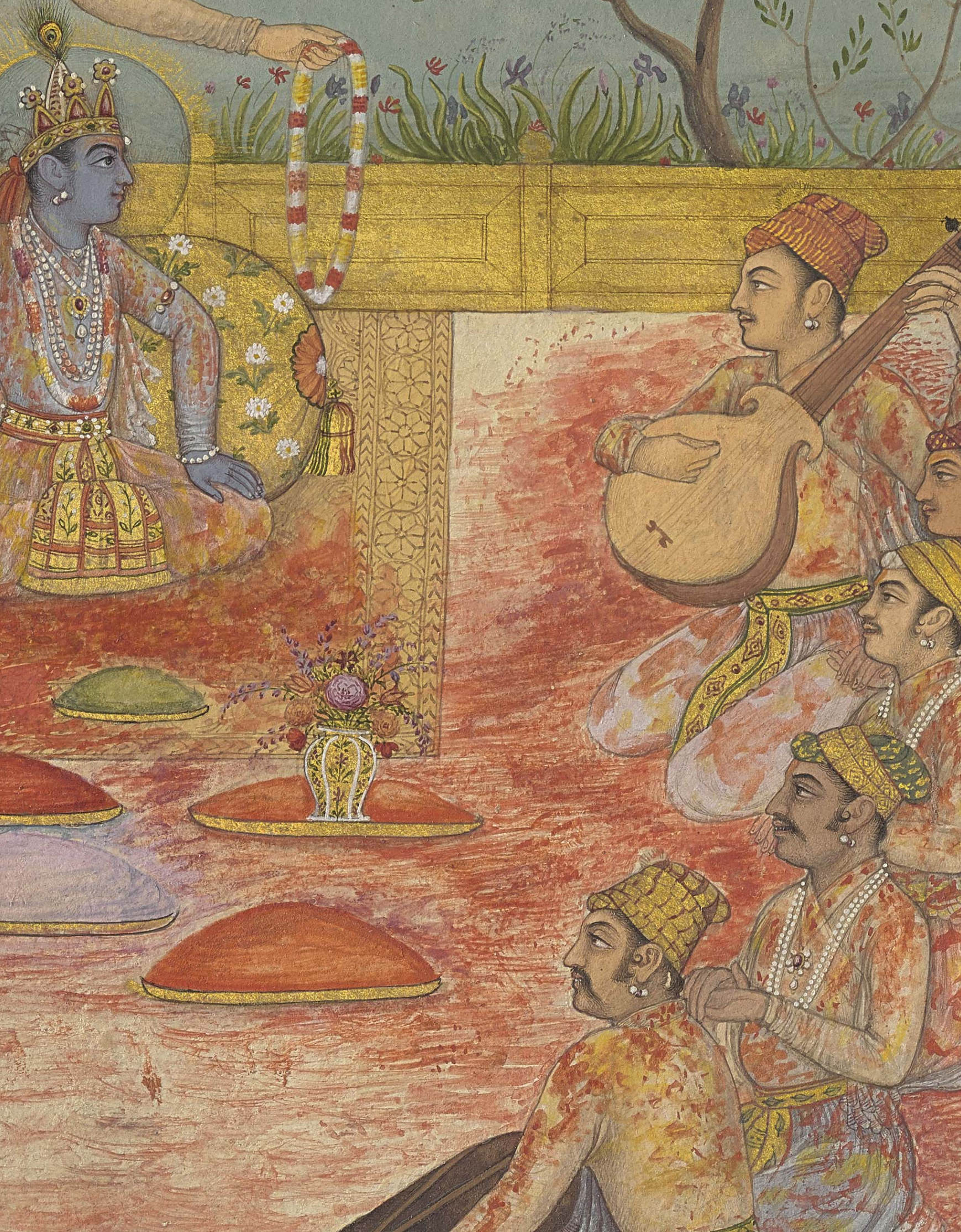
Rs 5,00,000 - 7,00,000
\$ 7,465 - 10,450

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
H H The Maharaja of Bikaner, before 1964
The Motichand Khajanchi Collection



verso



3

RAGINI BASANT OF RAGA SRI

PROVINCIAL MUGHAL / BIKANER,
CIRCA 1660

Inscribed in Nagari 'sri raga ki ragini
vasant' on the reverse

Gouache on paper heightened
with gold

Image: 5.75 x 4 in (15.2 x 10.4 cm)

Folio: 11.5 x 8.25 in (29.4 x 21.4 cm)

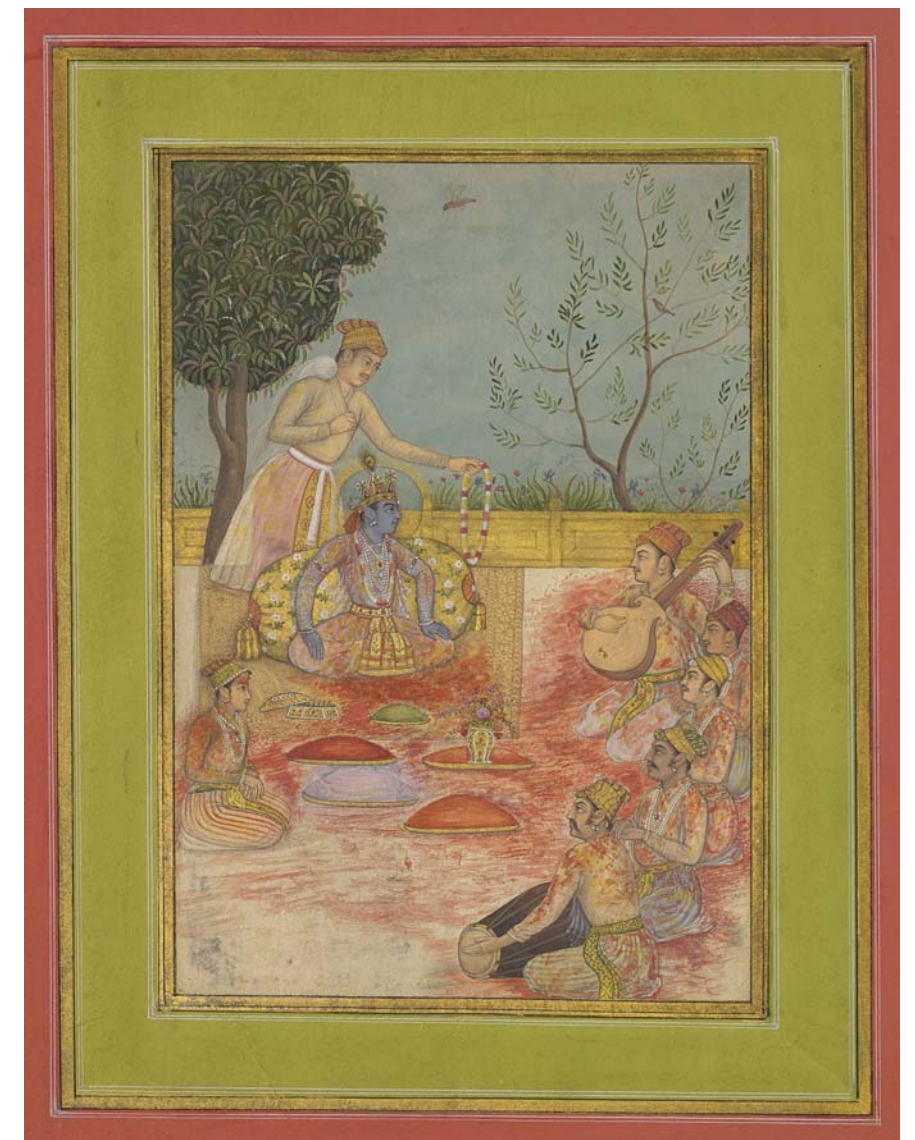
Rs 35,00,000 - 45,00,000

\$ 52,240 - 67,165

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection

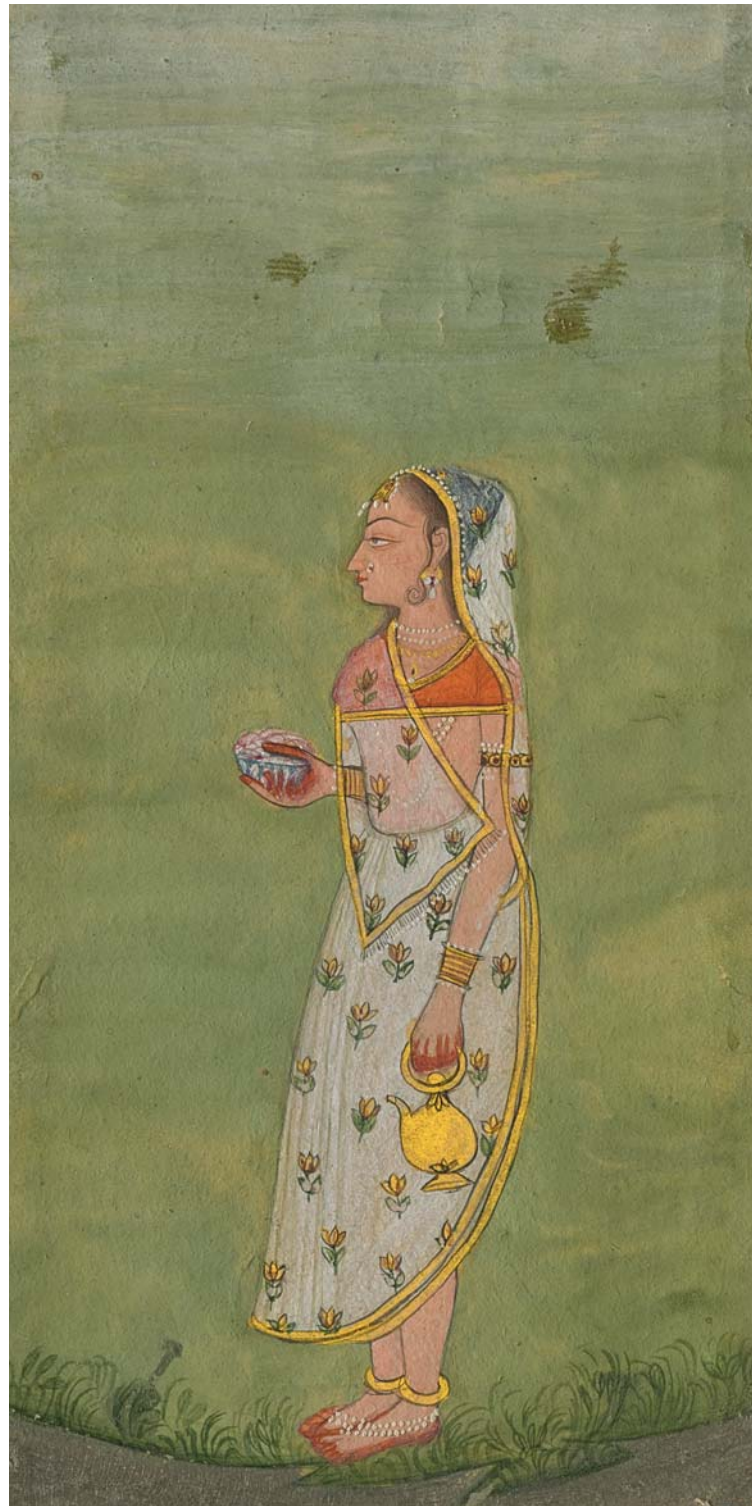


श्रीराग श्री रागिनी वसंत =

Detail of inscription on reverse

This folio depicts Krishna as the *nayak*, seated at the centre, being entertained by a group of musicians. A young prince is seated to his right and an attendant holding a *chauri* hands him a garland. Heaps of colour lie in platters between the figures and all of them, including the terrace foreground, are smeared with colour. The scene suggests that they have all returned from playing *Holi* and are now settling down to a round of music. This highly layered composition brings together music, festival and social commentary. *Raga Basant* is an evening *raga* but during

Spring season, known as *Basant*, it can be performed at any time of the day. As a result, it lends itself extremely well to the occasion of the colourful festivities of the Spring festival of *Holi*. The cool blue sky is characteristic of Bikaner painting of this period, while the Shah Jahani turbans and sashes, or *patkas*, indicate a synthesis of the Mughal and Rajasthani idioms. The detailed foliage in the background is also rendered in the Mughal style while the lush green tree behind the attendant has a Deccani flavour.



4

4

LADY PROCEEDING FOR SUN WORSHIP

BY AHMED, BIKANER, CIRCA 1770
 Inscribed in Nagari 'Sri nazar...Ahmed ri' and stamped 'H H MAHARAJA BIKANER / 20.8.64 / 4165' and signed by the librarian 'Khet Singh' on the reverse
 Gouache on paper heightened with gold
 Image: 5 x 2.5 in (12.9 x 6.4 cm)

Rs 2,00,000 - 3,00,000
\$ 2,990 - 4,480

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

H H The Maharaja of Bikaner, before 1964
 The Motichand Khajanchi Collection

5

LADY WITH A YOYO

BIKANER, CIRCA 1720
 Signed by the librarian 'Khet Singh', stamped 'H H MAHARAJA BIKANER / 3.6.1964 / 62 / 66', and illegible stamp on the reverse
 Gouache on paper heightened with gold
 Image: 5.5 x 3.5 in (14.4 x 9.3 cm)
 Folio: 8.5 x 6.25 in (22.1 x 16.1 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

H H The Maharaja of Bikaner, before 1964
 The Motichand Khajanchi Collection



5



6

6
LADY WITH HER ATTENDANT

BIKANER, CIRCA 1675
Gouache on paper heightened with gold
Image: 6.75 x 4 in (17.2 x 10.4 cm)
Folio: 9 x 6 in (23.2 x 15.7 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection



7

7
LADY AT HER SRINGAR

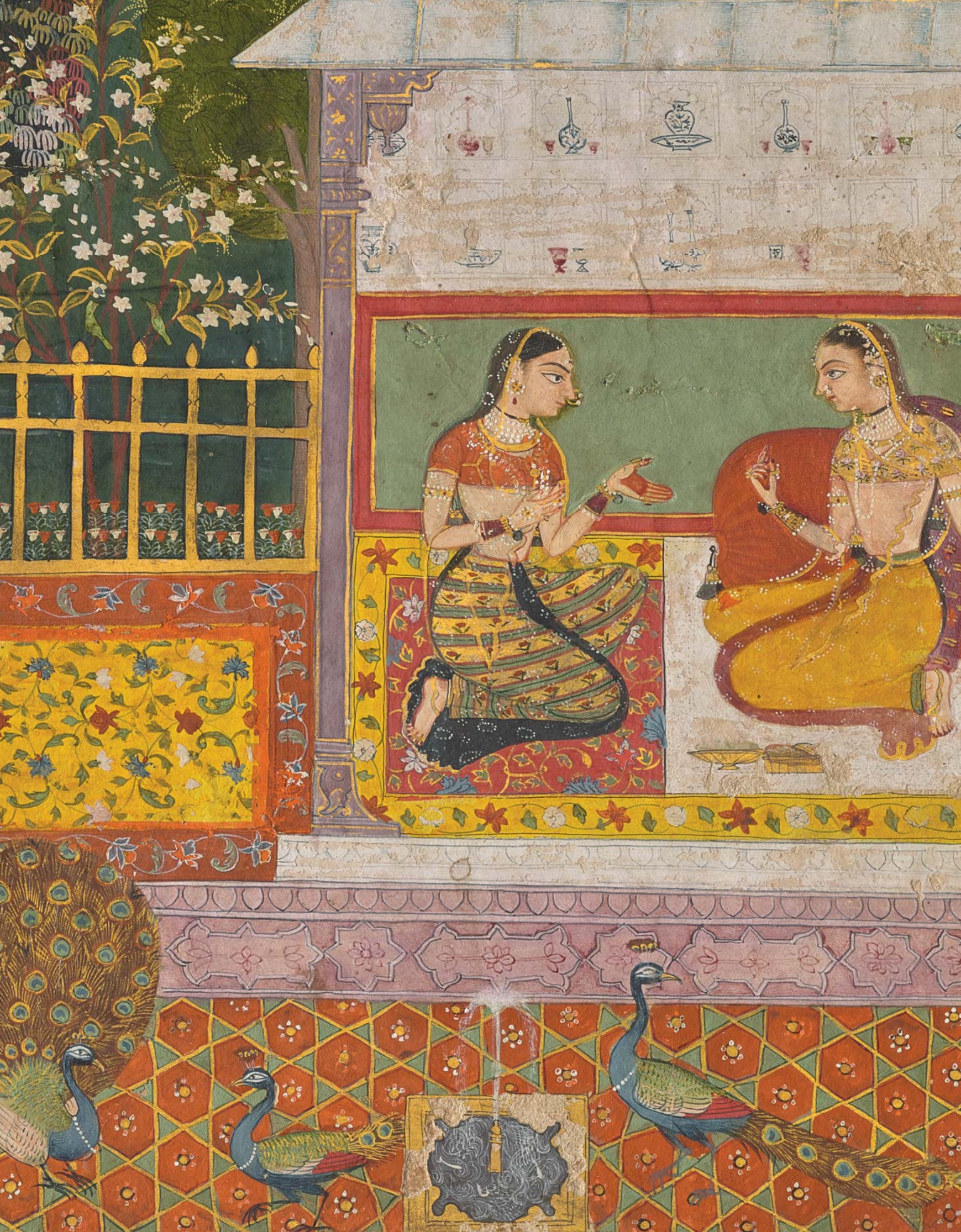
NORTH DECCAN, CIRCA 1760
Gouache on paper heightened with gold
Image: 9.5 x 5.75 in (24.2 x 15.1 cm)
Folio: 10 x 7 in (25.5 x 18.4 cm)

Rs 8,00,000 - 10,00,000
\$ 11,945 - 14,930

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection

Khajanchi attributed the present lot to Sirohi. New scholarship suggests a North Deccan attribution.



8

**CONFIDANTES IN
A PAVILION: AN
ILLUSTRATION FROM
A RASIKAPRIYA**

BUNDI, CIRCA 1670
Inscribed in Nagari at the top
Gouache on paper
Image: 12 x 6.75 in (30.6 x 17.6 cm)

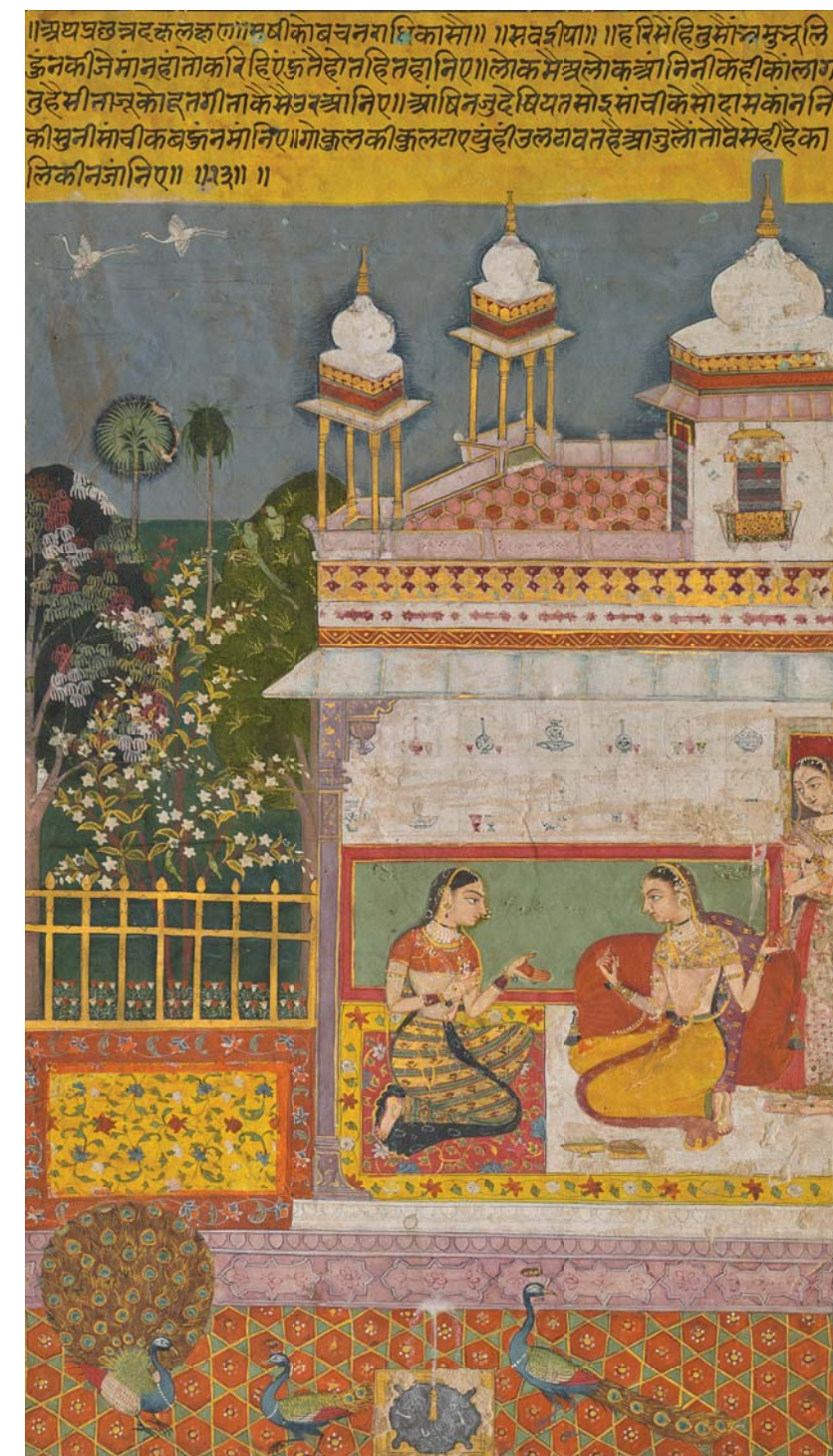
Rs 40,00,000 - 60,00,000
\$ 59,705 - 89,555

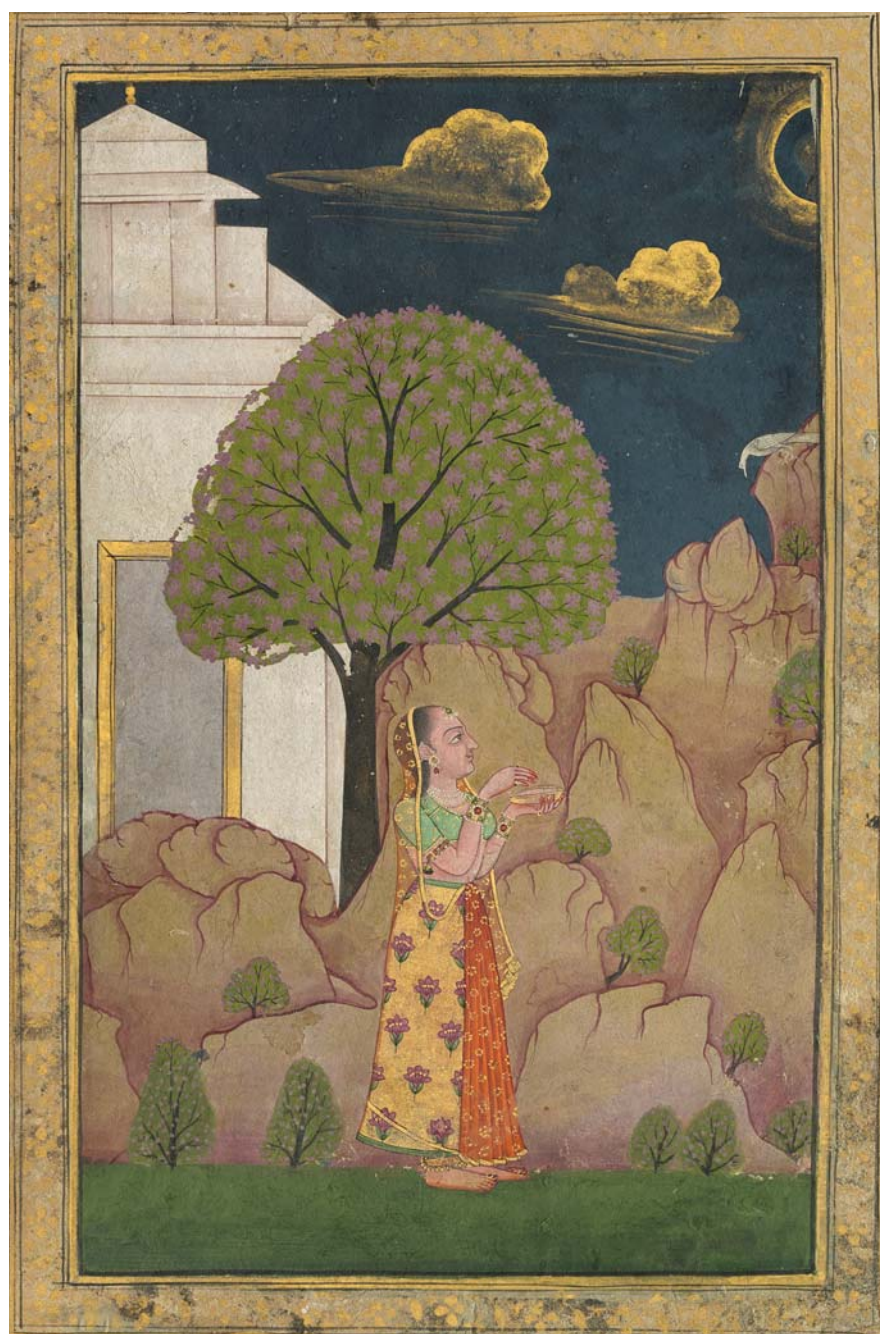
NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection

A *nayika* is in conversation with a confidante, probably expounding on her angst with regard to a lover or *nayak*, while an attendant looks on. This painting is based on the *Rasikapriya*, a devotional text composed by Kesava Das, the poet laureate of Raja Inderjit of Orchha, in the 16th century. It expounds on the different forms of love, ranging from angst to ecstasy, usually yearning for her male lover known as the *nayak*. The darkening sky at twilight alludes to the approaching night, heightening the mood.

The present lot embodies the finest characteristics of the Bundi school, which developed during the reign of Rao Surjan Singh. Brilliant reds and yellows stand in striking contrast against the rich green foliage and the cool white colours of the built forms. The Bundi style blended Rajput and Mughal elements, as seen in the architecture of domed *chhatris*, the pavilion and terrace, as well as in the treatment of the garden and the intricate carpet and tiles. Peacocks, symbolic of love, strut along the terrace in the foreground.





9

9

LADY FEEDING A BIRD

DECCAN, CIRCA 1720
Gouache on paper heightened with gold
Image: 7.25 x 4.5 in (18.5 x 11.5 cm)
Folio: 7.75 x 5 in (19.9 x 12.8 cm)

Rs 8,00,000 - 10,00,000
\$ 11,945 - 14,930

NON-EXPORTABLE REGISTERED
ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection

10

YOGINI IN THE MOONLIGHT

DECCAN, CIRCA 1700
Stamp of Khajanchi Kala Bhawan Bikaner
(Rajasthan) on the mount on the reverse
Gouache on paper heightened with gold
Image: 8 x 6.25 in (20.5 x 16.4 cm)
Folio: 9 x 7.5 in (23.3 x 19.3 cm)

Rs 8,00,000 - 10,00,000
\$ 11,945 - 14,930

NON-EXPORTABLE REGISTERED
ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection



10



11

**MESSAGE FROM
KRISHNA: AN
ILLUSTRATION FROM
A RASIKAPRIYA**

BIKANER, CIRCA 1710

Inscribed in Nagari at the top; signed by the librarian 'Khet Singh', stamped 'H H MAHARAJA BIKANER / 16.6.1964' and 'Khajanchi Kala Bhawan Bikaner (Rajasthan)' on the reverse

Gouache on paper heightened with gold

Image: 7.75 x 5.5 in (20.2 x 14.5 cm)

Folio: 12 x 8.25 in (30.7 x 21 cm)

Rs 15,00,000 - 20,00,000

\$ 22,390 - 29,855

NON-EXPORTABLE

REGISTERED ANTIQUITY

PROVENANCE

H H The Maharaja of Bikaner,
before 1964

The Motichand Khajanchi Collection



अथप्रकारानुक्ल ॥ मरेतौ नां हिनचंचललोचन ॥ प्रः २ क६ ॥
नकलउतरीपरकामतयारकुवे

Detail of inscription at the top



12

SAKHI BRINGS MESSAGE TO NAYIKA: AN ILLUSTRATION FROM A RASIKAPRIYA

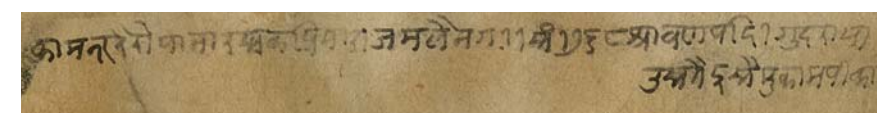
BY ISA, BIKANER, DATED VS 1768 = 1711 AD
 Inscribed in Nagari 'Kama...rasak priya raj mala...samvat 1768 shraavan vadi. Gudraya uste ise mukam vikaner' on the reverse
 Gouache on paper heightened with gold
 Image: 7.25 x 5.25 in (19 x 13.6 cm)
 Folio: 10.25 x 7.5 in (26.6 x 19.2 cm)

Rs 30,00,000 - 40,00,000
\$ 44,780 - 59,705

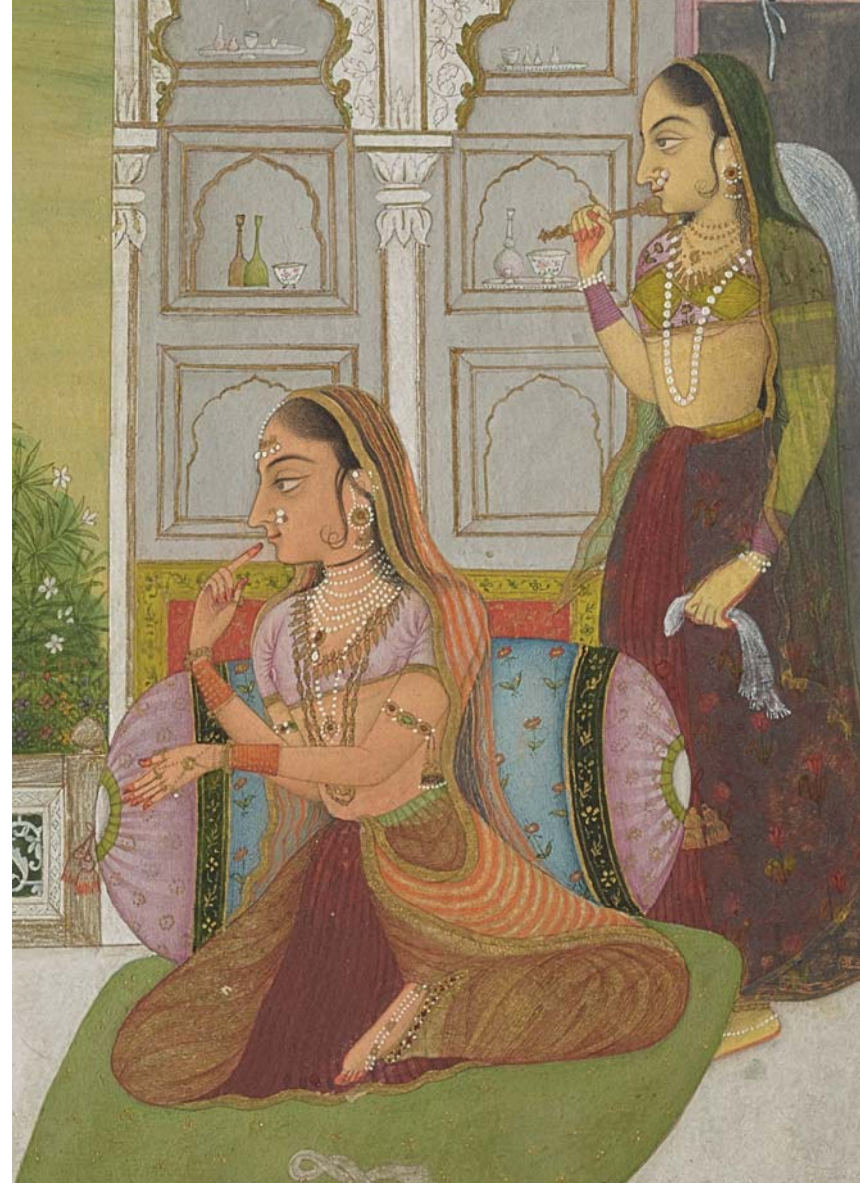
NON-EXPORTABLE
 REGISTERED ANTIQUITY

PROVENANCE
 The Motichand Khajanchi Collection

This painting can be compared to a collaborative work of Ruknuddin and Isa, illustrated in Terence McInerney, with Steven M Kossak and Navina Haidar, *Divine Pleasures: Paintings from India's Rajput Courts, The Kronos Collections*, New York: The Metropolitan Museum of Art, 2016, p. 97. The present painting bears strong resemblance to the treatment of the foliage and is indicative of the same hand.



Detail of inscription on reverse



13

CONVERSATION ON A TERRACE: AN ILLUSTRATION FROM A RASIKAPRIYA

BIKANER, CIRCA 1710
 Gouache on paper heightened with gold
 Image: 7.5 x 6.25 in (19.6 x 12.8 cm)
 Folio: 10.5 x 7.5 in (26.7 x 19.4 cm)

Rs 35,00,000 - 45,00,000
\$ 52,240 - 67,165

NON-EXPORTABLE
 REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



This depiction from the *Rasikapriya* shows a confidante conveying a message to a *nayika* seated on a terrace. In the background above the pavilion, the *nayika* is seen parting ways with her *nayak*, Krishna, probably after an argument.

The present lot is from a phase of the Bikaner school which was greatly indebted to the Mughal school of painting. The vibrant reds and yellows traditional of early Rajasthani schools are largely missing here, seen only in the confidante's clothing. The cool green and blue is a clear influence from the Mughal palette, characteristic of the late Jahangir and Shah Jahan periods, particularly evident in portraiture. The

pointed crown of Krishna is also a Mughal feature. The fine line and meticulous, high level of sophistication in treating the pictorial elements is another feature that distinguishes the Bikaner school.

This painting can be attributed to the reign of Maharaja Anoop Singh, who was a general in the army of Aurangzeb and famous for his encounters at Bijapur in 1675, and Adoni in 1678. Because of this engagement with the Deccan, paintings from Bikaner also have a strong Deccani influence, as seen in the flower beds on the terrace in the foreground.



14

PORTRAIT OF MOHAMMAD SHAH

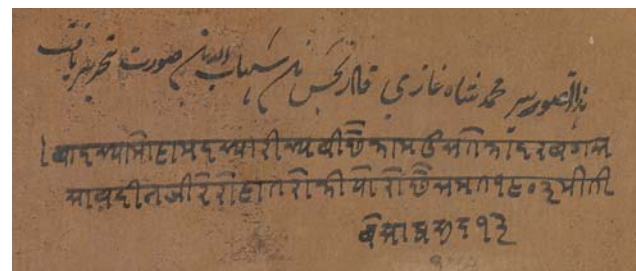
KISHANGARH, DATED VS 1803 = 1746 AD
 Inscribed and dated in Nagari and Persian on the reverse
 Gouache on paper heightened with gold
 Image: 10.5 x 6.25 in (27.1 x 16.5 cm)
 Folio: 10.75 x 6.75 in (27.8 x 17.4 cm)

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



Detail of inscriptions on reverse

For another portrait of the same ruler at a younger age, refer to R K Tandan, *Indian Miniature Painting 16th through 19th Centuries*, Bangalore: Natesan Publishers, 1982, fig. 60.



15

MAHARAJA KARAN SINGH OF BIKANER

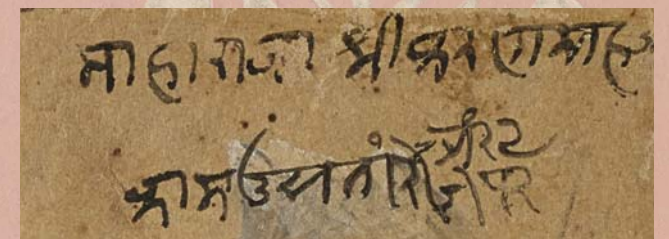
BIKANER, CIRCA 1700
 Inscribed in Nagari 'Maharaja Sri Karan Singhji kaam usta ro...' on the reverse
 Gouache on paper heightened with gold
 Image: 2.75 x 2.25 in (7.5 x 5.8 cm)
 Folio: 7.5 x 5 in (19.2 x 13.2 cm)

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



Detail of inscription on reverse

For another closely related portrait of Maharaja Karan Singh, see B N Goswamy and Usha Bhatia, *Painted Visions: The Goenka Collection of Indian Paintings*, New Delhi: Lalit Kala Akademi, 1999, p. 142, pl. 111.



16

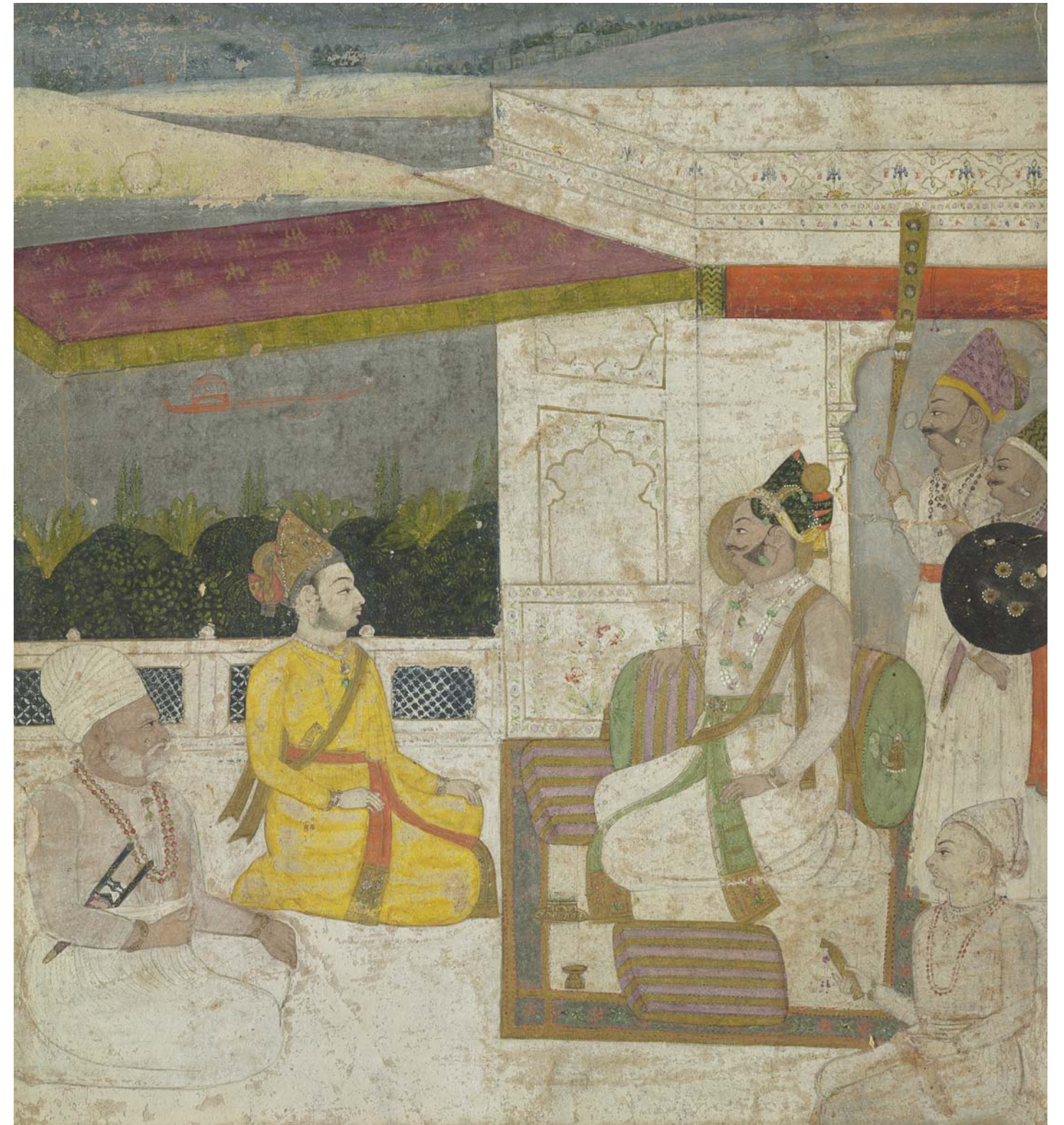
16
**MAHARAJA GAJ SINGH OF JODHPUR
 WITH MULCHAND**

JODHPUR, DATED VS 1843 = 1786 AD
 Inscribed in Nagari 'Maharaja sri Gajasinghji saha
 Mulchandji ri savi samvat 1843 ka saal' at the top and
 further inscribed on the reverse
 Gouache on paper heightened with gold
 Image: 8.25 x 6.75 in (21.4 x 17.5 cm)
 Folio: 10.25 x 7.75 in (26.6 x 20 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
 The Motichand Khajanchi Collection



17

17
**RAJA ON TERRACE WITH PRINCE
 AND ATTENDANTS**

KISHANGARH, CIRCA 1725
 Stamped 'Khajanchi Kala Bhawan Bikaner (Rajasthan)' on
 the reverse
 Gouache on paper heightened with gold
 Image: 8.75 x 8 in (22.4 x 20.9 cm)

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
 The Motichand Khajanchi Collection



18

SEATED RAJA WITH ATTENDANT HOLDING FAN

JODHPUR, CIRCA 1750

Faintly inscribed in Nagari 'Diwan rao saheb Amarchandji..' at the bottom

Gouache on paper heightened with gold

Image: 9.25 x 6 in (24.1 x 15.6 cm)

Rs 6,00,000 - 8,00,000

\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection

MAHARANA SANGRAM SINGH

Lots 19-21 in this collection depict Maharana Sangram Singh of Udaipur (r. 1710 - 1734) engaged in various activities. The Maharana was known to have been a shrewd and competent ruler with virtues of rectitude, generosity and strict adherence to Rajput social behaviour. He is credited with additions to the Jagmandir, as well as the Chini Mahal inside the City Palace, where blue and white tiles imported by the Dutch from China were added to a courtyard. In 1711, he entertained a Dutch entourage, led by J J Ketelaar which led to a number of unusual portraits of *firangi*, or foreign, visitors. His atelier was characterised by the reinvigoration of the painting tradition. Artists broke away from illustrating manuscripts to portraying scenes from the court and the Maharana's personal life. "Sangram Singh's evident intention, as patron, was to build up a comprehensive documentary record of state occasions, seasonal festivals as well as the daily pastimes of the Rana in his ancestral domains." (Andrew Topsfield, *Court Painting at Udaipur: Art Under the Patronage of the Maharanas of Mewar*, Zürich: Artibus Asiae Publishers, 2001, p. 158)





In keeping with the later Mewar school tradition of depicting the ruler in leisure, this candid portrait shows Maharana Sangram Singh presenting a pearl necklace to a lady. Mughal influences can be seen in the formal, symmetrical garden with a central pond in the foreground. The stark green background, with birds aloft in the darkening sky, suggests dusk. In contrast, both the figures are richly bedecked with jewellery and fine clothing which is masterfully detailed. Sangram Singh's "...eye is narrow and the raja preferred a thin moustache giving prominence to the beard. His head gear is unusually tight-fitting to serve as a royal emblem." (Ratan Parimoo, *NC Mehta Collection Volume II, Rajasthani, Central Indian, Pahari and Mughal Paintings*, Ahmedabad: Gujarat Museum Society, 2013, p. 32) The Maharana's status is formalised by the halo surrounding his face, and the sword he holds. Even in a sensitive moment such as this, the symbols of power are a necessary part of the painting tradition with a formalised iconographic vocabulary.



This painting depicts Maharana Sangram Singh with a yogi. The yogi, seated on a tiger skin, is depicted with a nimbus larger than that of the ruler, which indicates his higher status. His right hand is in the *gyan mudra* denoting that he is imparting knowledge to the young ruler, while his left hand holds a rosary. A crescent moon hovers near the yogi giving him an almost Shiva-like appearance.

The ruler is shown lower on the hierarchy, hands in supplication, seated on a plain, white floor-cloth, which echoes the gravity of the occasion. Although dressed in regal finery, the Maharana does not have an entourage, and only one person attends upon him. To highlight this hierarchy, the bolster, a symbol of sovereignty, has been provided to the yogi and not to the ruler.

The background is left bare, and two flat colours are used to convey the gravitas of the scene, in which it is the three figures who are of importance. Even the formal garden composition has been dispensed of, in order to create a dialogue between temporal and spiritual power.

For a detailed discussion on Maharana Sangram Singh II, including hunting scenes and meeting with ascetics, refer to Andrew Topsfield, "Sangram Singh II and the Great Tamasha (1710 - 34)," *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich: Artibus Asiae Publishers, 2001, pp. 141 - 172.

19
**MAHARANA SANGRAM SINGH
 PRESENTING A NECKLACE TO A LADY**

MEWAR, CIRCA 1730
 Inscribed in Nagari 'Maharana Sri Sangram Singhji ki sabi ne puwarji ki...' on the reverse
 Gouache on paper heightened with gold
 Image: 9.75 x 6.25 in (25.2 x 16.2 cm)
 Folio: 11.75 x 8.25 in (30.4 x 21.4 cm)

NON-EXPORTABLE
 REGISTERED ANTIQUITY

Rs 15,00,000 - 20,00,000
\$ 22,390 - 29,855

PROVENANCE
 The Motichand Khajanchi Collection

20
**MAHARANA SANGRAM
 SINGH WITH A HOLY MAN**

MEWAR, CIRCA 1720
 Inscribed in Nagari at the top and stamped 'Khajanchi Kala Bhawan Bikaner (Rajasthan)' on the reverse
 Gouache on paper heightened with gold
 Image: 9 x 6.25 in (22.9 x 15.9 cm)
 Folio: 10.5 x 7.5 in (27.2 x 19.5 cm)

NON-EXPORTABLE
 REGISTERED ANTIQUITY

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

PROVENANCE
 The Motichand Khajanchi Collection



21

MAHARANA SANGRAM SINGH WITH LADIES AND DEER AT A LAKE

MEWAR, CIRCA 1725

Gouache on paper heightened with gold

Image: 12.25 x 7.5 in (31.4 x 19.3 cm)

Folio: 14.25 x 9.5 in (36.6 x 24.7 cm)

Rs 25,00,000 - 30,00,000

\$ 37,315 - 44,780

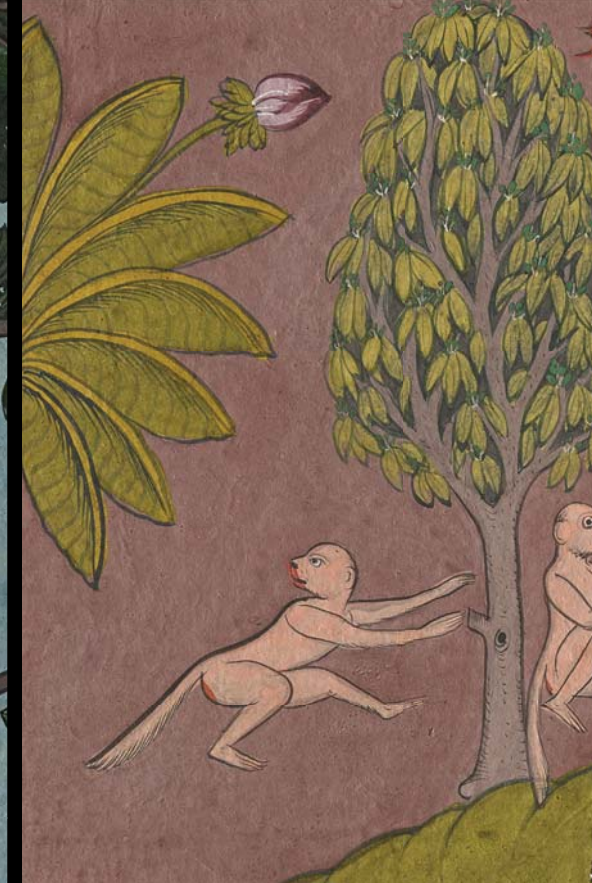
NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection

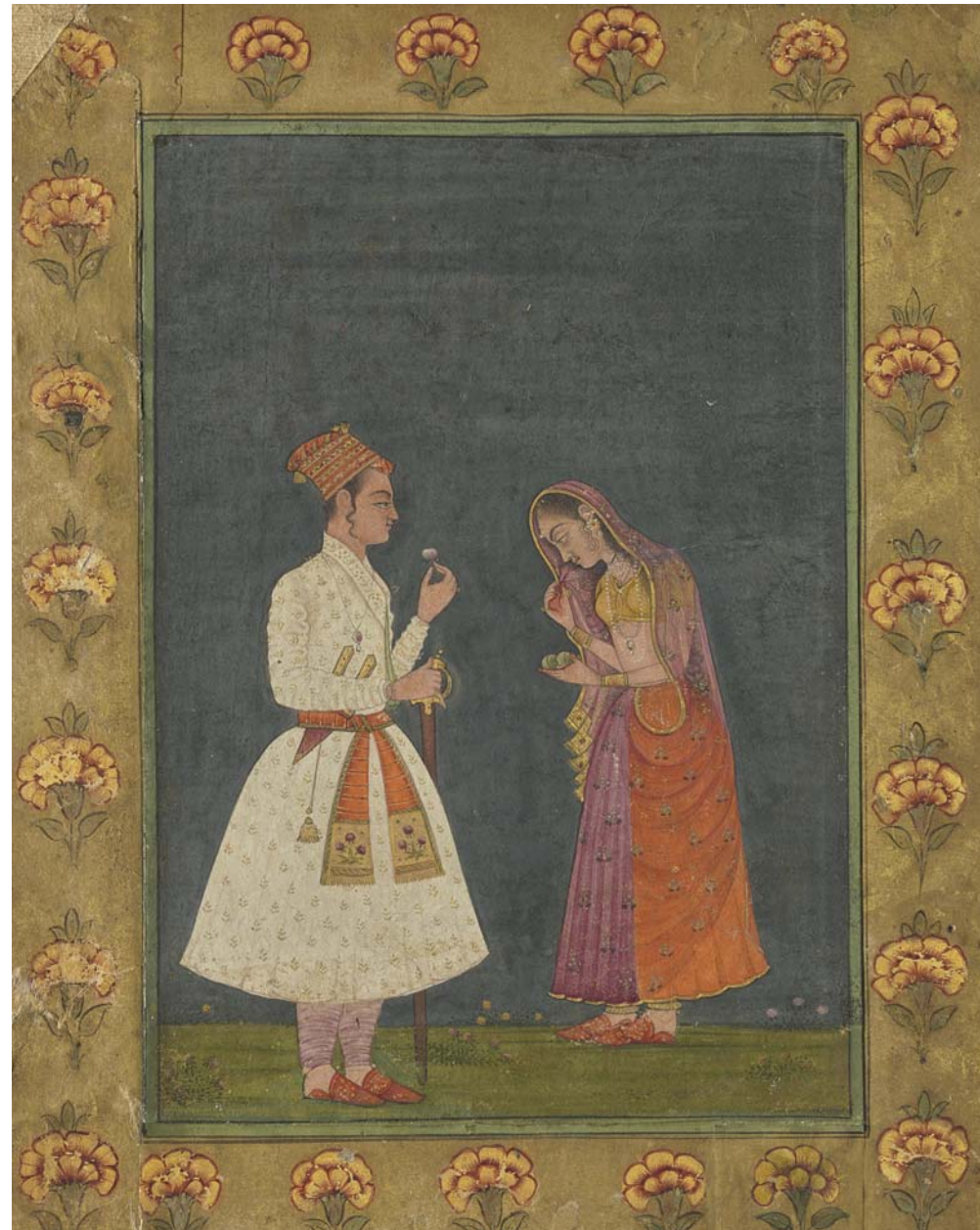
Maharana Sangram Singh of Udaipur was an astute ruler and a keen patron of the arts. Interactions with foreign visitors led to an interest in experimentation among the artists of his court that led to paintings that went beyond the traditional religious subjects or illustrations to manuscripts. The Mewar school, through the 18th and into the 19th century, was characterised by portraits of rulers and depictions of their life at both, leisure and war. Writing of Sangram Singh, Parimoo states, "Topsfield has built up his [Sangram Singh's] personality and love of pomp and show through the kind of subjects he liked to be painted in which he was the principal character." (Ratan Parimoo, *NC Mehta Collection Volume II, Rajasthani, Central Indian, Pahari and Mughal Paintings*, Ahmedabad: Gujarat Museum Society, 2013, p. 32)

The present lot is a poetic rendering of the Maharana with his queen and her ladies, interacting with deer and blackbucks. *Raga Todi* is invoked, as the animals respond to the music played by the two female musicians with their *veena* and *sarangi*, which form the iconography for this *ragamala*. The Maharana carries his bow as a symbol of his status, but does not point an arrow, as it is not a hunt. The scenery with a lotus pond in the foreground and an undulating verdant landscape adds to the sense of tranquillity and peace with nature. Traditionally styled homes are far off in the distance, away from the animals, music, water, flowers and landscape that are fitting for a colourful royal outing.



Artists showed their true genius and individuality through details such as the foliage in Rajasthani paintings. The trees, flowers, and fruit, are native to the region and are chosen with attention to their symbolism in terms of conveying season, moods and poetic or religious references. Birds and animals populate the flora, creating a rich and harmonious vision of nature.





22

YOUNG PRINCE WITH BASHFUL LADY

MUGHAL, CIRCA 1650

Gouache on paper heightened with gold

Image: 6.75 x 4.75 in (17.7 x 12.4 cm)

Folio: 8.25 x 6 in (21.1 x 15.8 cm)

Rs 6,00,000 - 8,00,000

\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



23

KAMADEV AND RATI

MEWAR, CIRCA 1700

Inscribed in Nagari 'kamadev rati' on the reverse

Gouache on paper

Image: 8.25 x 6 in (21.4 x 15.3 cm)

Folio: 8.75 x 6.25 in (22.3 x 16.5 cm)

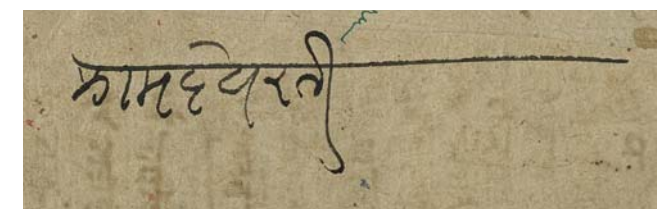
Rs 6,00,000 - 8,00,000

\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection

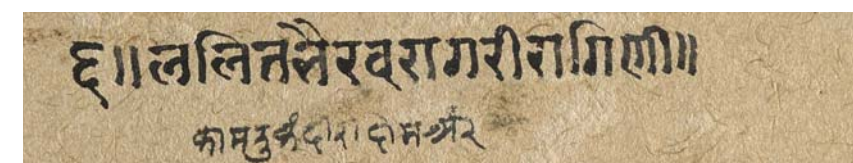
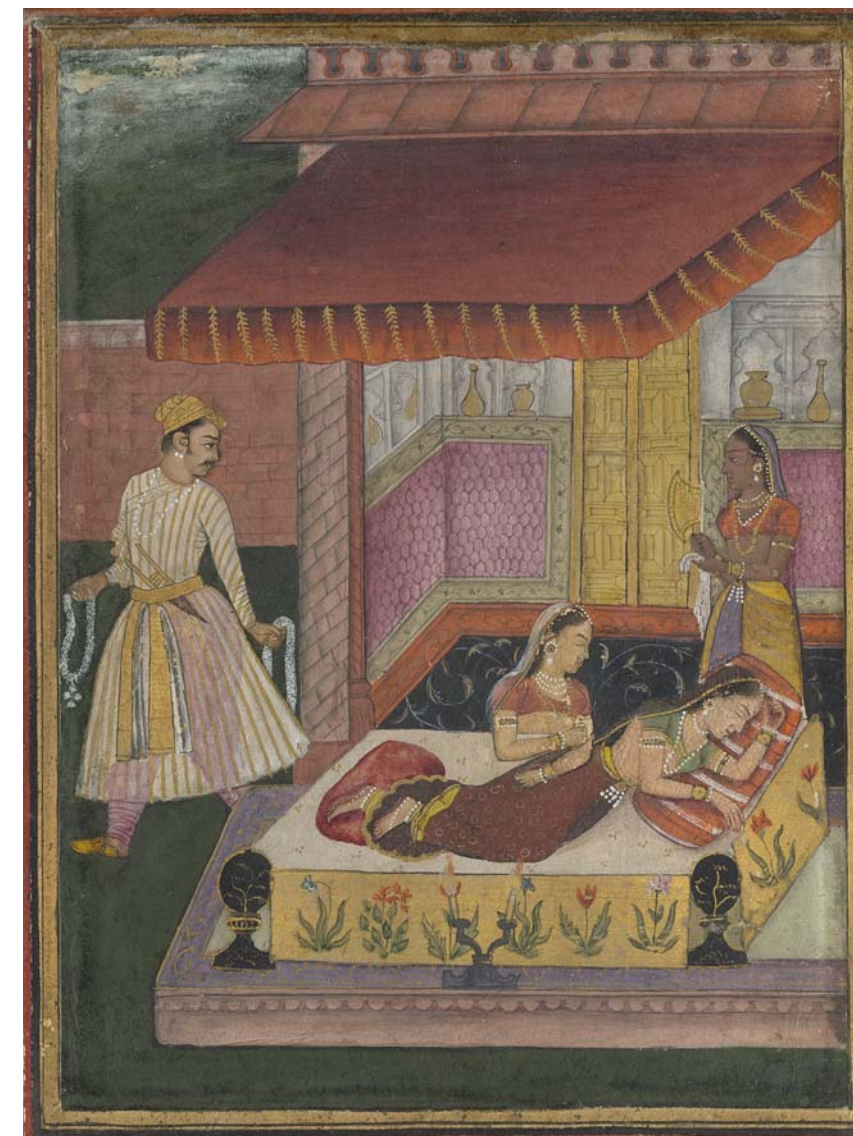


Detail of inscription on reverse



The representation of love in its many forms was a significant theme in miniatures. Several poetic texts were referenced by artists for the portrayal of romance, which also tied to music traditions. The representation of *Ragini Lalit* of *Bhairav Raga* in the present lot, shows a *nayika* lying down, perhaps awaiting appeasement from her beloved *nayak*, the standing figure with two garlands. Both Mughal and Deccani elements are seen in the respective colouring and features of the main figures and the attendant, as well as the clothing. The blending of styles is also seen in the architecture, awning, brickwork, floral motifs and decoration.

The present lot, which was published in *Lalit Kala 21*, bears the inscription of master artist Ruknuddin, who was active in the Bikaner court under the patronage of Maharaja Anoop Singh from about 1650-1697. Ruknuddin travelled with the ruler during his campaigns as far as the Deccan and as a result, his style incorporates both Mughal and Deccani elements which characterise the Bikaner school. Several works over a long span of time have been inscribed and annotated to Ruknuddin and may include those of his son or other senior artists from his atelier. Works from the atelier of Ruknuddin are in important collections around the world.



Detail of inscription on reverse

24

RAGINI LALIT OF RAGA BHAIRAV

BIKANER, CIRCA 1670
 Inscribed in Nagari '6 lalit bhairav raga ri ragini
 kaam ruk di ro..' on the reverse
 Gouache on paper heightened with gold
 Image: 6.25 x 4.25 in (16.1 x 11.1 cm)
 Folio: 7 x 5.25 in (18.4 x 13.6 cm)

Rs 40,00,000 - 50,00,000
\$ 59,705 - 74,630

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
 The Motichand Khajanchi Collection

PUBLISHED
 Naval Krishna, "Bikaneri Miniature Painting Workshops of
 Ruknuddin, Ibrahim and Nathu," *Lalit Kala 21*, New Delhi: Lalit
 Kala Akademi, 1985, pl. XII, fig. 5 (illustrated)



25

PINK CARNATIONS

BIKANER, CIRCA 1670
Inscribed in Nagari 'Ruk' on the reverse
Gouache on paper heightened with gold
Image: 6.25 x 3.25 in (16.4 x 8.5 cm)
Folio: 7.75 x 5.25 in (20.2 x 13.5 cm)

Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



Detail of inscription on reverse. "Ruk" refers to the artist name Ruknuddin.



26

FATEH SHAHI THE ELEPHANT OF RAJA RAISINGH

BY WAJID, ISARDA, CIRCA 1685

Inscribed in Nagari 'Dakadar haathi ne daak diya jaye che / Raja Raisinghji ko haathi Fateh Sahi che' and further signed 'Wajid' on the reverse

Gouache on paper

Image: 7.5 x 11.5 in (19.2 x 29.3 cm)

Folio: 8.5 x 12.5 in (21.9 x 32.1 cm)

Rs 8,00,000 - 10,00,000

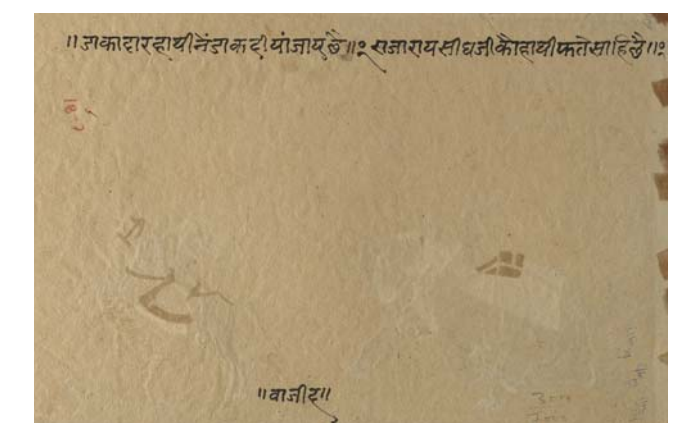
\$ 11,945 - 14,930

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

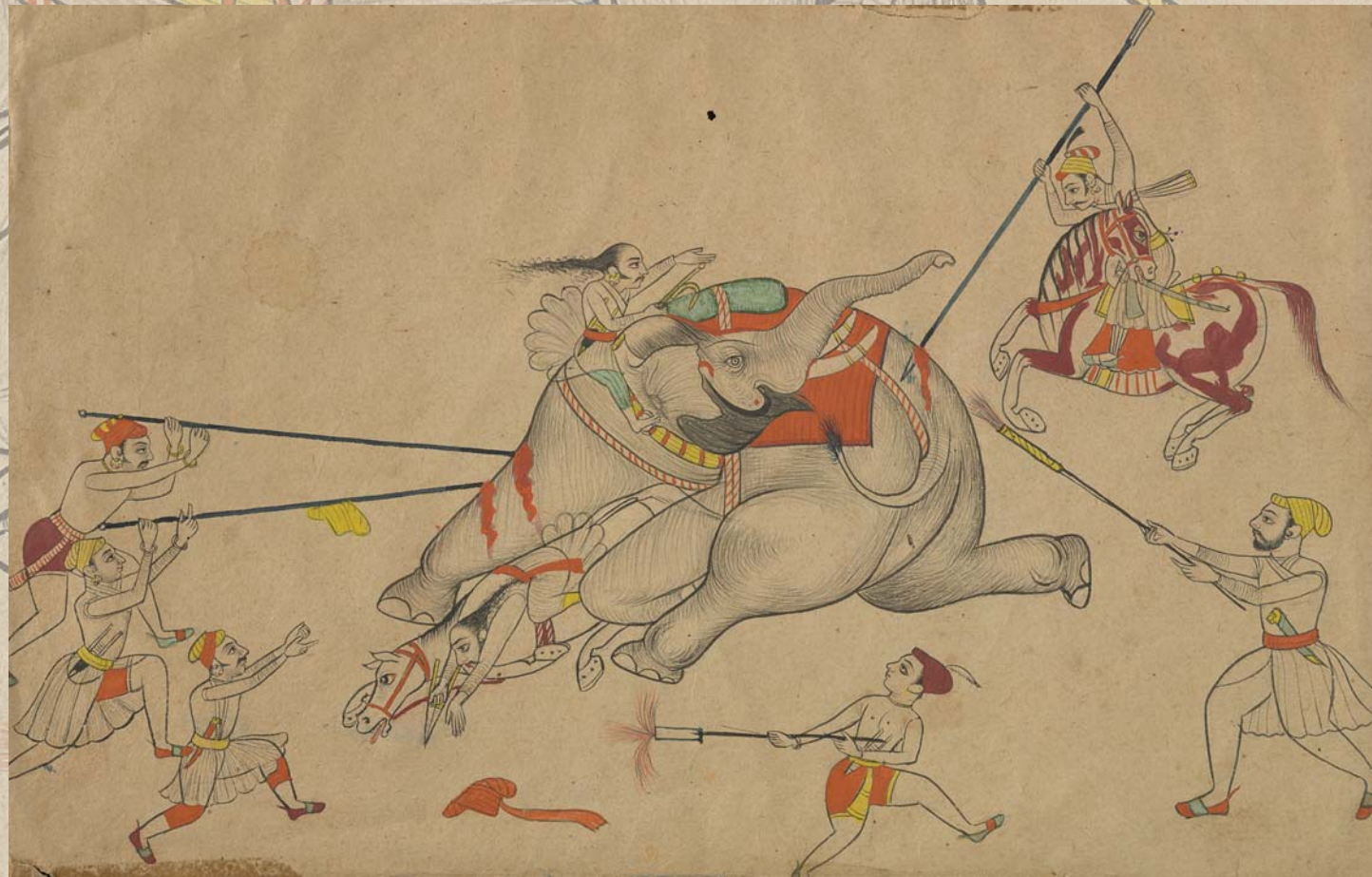
The Motichand Khajanchi Collection

This animated painting is the work of Wajid, a leading artist at the court of Isarda, a *thikana* about 80 miles southeast of Jaipur. Wajid was patronised by Thakur Kauju Ram of this fiefdom near Amber, where he first worked and was influenced by the Mughal style. Wajid's name is inscribed on several paintings from this region in the 17th and early 18th century. He is known especially for his wonderful portraits of animals. The present lot depicts a galloping elephant being lead by a horseman. The decorated elephant runs in a trot that belies his size and heft, while the horse ahead rears. The rider on the horse waves a whip-like object, perhaps a firecracker, to tame or scare the elephant. The rich ochre background alludes to the searing heat of the North Indian summer. The grey clouds on the horizon that look like mountains, suggest approaching rains, and were another feature typical of this artist's style.



Detail of inscription on reverse

For another painting signed by Wajid with a similar rendition of the sky, compare with Sotheby's London, *The Khosrovani-Diba Collection*, 19 October 2016, lot 24, and Stella Kramrisch, *Painted Delight: Indian Paintings from Philadelphia Collections*, Philadelphia: Philadelphia Museum of Art, 1986, p. 89.



27



28

27

TAMING AN ELEPHANT

SAWAR, CIRCA 1700
Gouache on paper
Image: 7.5 x 12.25 in (19.6 x 31.2 cm)

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection

28

**MAHARANA JAWAN SINGH
ON A TIGER HUNT**

UDAIPUR, CIRCA 1825
Gouache on paper heightened with gold
Image: 8.25 x 13.75 in (21.4 x 35.4 cm)
Folio: 9.75 x 14 in (25.1 x 35.8 cm)

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



MAHARAJA BAKHAT SINGH OF NAGOUR PROCEEDING FOR BATTLE

NAGOUR, CIRCA 1750

Gouache on paper heightened with gold

Image: 17 x 24.75 in (43.2 x 63 cm)

Folio: 17.75 x 25.75 in (45.4 x 65.8 cm)

Rs 50,00,000 - 70,00,000

\$ 74,630 - 104,480

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

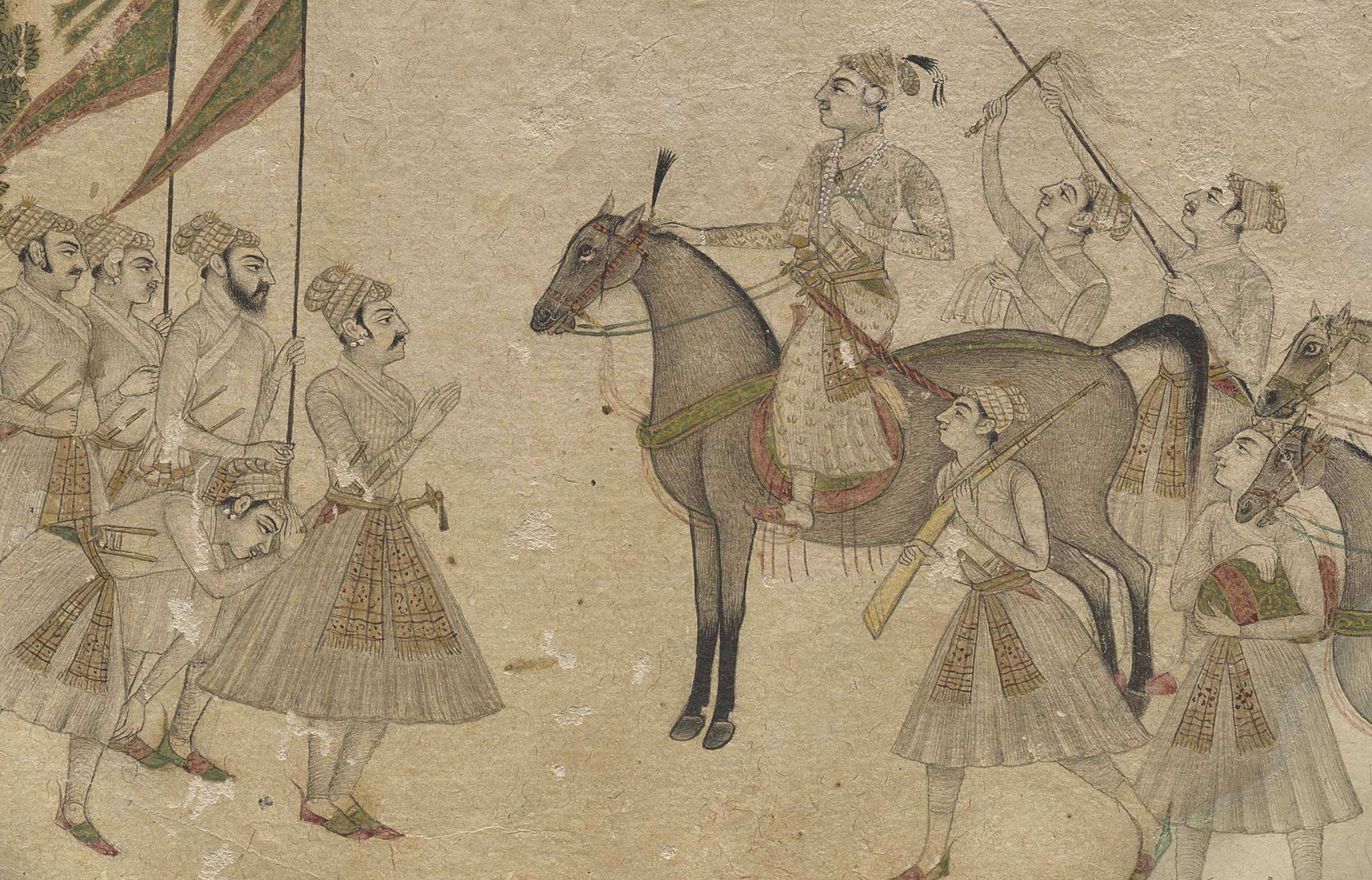
The Motichand Khajanchi Collection

Nagaur was one of the centres of the Marwar school of painting which was at its zenith under the patronage of Bakhat Singh, who ruled Nagaur from 1724-1751 and Jodhpur from 1751-1752. Bakhat Singh received the *jagir* of Nagaur from his elder brother Abhai Singh, in appreciation for his help in deposing their father from the throne of Jodhpur.

The present lot, an intricately detailed battle scene, shows the advance of Bakhat Singh's army, possibly against his nephew in 1751. Bakhat Singh often commissioned larger than usual paintings to record important events in his life. The size of the work reflects the importance of the occasion. Seated on a royal horse, he leads an impressive battle formation that includes soldiers as well as a full cavalry of horses, camels and elephants. Typical of the Marwar school is the way the subdued foreground is broken by a hillock in mid-ground. Another part of the battalion is shown beyond the horizon line, creating an added sense of scale to the might of the grand army. Stylised swirling clouds, another feature typical of this school, add to the dynamism and movement of this striking work.

For the likeness of Bakhat Singh, compare with two earlier portraits from the Howard Hodgkin Collection, London, and the Goenka Collection, Mumbai, as seen in Andrew Topsfield and Milo C Beach eds, *Indian Painting and Drawing from the Collection of Howard Hodgkin*, London: Thames and Hudson, 1992, pp. 72-73 (both illustrated). A related painting of Bakhat Singh on horseback by Dalchand, formerly in the Sven Gahlin Collection, was sold at Sotheby's London, 6 October 2015, lot 57.





RAJPUT RULER RECEIVING A MUGHAL PRINCE

KISHANGARH, CIRCA 1750

Gouache on paper heightened with gold
Image: 7.25 x 8.75 in (18.6 x 22.3 cm)

Rs 20,00,000 - 25,00,000

\$ 29,855 - 37,315

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection

The present lot depicts a Hindu Kishangarh ruler with folded hands, welcoming a Mughal prince, who is on horseback. The faith and origins of the figures can be determined by their clothing and features. The Hindu men wear their sashes or *jamas* tied to the left. The beard and *jama* tied to the right defines figures of the Islamic faith. The turbans worn by both the parties are Shah Jahani.

This early Kishangarh painting has been rendered in the "Mughal *nim qalam* (half-pen) technique, characterised by the use of ink outlines and subtly modulated tonal washes accentuated with highlights in color and gold." (Kathryn Calley Galitz, *Metropolitan Museum of Art: Masterpiece Paintings*, New York: Skira Rizzoli, 2016, p. 277). Kishangarh was very close to Ajmer which had been a Mughal stronghold since the reign of Akbar. As a result, this school absorbed several influences from the Mughal court, including depictions of architecture, choice of colour palette, and portraiture. The stippled, elongated rendering of the horses in the present lot shows the influence of well-known Kishangarh artist Bhavanidas. Of a related painting, Navina Haider writes that the horses "...display a markedly curving back and splayed legs, giving rise to the typical 'Kishangarh horse.'" (Milo C Beach, Eberhard Fischer and B N Goswamy eds., *Masters of Indian Painting II 1650-1900*, Zürich: Artibus Asiae Publishers, 2011, p. 544) The composition and placement of figures may also be influenced by Bhavanidas.





recto



verso

31
**ROYAL PROCESSION/PRINCESS
 APPROACHING SLEEPING RAJA**

PROVINCIAL MUGHAL / BIKANER, CIRCA 1670
 Gouache on paper heightened with gold

Recto

Image: 6 x 10.75 in (15.7 x 27.4 cm)
 Folio: 7.75 x 12.25 in (19.9 x 31.4 cm)

Verso

Image: 6.25 x 10.5 in (15.9 x 27 cm)
 Folio: 7.75 x 12.25 in (19.9 x 31.4 cm)

Rs 12,00,000 – 15,00,000
\$ 17,915 - 22,390

(Double-sided)

NON-EXPORTABLE
 REGISTERED ANTIQUITY

PROVENANCE
 The Motichand Khajanchi Collection





recto



verso

32

32

**BANISHMENT OF THE QUEEN:
AN ILLUSTRATION FROM A
MANUSCRIPT OF CHANDANA
MALAYAGIRI VARTA**

POPULAR MUGHAL, CIRCA 1650
Gouache on paper heightened with gold
Inscribed in Nagari on the recto and verso

Recto
Image: 6 x 10.5 in (15.5 x 27 cm)
Folio: 7.75 x 12.25 in (20.2 x 31.5 cm)

Verso
Image: 6.25 x 10.75 in (16 x 27.7 cm)
Folio: 7.75 x 12.25 in (20.2 x 31.5 cm)

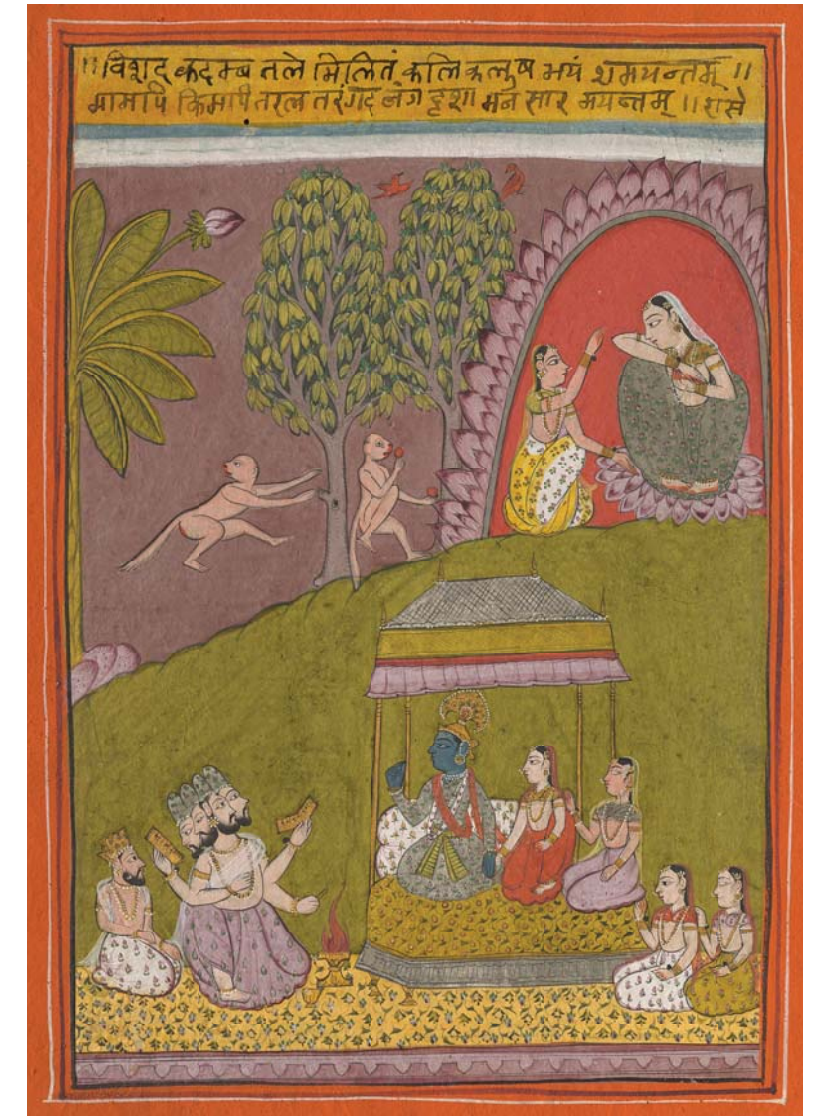
Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

(Double-sided)

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection

Refer to the same leaf from another Chandana Malayagiri Varta dated 1684, illustrated in Karl Khandalavala, Moti Chandra, and Pramod Chandra eds., *Miniature Paintings from the Sri Motichand Khajanchi Collection*, New Delhi: Lalit Kala Akademi, 1960, fig. 102.



33

33
**FOLIO FROM SAT SAI
OF BIHARI**

MALWA, CIRCA 1670
Inscribed in Nagari 'Vishad kadamb tale militam kali kalusha bhayam shamayantam / mamapi kimapi taral tarang dhanang drusha man sar mayantam / rase' at the top
Gouache on paper heightened with silver and gold
Image: 9.5 x 6.25 in (24.3 x 16.2 cm)
Folio: 11 x 8 in (28.2 x 20.7 cm)

Rs 10,00,000 - 12,00,000
\$ 14,930 - 17,915

NON-EXPORTABLE
REGISTERED ANTIQUITY



Jamini Roy recreated the narrative composition and placement of figures seen in miniature painting.
Jamini Roy, *Untitled (Sita in Ashokavana)*
Saffronart, New Delhi, 5 September 2014, lot 1

PROVENANCE
The Motichand Khajanchi Collection



34

34
AN ILLUSTRATION TO THE
RAMAYANA

MALWA, CIRCA 1650
Inscribed in Nagari 'Kausilyo anandit hai eva...
karti...godanu deti' on the reverse
Gouache on paper
Image: 6.25 x 5.75 in (16.4 x 15.2 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection



35

35
RUKHMINI HARAN: FOLIO FROM
A DISPERSED BHAGWAT PURANA

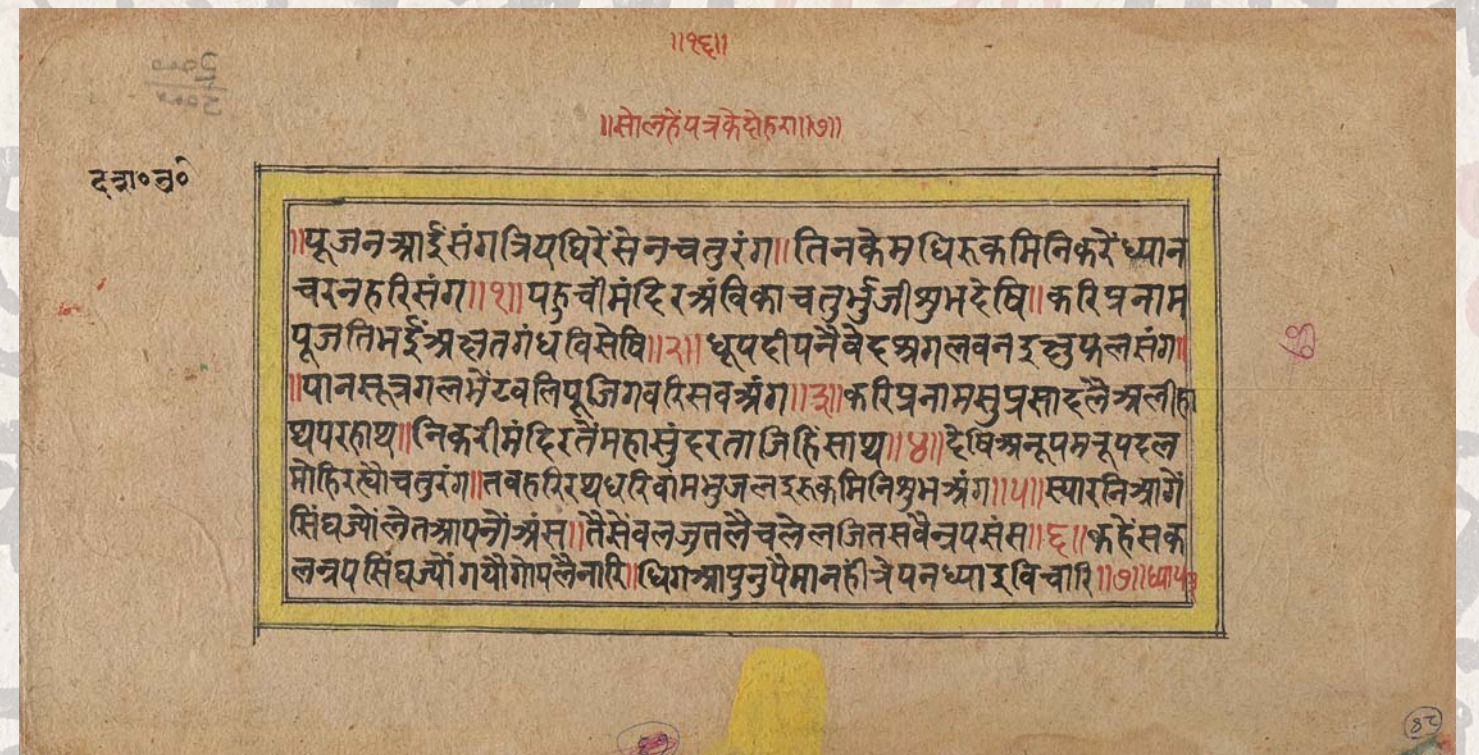
MALWA, CIRCA 1700
Inscribed in Nagari on the reverse
Gouache on paper heightened with gold
Image: 6.5 x 13.75 in (16.8 x 35.5 cm)
Folio: 7.75 x 14.25 in (19.8 x 36.4 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

(Double-sided)

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE
The Motichand Khajanchi Collection



Cover of folio

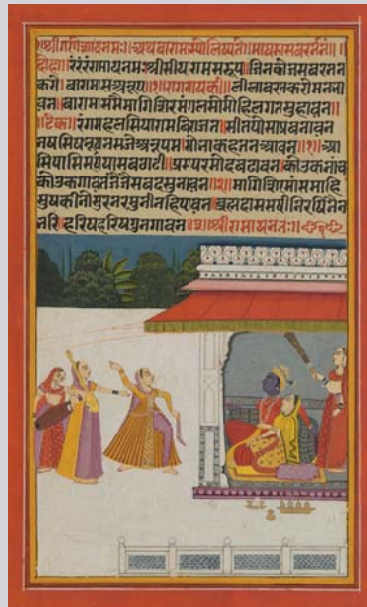
For another folio from the same set, see R K Tandan, *Indian Miniature Painting*
16th through 19th Centuries, Bangalore: Natesan Publishers, 1982, fig. 62.



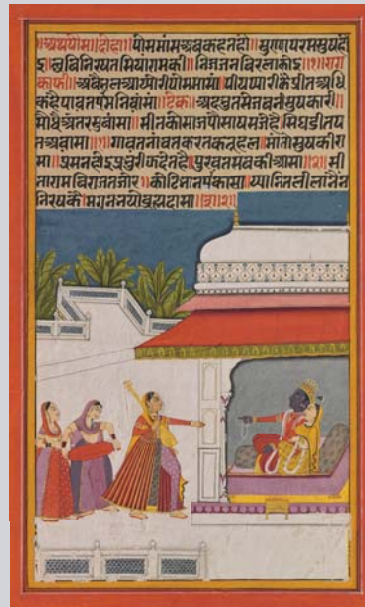
BARAMASA

The *baramasa*, or “songs of the twelve months,” is a non-religious, classical text which expounds on the aesthetics of each month of the Hindu calendar in terms of the rhetoric of love. Poets employed metaphors extolling the attributes of deities, or of a maiden or *nayika* longing for the return of her lover to celebrate the particularities of nature as manifested each month. The 16th century poet Kesava Das, best known for his composition *Rasikapriya*, penned the most famous literary work on the *baramasa*, called the *Kavipriya*. Just as the *Ragamala*, *Rasikapriya*, *Gita Govinda*, *Bhagavat Purana*, *Ramayana* and *Mahabharata* were adapted from literary texts into folios by artists of the Rajasthani and Pahari schools, the *baramasa* was also a popular theme in miniature painting. The earliest *baramasa* paintings were made in Central India, and are now in the collection of the Patiala Museum and Central Museum in Lahore. The poetic themes of the *baramasa*, steeped in music, poetry, mythology and folklore, resonated with artists, and they interpreted the richness of the texts using styles and colour palettes distinct to their region. Their representation of specific flora and fauna, weather phenomena, myths and fables, rendered in distinct colours and sometimes accompanied by text corresponding to the season, determined the *masa* or month being referred to. Depictions of lovers, united and parting, with the corresponding sentiments of pining and longing were typical as studies of the mood of each season. Krishna and Radha as the *nayak* and *nayika* were artists’ favourites.

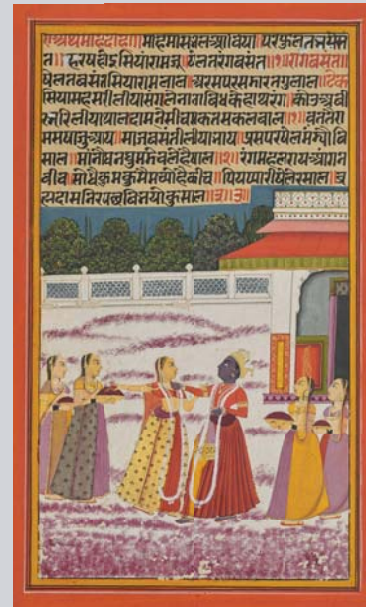
The *baramasa* was especially popular among artists of the Jaipur and Bundi schools of Rajasthan. The Khajanchi Collection includes fine examples of both schools. The following *baramasa* folio is a complete set of twelve paintings from the 19th century Jaipur school of painting, characterised by strong colours and dynamic lines. Each month is represented with direct or indirect reference to the season and the musical *raga* associated with that particular time of year. The accompanying text by the poet Brahmadas is composed in couplets known as *dohas*. The verses are written in praise of Rama and Sita, set on the banks of the Sarayu river after the defeat of Ravana and the coronation of Rama. Unlike the more common depictions of Krishna and Radha as lovers, this folio uses the iconography of Rama and Sita in *sringara rasa*. It is extremely unusual to show Rama in romantic depiction, as he is considered the *Maryada Purushottam*, who is the epitome of valour and proper conduct.



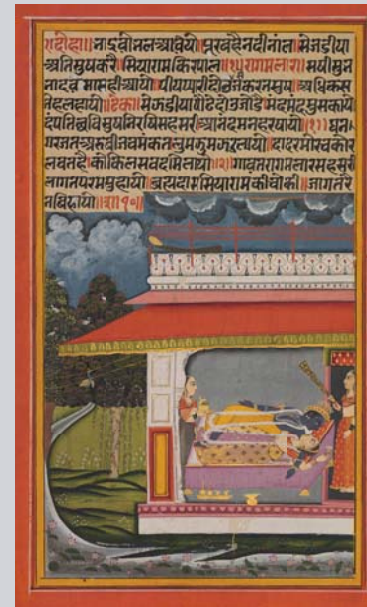
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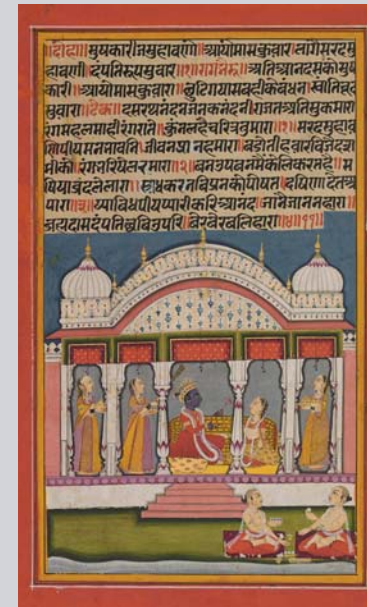
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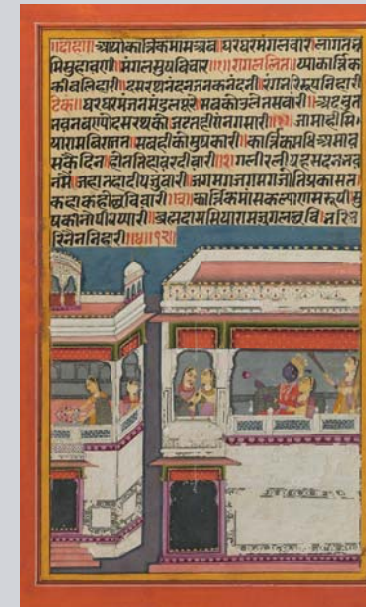
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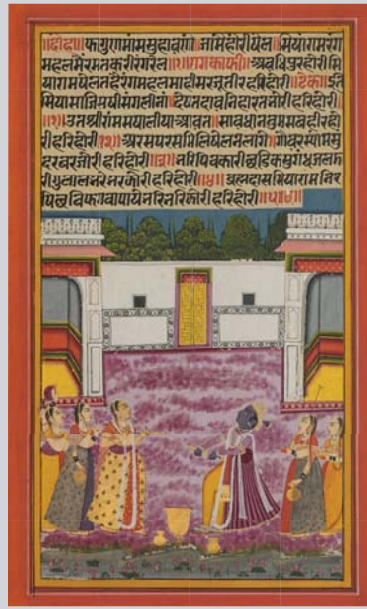
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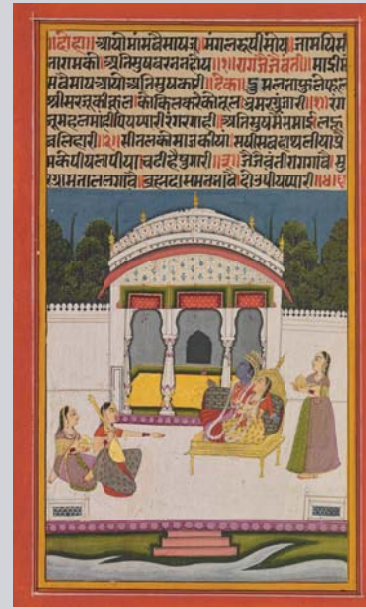
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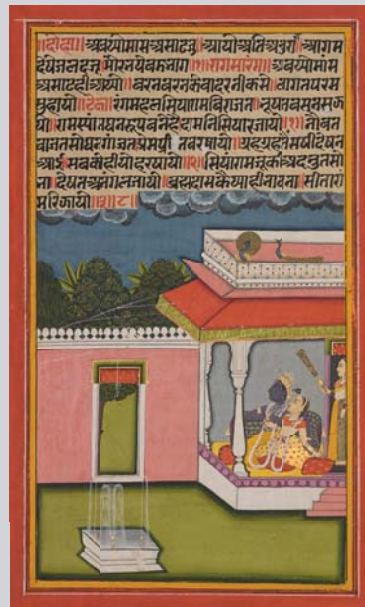
e



f



g



h



i

TWELVE FOLIOS DEPICTING THE BARAMASA

JAIPUR, CIRCA 1820

Inscribed in Nagari at the top (each)

Gouache on paper heightened with gold

Image: 9.5 x 5.5 in (24.7 x 14.4 cm) max size

Folio: 12.5 x 8.25 in (31.8 x 21.2 cm) max size

- a) A dance performance in the month of Magh – Raga Nayaki
- b) Rama presents a necklace to the performers in the month of Pausa – Raga Kafi
- c) Raga Vasant the harbinger of the spirit of Spring
- d) Rama and Sita play Holi to Raga Kafi in Fagun
- e) Celebrating Holi in the month of Chaitra – Raga Kedar
- f) Enjoying music in the month of Baisakh – Raga Jaijivanti
- g) Summer evening in the month of Jeth – Raga Sorath
- h) Awaiting rain clouds in the month of Ashadh – Raga Sarang
- i) Celebrating the festival of Teej in the month of Shraavan – Raga Mor Malhar
- j) Arrival of the month Bhadon – Raga Malhar
- k) Rama and Sita seated in a pavilion – Raga Bhairava
- l) Auspicious month of Kartik – Raga Lalit

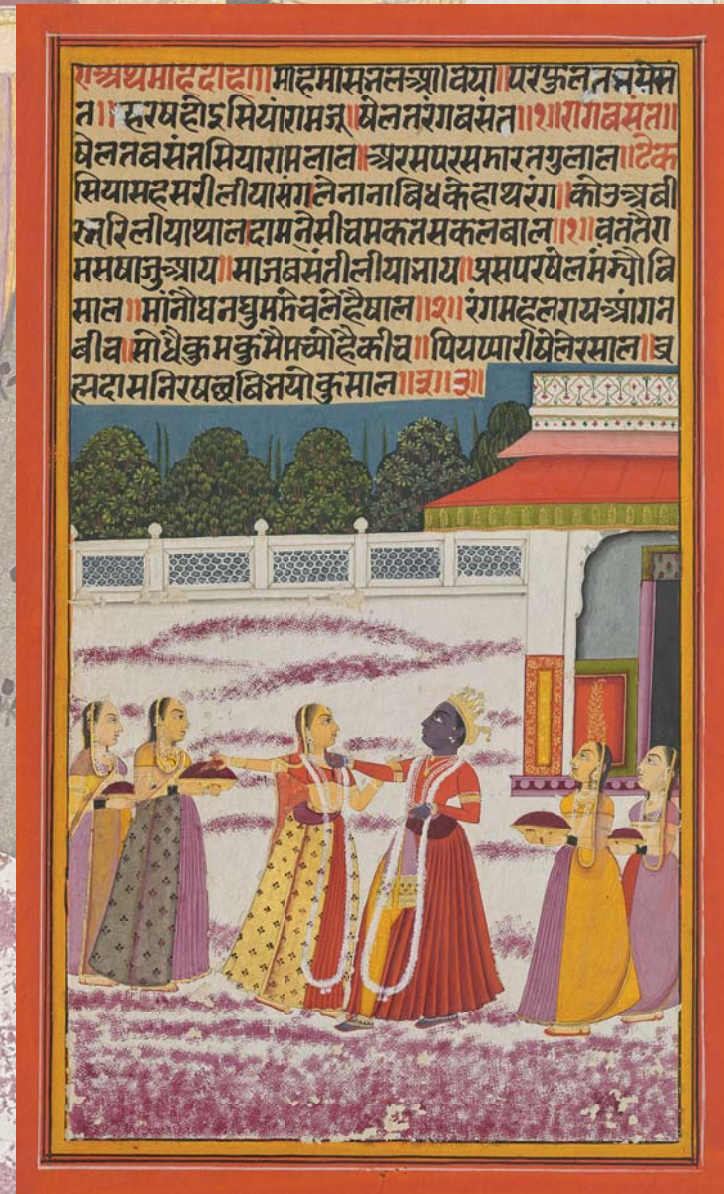
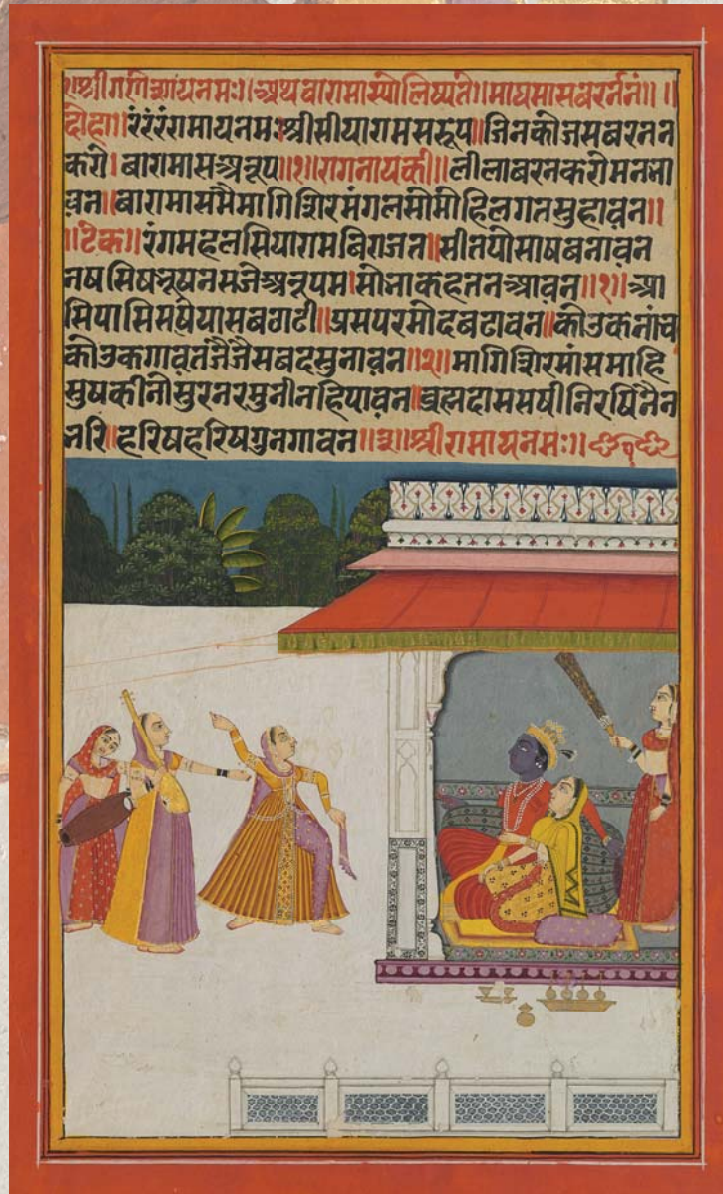
Rs 80,00,000 – 1,00,00,000
\$ 119,405 – 149,255

(Set of twelve)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Motichand Khajanchi Collection



a) A dance performance in the month of Magh - Raga Nayaki

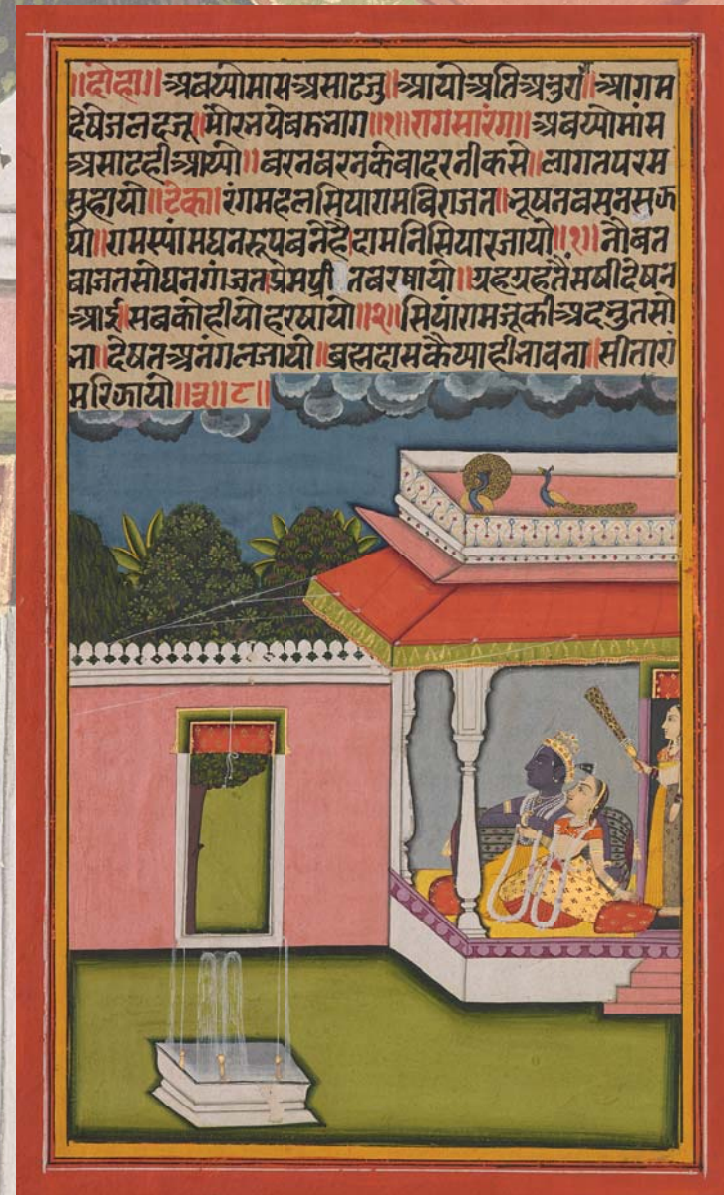
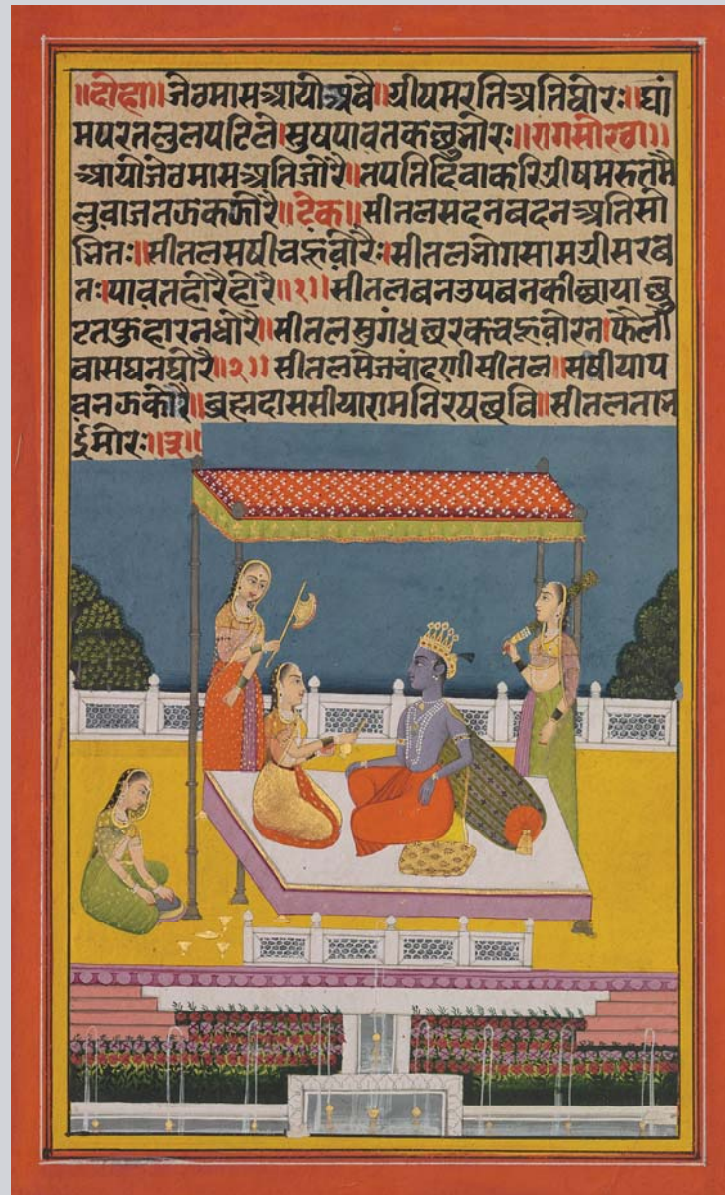
b) Rama presents a necklace to the performers in the month of Pausa - Raga Kafi

c) Raga Vasant the harbinger of the spirit of Spring



d) Rama and Sita play Holi to Raga Kafi in Fagun

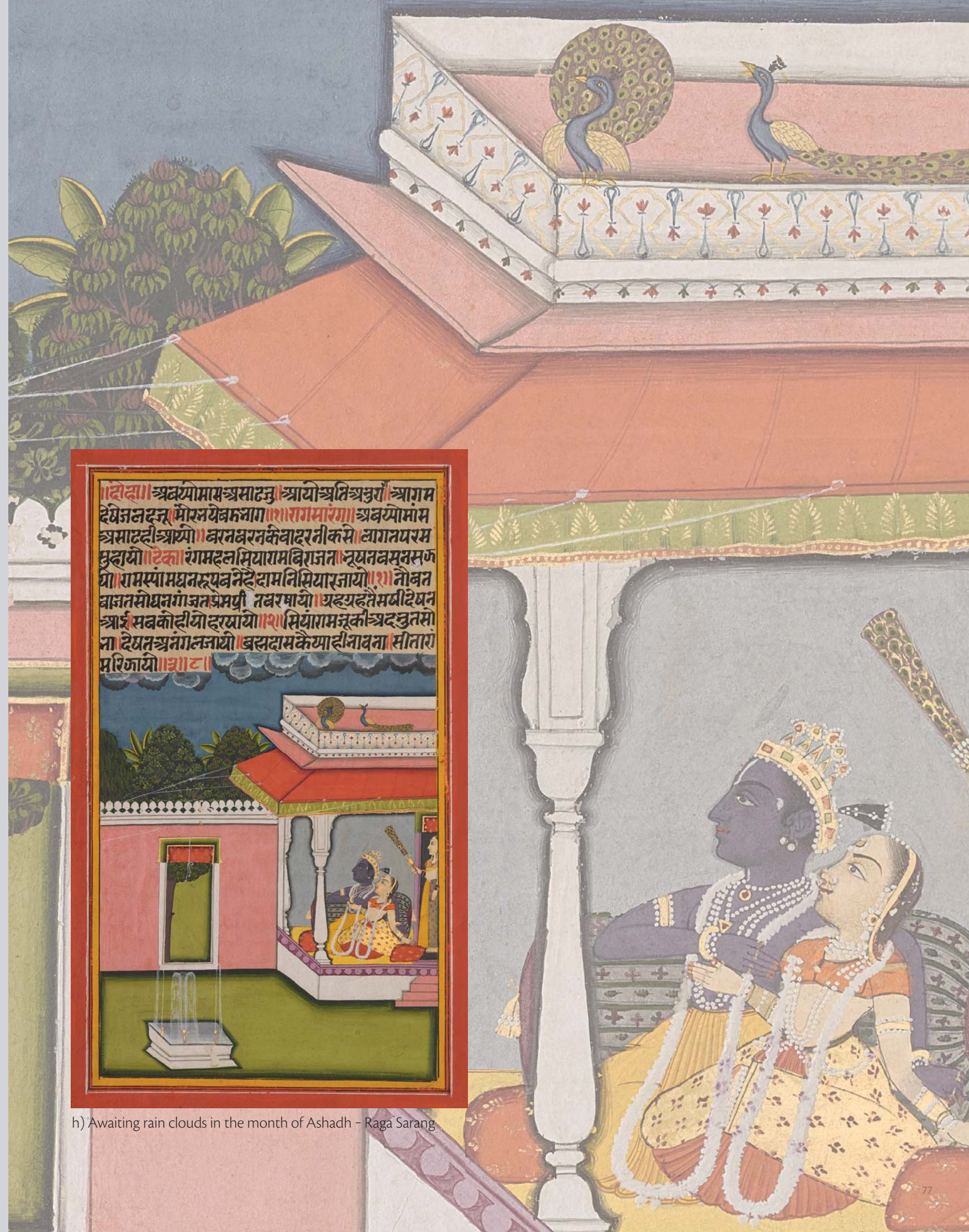
e) Celebrating Holi in the month of Chaitra - Raga Kedar

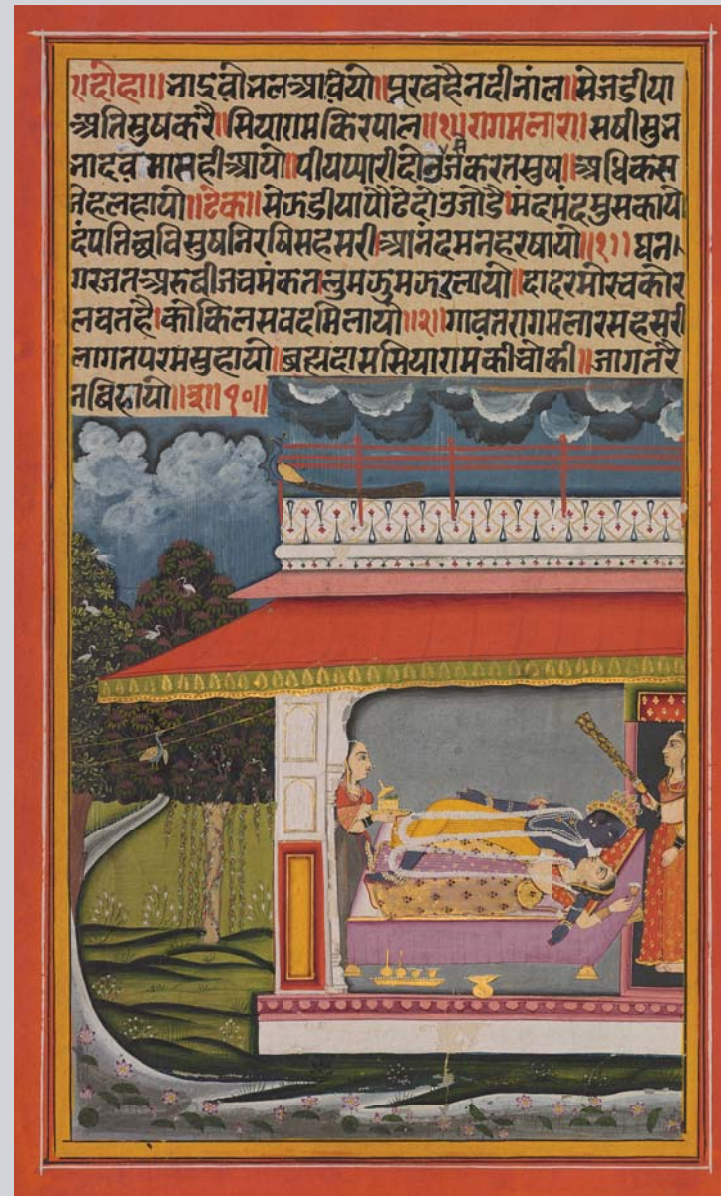


f) Enjoying music in the month of Baisakh - Raga Jaijivanti

g) Summer evening in the month of Jeth - Raga Sorath

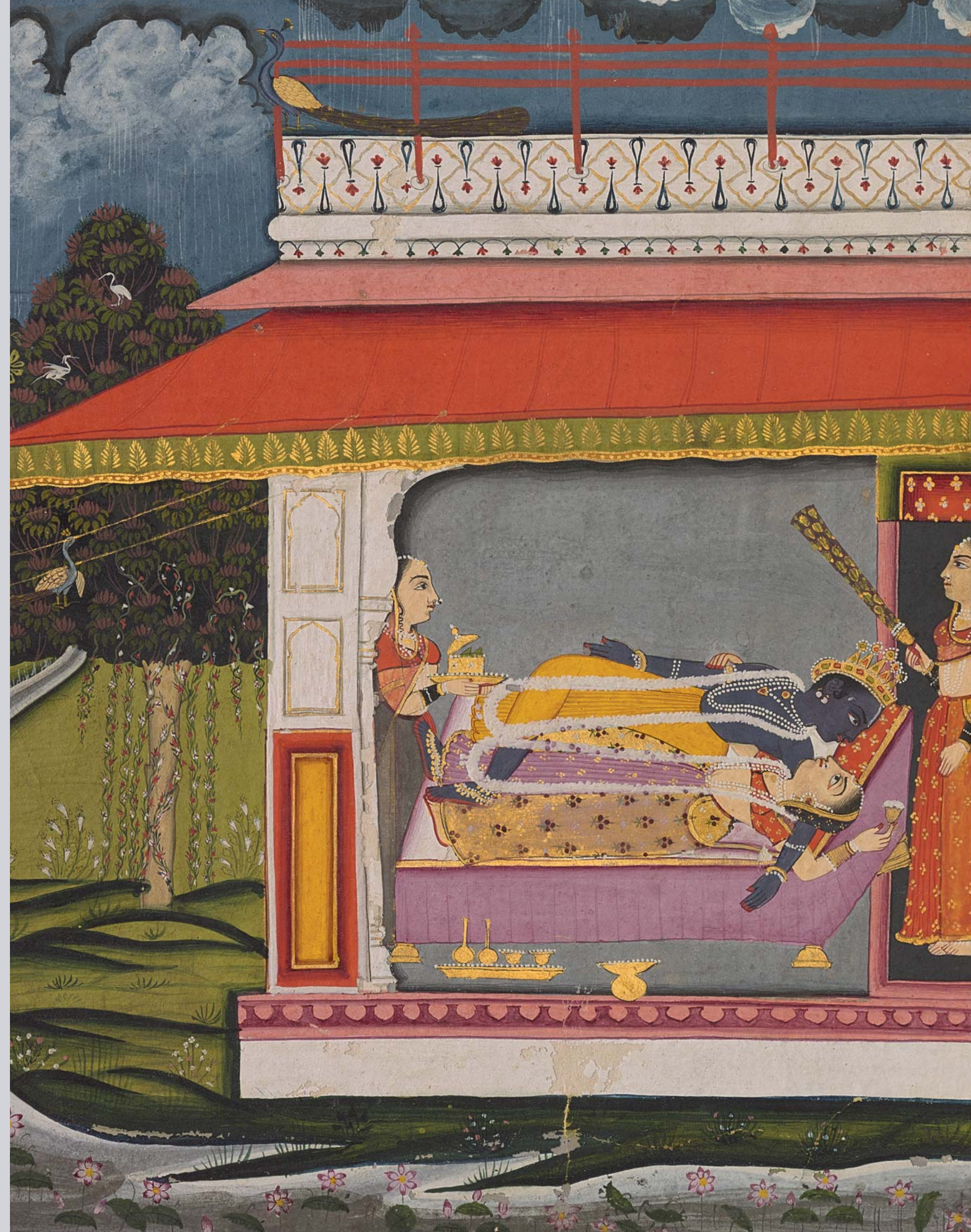
h) Awaiting rain clouds in the month of Ashadh - Raga Sarang

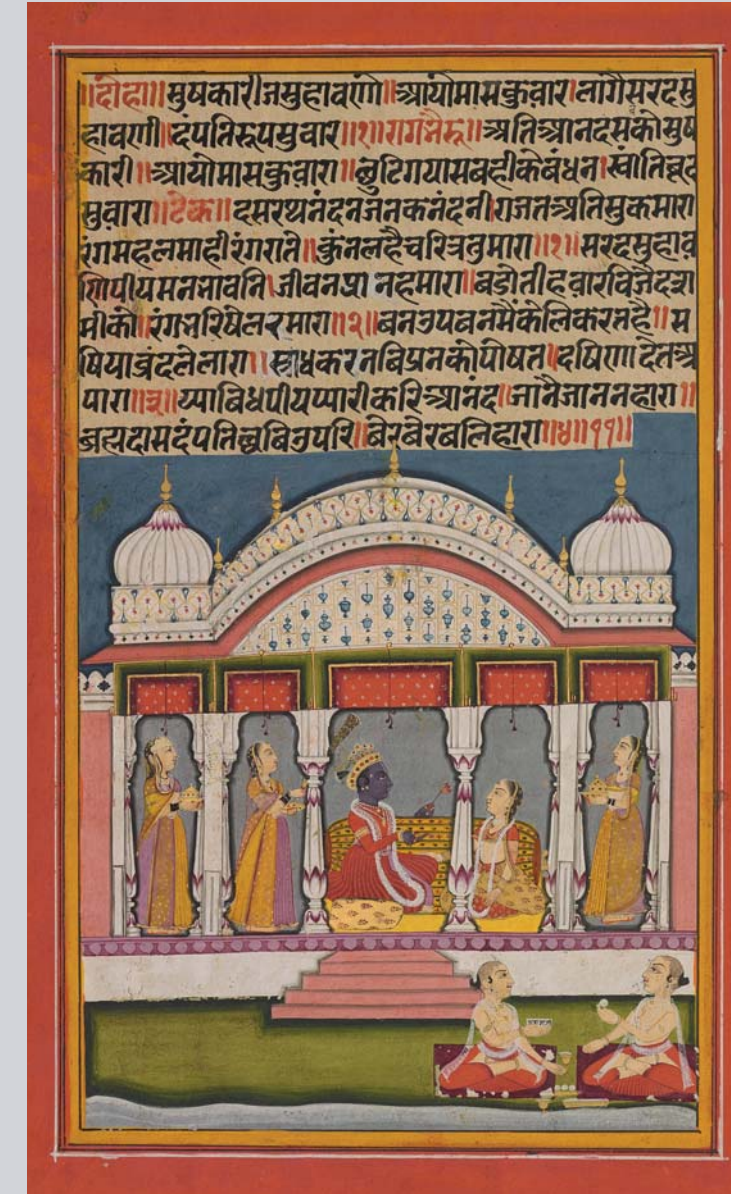
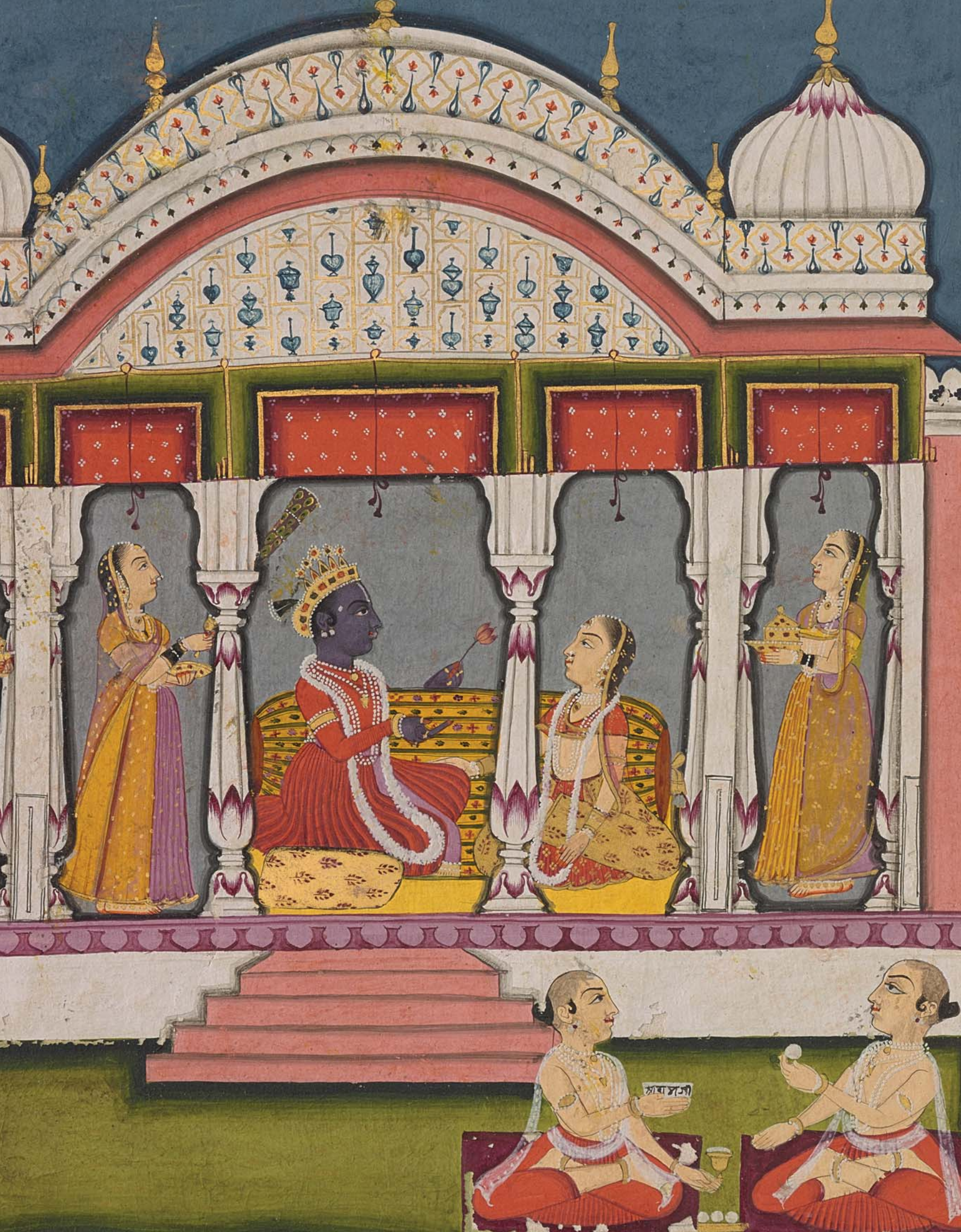




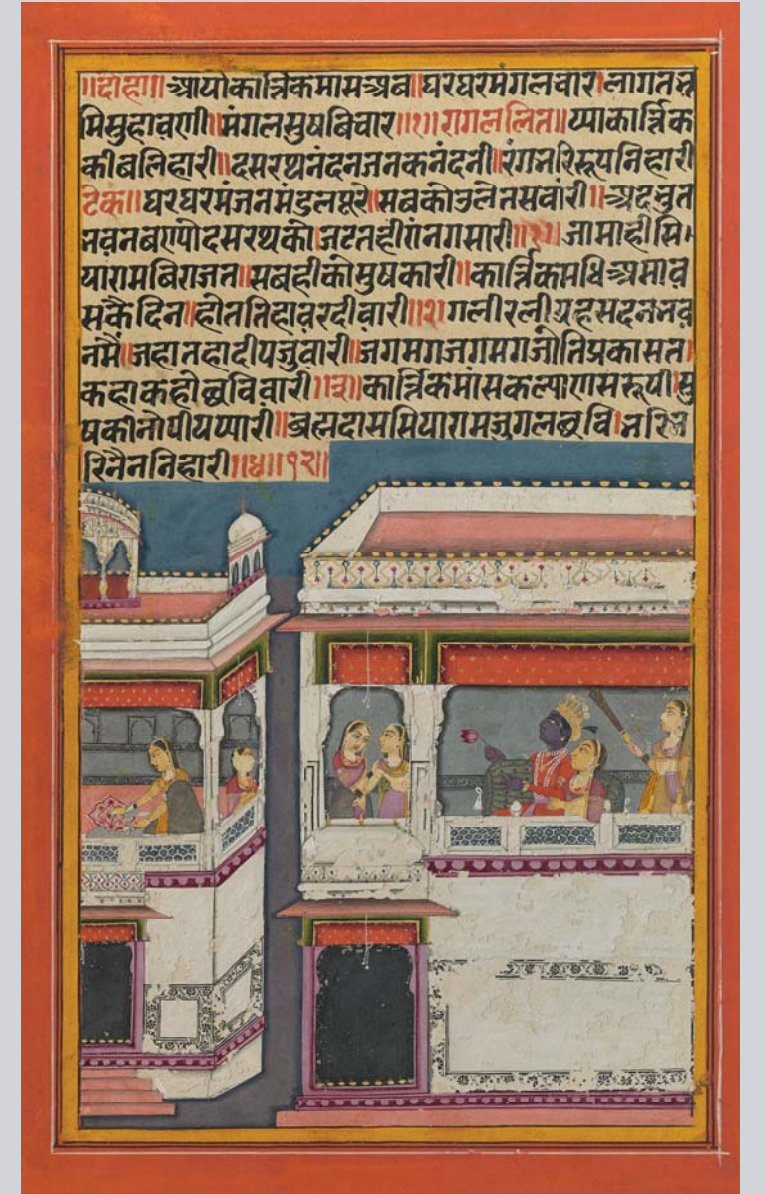
i) Celebrating the festival of Teej in the month of Shravan - Raga Mor Malhar

j) Arrival of the month Bhadon - Raga Malhar

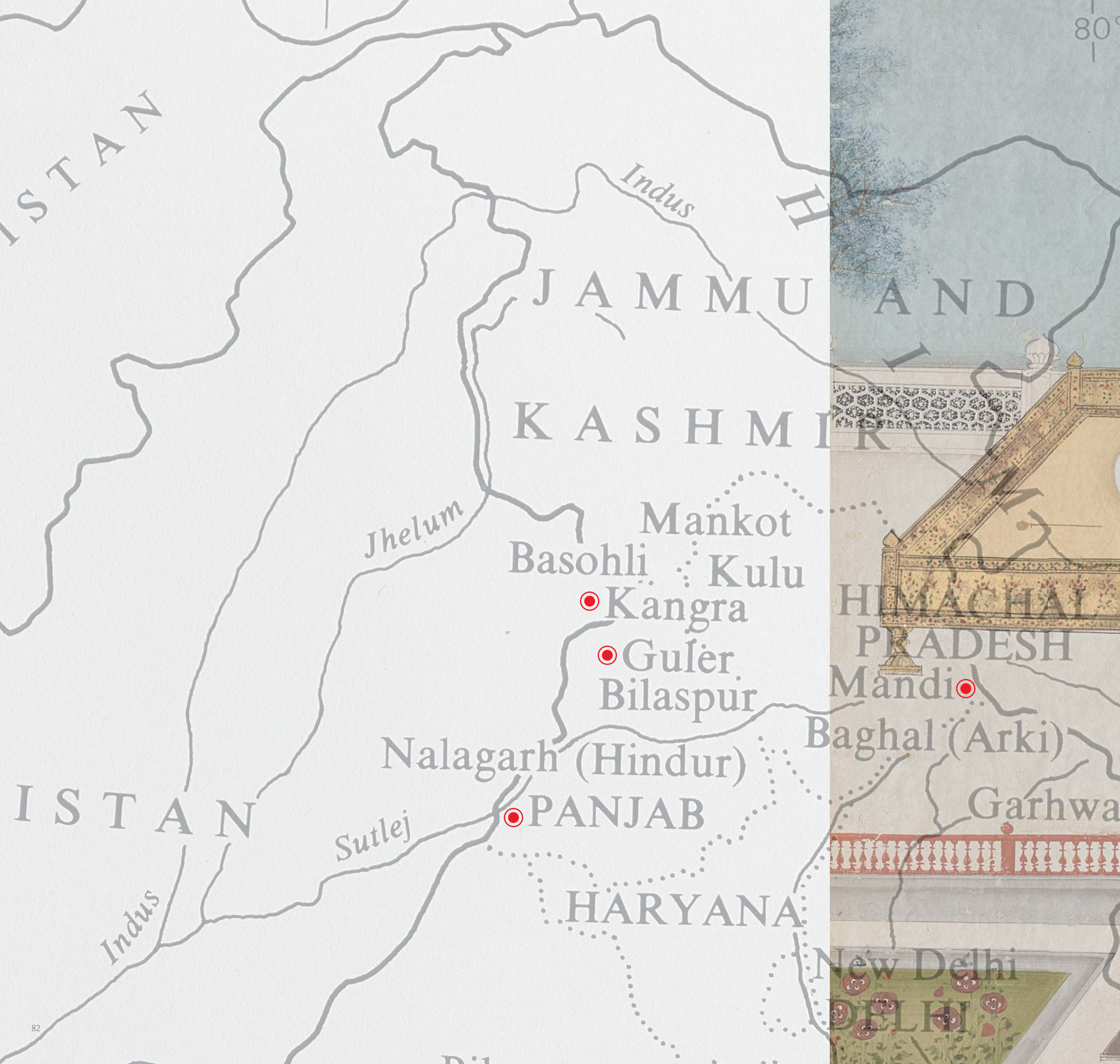




k) Rama and Sita seated in a pavilion - Raga Bhairava



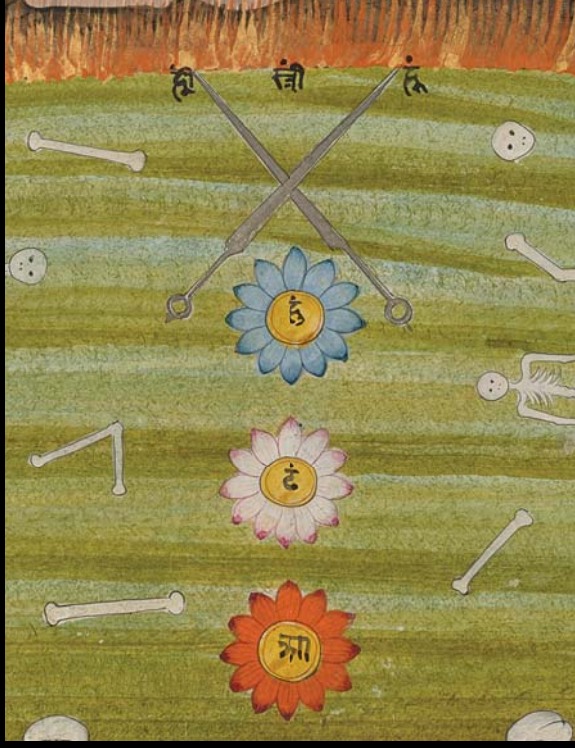
l) Auspicious month of Kartik - Raga Lalit



Pahari is the term used to classify paintings from the Rajput kingdoms of Punjab and the Garhwal hills, which include Basohli, Chamba, Mankot, Jammu, Guler, Kangra, Nurpur, and Garhwal. Pahari miniatures emerged as a distinct style by the late 17th century, and flourished until the 19th century.

Like Rajasthani painting, Pahari miniature painting thrived under the patronage of local rulers. Pahari paintings incorporate influences from Mughal and Rajasthani paintings. "The precision of the Mughalized realism and a symbolism derived from classical and medieval literature were combined; the sublime and sensuous were lyrically woven together. Besides, the beauty of the local landscape played an important role in some of the great works painted in the Pahari ateliers." (Anjan Chakraverty, *Indian Miniature Painting*, New Delhi: Lustre Press, Pvt. Ltd., 1996, p. 75) While portraits of rulers were mostly limited to court scenes, paintings depicting *nayikas*, or scenes of Krishna and Radha, or Krishna and the *gopis* from the *Bhagavata Purana*, are set against the natural beauty for which the hill region is renowned.

Map of India (detail) from Stella Kramrisch, *Painted Delight: Indian Paintings from Philadelphia Collections*, Philadelphia: Philadelphia Museum of Art, 1986, p. xxiii



PRAKRITI

Prakriti is the basic matter that constitutes the universe, contained within time and space. Over time, *Prakriti* came to signify “nature,” represented as a female entity to complement *Purusha*. In Hindu philosophy, “nature” is often represented as the Goddess – the all powerful feminine supreme force, or Shakti.



PURUSHA

In Hindu philosophy, *Purusha* is the soul or eternal spirit, and is conceived as a masculine entity. Over time, *Purusha* came to represent “culture,” as something that could flourish through the taming of *Prakriti*. The Hindu Trinity – Brahma, Vishnu and Shiva – represents the concept of *Purusha* as the creator, preserver and destroyer respectively.



Chanda and Munda were the servants of Shumbha and Nishumbha, two powerful demons who had usurped the kingdom of the *devas*. The *devas* approached Parvati in the Himalayas for help. Heeding their plea, Ambika, an aspect of Parvati, emanated from her body and dwelt in the mountains. Chanda and Munda were enraptured by her beauty, and informed their masters about her. Shumbha and Nishumbha were taken in by their superlative description of the goddess, and sent their messenger Sugreeva to bring her to them. The latter attempted extolling the virtues of the demon kings to Ambika, but she declined accompanying him back.

Shumbha and Nishumbha dispatched an envoy of demons to capture the goddess. When she slayed them all, Chanda and Munda set out to defeat her. The present lot shows Chanda and Munda seated on elephants, approaching the goddess with their demon army. The goddess Ambika produced Kali, who is portrayed here in the most typical iconographic representation – her fierce form, armed with weapons, a garland of skulls around the neck, and her tongue sticking out. All the figures, whether Gods, demons or animals, are treated equally in pictorial terms, and are precisely detailed and filled in with flat, stark colours. In the story, Kali destroys the army by severing the heads of Chanda and Munda, thus earning the name Chamunda Devi.

37

FOLIO FROM THE DEVI MAHATMAYA

MANDI, CIRCA 1770
 Inscribed and numbered '448' in
 Nagari on the cover page
 Gouache on paper heightened with
 gold and silver
 Image: 9 x 12.5 in (23 x 32.5 cm)
 Folio: 10.5 x 14 in (27.1 x 36 cm)

Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

NON-EXPORTABLE
 REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family
 Collection



38

FOLIO FROM THE DEVI MAHATMAYA

GULER, CIRCA 1820
Gouache on paper heightened with gold
Image: 7.5 x 11.25 in (19.5 x 28.6 cm)
Folio: 10.25 x 14 in (26.1 x 35.6 cm)

Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE
Property from a Distinguished Family
Collection

Raktabija, literally meaning blood-seed, was an *asura*, or demon, who was nearly invincible. Through intense penance, he invoked Brahma to grant him a boon: that multiple forms of himself would spring from his blood the moment it hit the ground. He unleashed terror on *rishis* and anyone who opposed him. The *devas* approached the Trinity—Brahma, Vishnu and Shiva—to put an end to the growing threat he posed to the order of the world. They invoked Durga, who set out with an army to vanquish the demon. On hearing about the approaching army, Raktabija gathered his own army of demons and a fierce battle ensued. The lesser demons were easily killed, but Raktabija remained undefeated.

The present lot shows goddesses Durga and Kali, in addition to several of their manifestation as forms of Shakti, identifiable by the mounts they ride on. Their army launches a fierce attack on Raktabija. Each drop of his blood which hits the ground, gives rise to miniature versions of himself and an army of *asuras* springs forth from the ground. In the tale, eventually, Kali emerged from Durga, enraged and determined to put an end to this. She used a piece of an earthen pitcher, or *khappar*, to collect and drink Raktabija's blood. In



some versions of the story, her complexion is believed to have darkened as she imbibed his blood. Raktabija was finally vanquished only when Kali drank all his blood.

The story of Kali defeating Raktabija finds mention in the 5th–6th century Sanskrit text, *Devi Mahatmaya*, which is centred on Devi as the supreme deity. The folio is a literal illustration based on this text. "If the ruler was piously inclined, he would commission copies of standard religious texts—the Vishnu and Shiva... the Maha Lakshmi and Markandeya Purana (celebrations of the Devi)." (W G Archer, *Indian Paintings from the Punjab Hills, Volume I*, New Delhi: Oxford University Press, 1973, p. xx) All the action is contained within the foreground of the painting, with a bare landscape stretching to the horizon, which alludes to the immensity of the scale of the battle.

A related example, part of a larger set, is illustrated in W G Archer, *Indian Paintings from the Punjab Hills, Volume II*, New Delhi: Oxford University Press, 1973, p. 117, fig. 61 (ii).
• Also refer to Bonhams, London, 5 November 2014, lot 397.

FOLIO FROM THE DEVI MAHATMAYA

GULER, CIRCA 1785

Inscribed in Persian and Nagari on the reverse

Gouache on paper heightened with gold

Image: 5.5 x 8.75 in (14.6 x 22.3 cm)

Folio: 6.5 x 9.5 in (17.1 x 24.6 cm)

Rs 5,00,000 - 7,00,000**\$ 7,465 - 10,450**

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

This scene from the *Devi Mahatmaya* shows the *devas* with their hands folded in humility, beseeching the goddess to help them. The goddess, seated on a lotus, calmly assures them that she will assist them in times of trouble. Her *vahana*, the tiger, is seated by her side. The present lot shows the goddess in her benevolent form, in contrast to other lots, in which she is seen battling over demons who have caused havoc in heaven.





40

TRIPURASUNDARI

KANGRA, CIRCA 1820
 Inscribed in Nagari 'ath tripurawala dhyana 5' at the top and further inscribed on the reverse
 Gouache on paper heightened with gold
 Image: 8.75 x 6.5 in (22.6 x 17 cm)
 Folio: 11 x 9 in (28.4 x 23.2 cm)

Rs 5,00,000 - 7,00,000
\$ 7,465 - 10,450

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

The Tripurasundari forms "... part of a group of Tantric goddesses known as *Dasamahavidya*: the "Ten Supreme *Mantra*-powers" of the Feminine Principle. Essentially an eclectic group, these goddesses drew within their fold, several Hindu and Buddhist deities from two prominent streams of Tantric goddesses namely the Kalikula... and the Srikula, headed by goddess Tripurasundari." (Ratan Parimoo, *NC Mehta Collection Volume II, Rajasthani, Central Indian, Pahari and Mughal Paintings*, Ahmedabad: Gujarat Museum Society, 2013, p. 292) The present lot is a literal visualisation of the iconography of the particular goddess *avatar* from the ritual text.

The *Dasamahavidyas*, literally translated as "ten great goddesses," are forms of the Supreme Goddess, Shakti. Kali is the first of these ten forms, and the fiercest aspect of the goddess. According to the *Devi Mahatmaya*, an ancient text scripted during the 5th-6th century, she was born from the brow of the Goddess Durga. Kali emerged during Durga's battle with the demon Raktabija, and according to legend, went on a killing spree and attempted to destroy everything on sight. To stop her, Lord Shiva threw himself under her feet putting an end to her rage. As seen in the present lot, the bones and skeleton strewn about the foreground are signs of her destructive power. Kali is depicted in this scene with eyes wide and tongue out in astonishment or anger, holding her four *yantras*, standing on the supine Shiva's chest. The conventional iconography of Kali paints her with a bluish-black complexion, four arms, and a necklace made of skulls, standing amidst cremation grounds. The reclined Shiva lying prostrate under the feet of Kali suggests that without the power of Kali (Shakti), Shiva is lifeless.



Kali as the slayer has been a powerful subject for artists who have depicted it in their own distinct styles.
 Manjit Bawa, *Untitled*, 1996
 Saffronart, Mumbai. 15 February 2014, lot 14

41

KALI WITH BIJA MANTRA

KANGRA, CIRCA 1820
 Inscribed in Nagari on the front and further inscribed in Nagari on the reverse
 Gouache on paper heightened with gold
 Image: 9 x 5.5 in (23.2 x 14.4 cm)
 Folio: 11.75 x 8 in (29.9 x 20.9 cm)

Rs 7,00,000 - 9,00,000
\$ 10,450 - 13,435

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



42

EMERGENCE OF KAUSHIKI

KANGRA, CIRCA 1820

Gouache on paper heightened with gold

Image: 7.25 x 11 in (18.7 x 28.3 cm)

Folio: 10 x 13.75 in (26.1 x 35.5 cm)

Rs 10,00,000 - 15,00,000

\$ 14,930 - 22,390

NON-EXPORTABLE REGISTERED ANTIQUITY

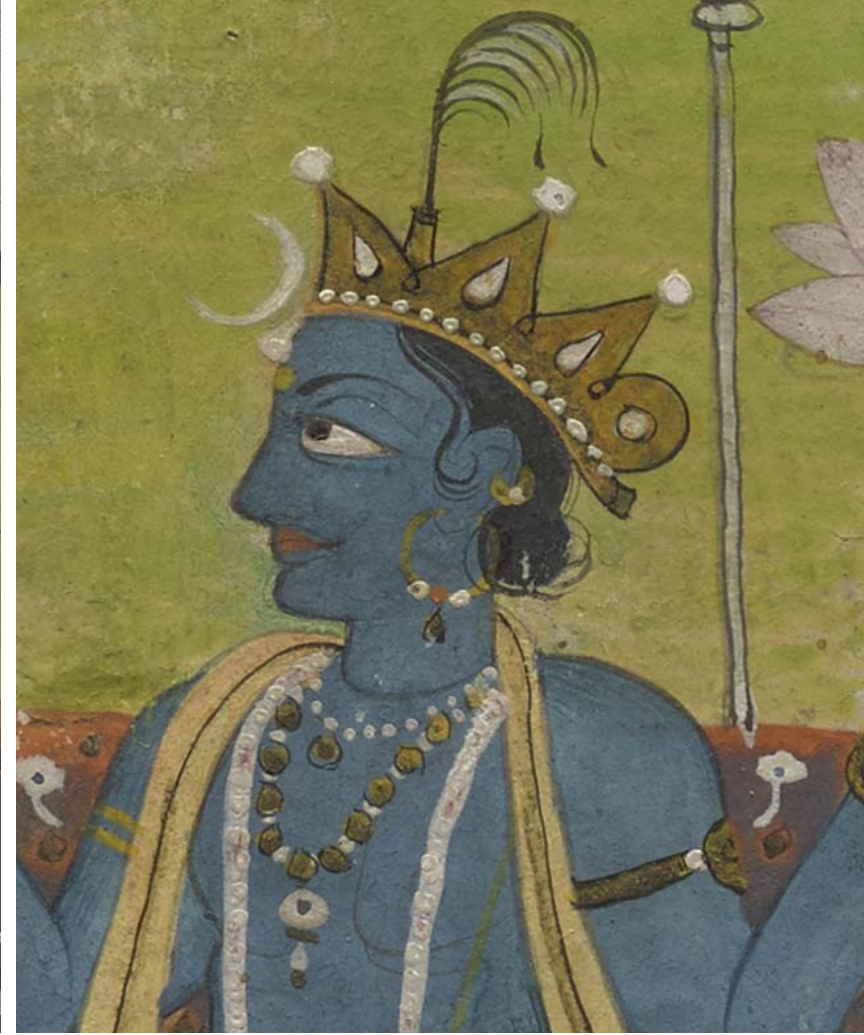
PROVENANCE

Property from a Distinguished Family Collection

This painting illustrates a story from the *Markandeya Purana*. It shows goddess Kaushiki, identified by her blue skin tone, in conversation with Parvati, from whose body she has emerged. The *devas* look upon the scene in wonder. Kaushiki is preparing to leave for the Himalayas seen in the distance. On the extreme left are a cluster of *devas* who have approached Parvati for help after being driven out from the heavens by demons. The snow-clad mountains, river, and green landscape reflects the beauty of the mountainous region that characterises paintings from the Kangra school. "The artists of Guler and Kangra had the colours of the dawn and the rainbow on their palettes." (M S Randhawa and John Kenneth Galbraith, *Indian Painting: The Scene, Themes and Legends*, Bombay: Vakils, Feffer & Simons Limited, 1968, p. 134)

A closely related painting, part of a larger Guler set, is illustrated in W G Archer, *Indian Paintings from the Punjab Hills, Volume II*, Delhi: Oxford University Press, 1973, p. 101, fig. 17 (i).





The painting is executed as a triptych, with each panel highlighting the importance of the *Trimurthis* or Trinity: Brahma the Creator, Vishnu the Preserver, and Shiva the Destroyer. Shiva is seated on a tiger skin in the left panel, with his trident and *rudraksha* necklace, a symbol of meditation. Mount Kailash, his abode, is seen in the background. The centre panel shows Vishnu with his attributes: the discus, conch, mace and lotus. Brahma is depicted holding the *Vedas* or Holy Scriptures, a *rudraksha* necklace, a vessel, and a ladle. An assortment of ritual objects is spread out in front of the three Gods.

In Hinduism, the Trinity represents the highest form of divinity responsible for maintaining the cosmos. Brahma, Vishnu and Shiva are bestowed with the highest importance. The *Puranas* are replete with stories of their intervention to save the *devas* or their devotees from the destructive forces of the *asuras*, or granting boons to those who pray to them with dedication. The Trinity assume various avatars to rid the earth of evil or restore balance to the cosmos.

43

SHIVA, VISHNU AND BRAHMA

PAHARI, CIRCA 1820

Inscribed in Nagari 'Mahesh' at the lower left, 'Vishnu' at the

lower centre and 'Brahma' at the lower right

Gouache on paper heightened with gold

Image: 6.5 x 10.75 in (17.1 x 27.8 cm)

Folio: 7 x 11.25 in (18.2 x 29 cm)

Rs 7,00,000 - 9,00,000

\$ 10,450 - 13,435

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



44

VISHNU SLAYS MADHU AND KAITABHA

KANGRA, CIRCA 1820

Gouache on paper heightened with gold and silver

Image: 6.75 x 10.75 in (17.5 x 27.8 cm)

Folio: 9.75 x 13.75 in (24.8 x 35.2 cm)

Rs 10,00,000 - 15,00,000

\$ 14,930 - 22,390

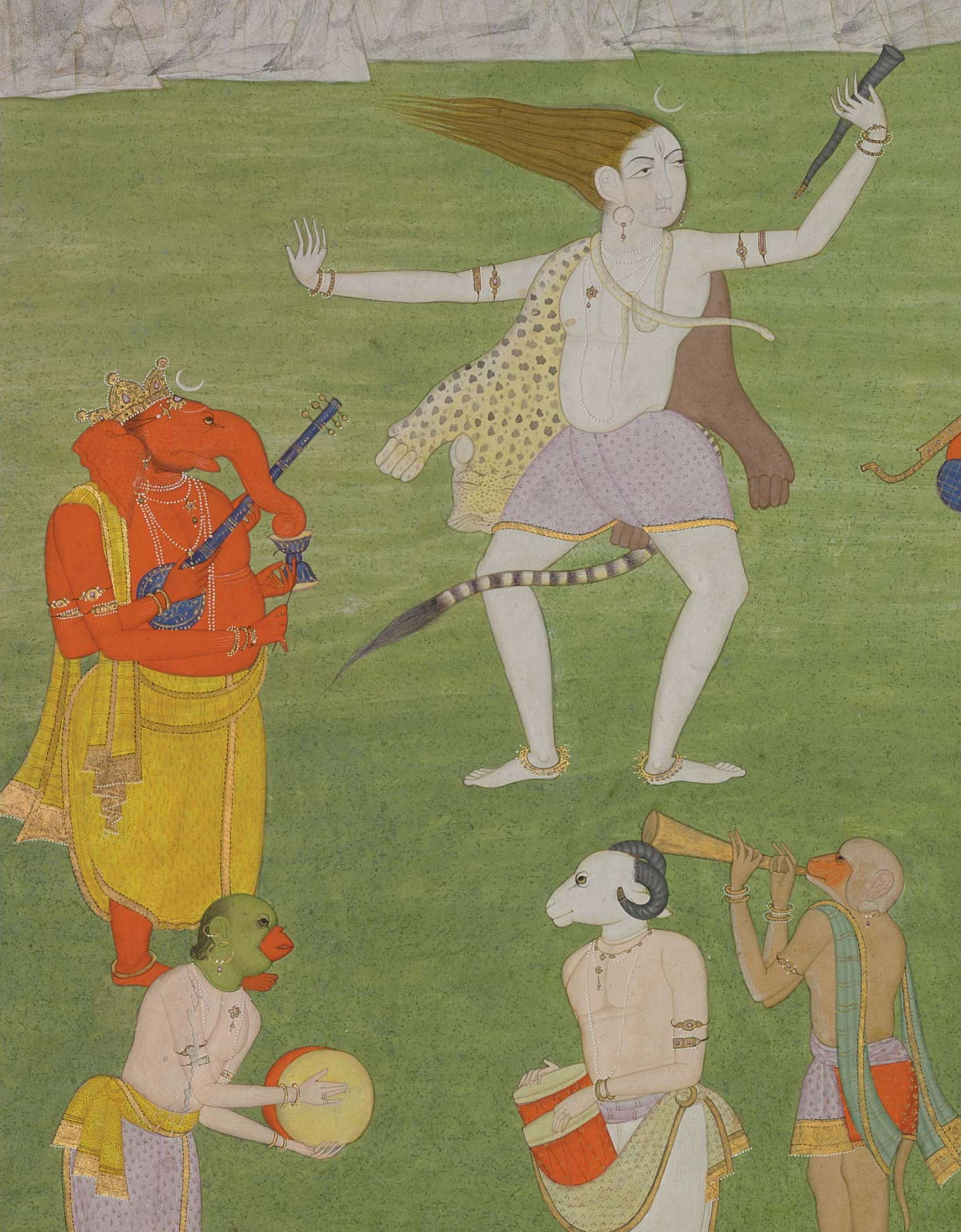
NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

The painting depicts two scenes from the *Bhagavata Purana*. On the left, Vishnu is seen praising Madhu and Kaitabha, two demons he had been battling for 5,000 years. By praising their strength, he attempted to trick them into their death. He offered to grant them any boon they asked for, but in their arrogance, they offered to grant Vishnu a boon instead. Using this to his advantage, he asked that they should die at his hands. Madhu and Kaitabha, bound by their promise, agreed on the condition that they not die in water. The scene on the right shows Vishnu placing them on his thighs and beheading them with his Sudarshan *chakra*. The swirls in the background represent the ocean, setting the scene for the story to unfold.





45

SHIVA TANDAVA

GULER, CIRCA 1780

Gouache on paper heightened with gold

Image: 9.5 x 6.75 in (24.5 x 17.5 cm)

Folio: 10.75 x 8 in (27.8 x 20.4 cm)

Rs 20,00,000 - 30,00,000

\$ 29,855 - 44,780

NON-EXPORTABLE

REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

Shiva performing the Tandava – the dance of destruction and creation, is one of the most powerful iconographies in the classical arts. The present lot portrays Shiva clad in a tiger skin, his hair pulled to one side, suggesting the power of the cosmic dance. He is surrounded by his family on musical instruments, without which the dance would be incomplete. Parvati and Ganesha play stringed instruments on either side of him. In the foreground are Suka with a tambourine, Daksa with a hand drum, Bhringi with a flute and Kartikeya with the one-stringed *ektara*. The multi-peaked, white mountains in the background were used by Pahari painters to depict Mount Kailasa, which is the abode of Shiva. With its depiction of music, dance, mythology, and nature, this painting is at once, dynamic and soothing.

ADORATION OF HARIHARA

KANGRA, CIRCA 1820

Gouache on paper heightened with gold

Image: 7 x 8.75 in (17.8 x 22.7 cm)

Folio: 7.75 x 10.25 in (19.9 x 26.2 cm)

Rs 7,00,000 - 9,00,000**\$ 10,450 - 13,435**

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

The concept of Harihara is an attempt to synthesise the often opposing sects of Vishnu and Shiva. Here, the artist has created a composite image with Laxmi and Parvati on either side of Harihara. A personified Garuda stands in supplication, while a standing Nandi licks the foot of Shiva adding a humorous touch to the work.

The mountains to the right – the abode of Shiva, are tinted by a magical light, while Vaikuntha – the abode of Vishnu and Laxmi, is seen in the far distance. The bright colours and beauty of the mountains, characteristic of the Kangra school, are used to great effect to create this wonderfully balanced composition.



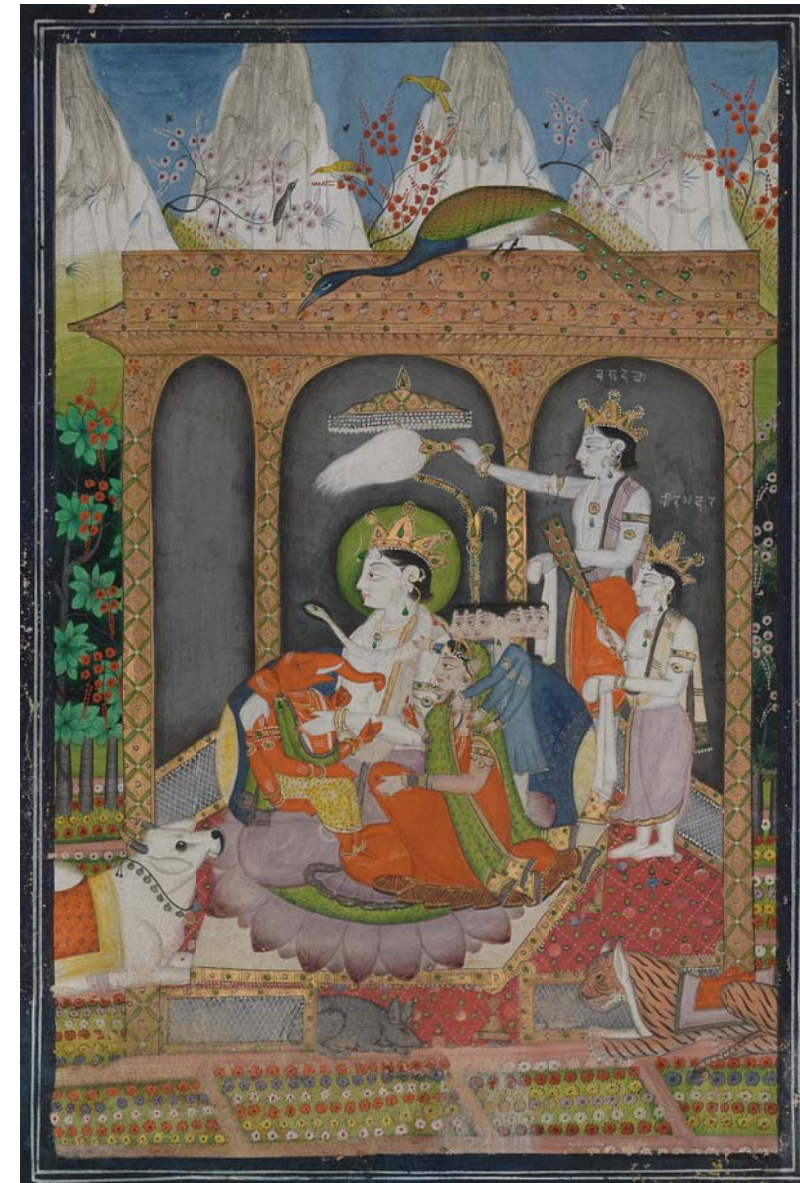
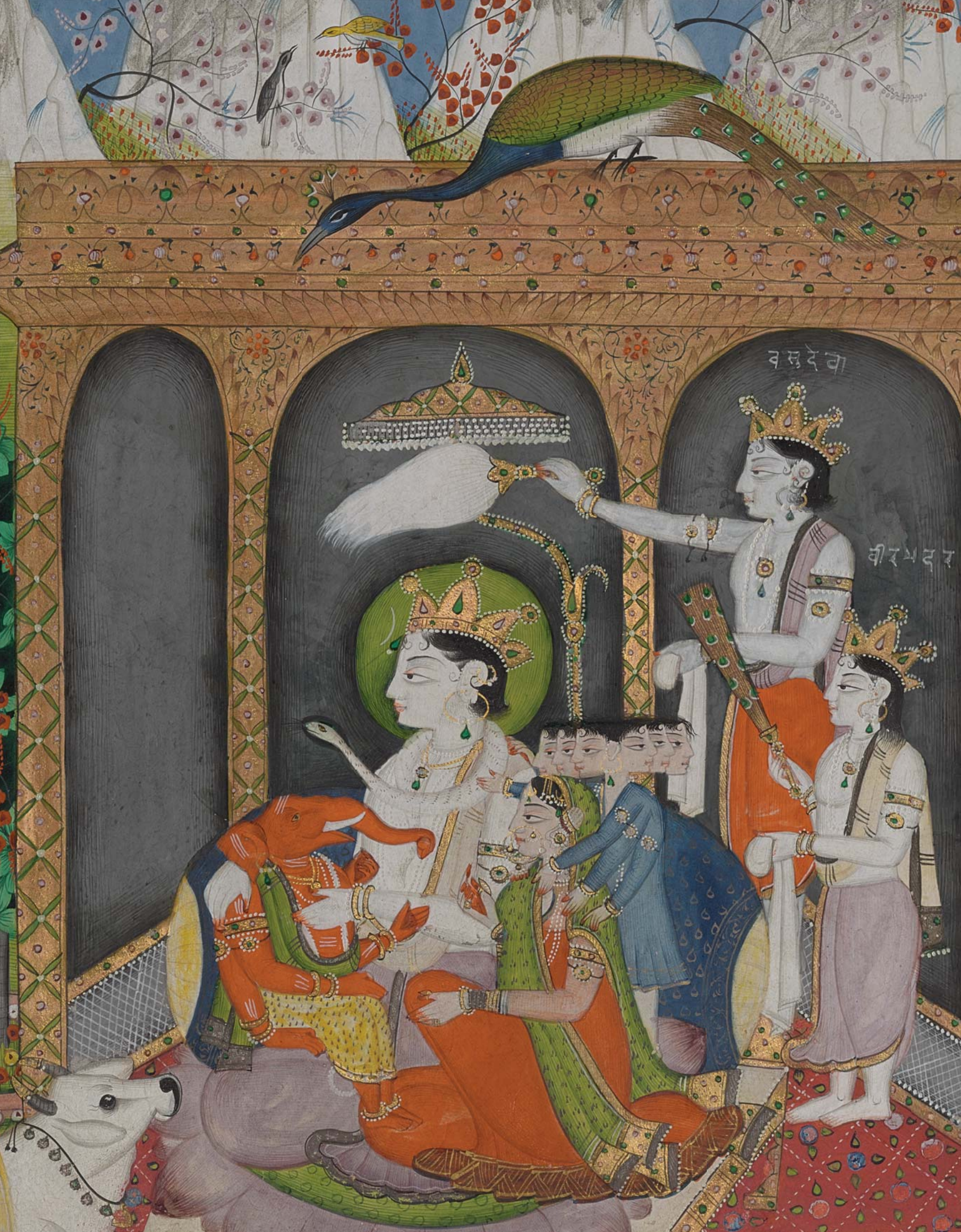
Manjit Bawa depicts a bull in a style that is reminiscent of miniature painting.

Manjit Bawa, *Untitled*, 1998

Saffronart, 8-9 September 2010, lot 32



For a closely related painting of Ardhanareshwara, see Stella Kramrisch, *Manifestations of Shiva*, Philadelphia: Philadelphia Museum of Art, 1981, p. 164



47

SHIVA WITH HIS FAMILY

KANGRA, CIRCA 1820

Inscribed in Nagari, 'Vasudeo and Veerbhadra'
at the centre right

Gouache on paper heightened with gold

Image: 8.5 x 5.5 in (22.1 x 14.2 cm)

Folio: 9.75 x 7.5 in (25.2 x 19.6 cm)

Rs 8,00,000 - 12,00,000

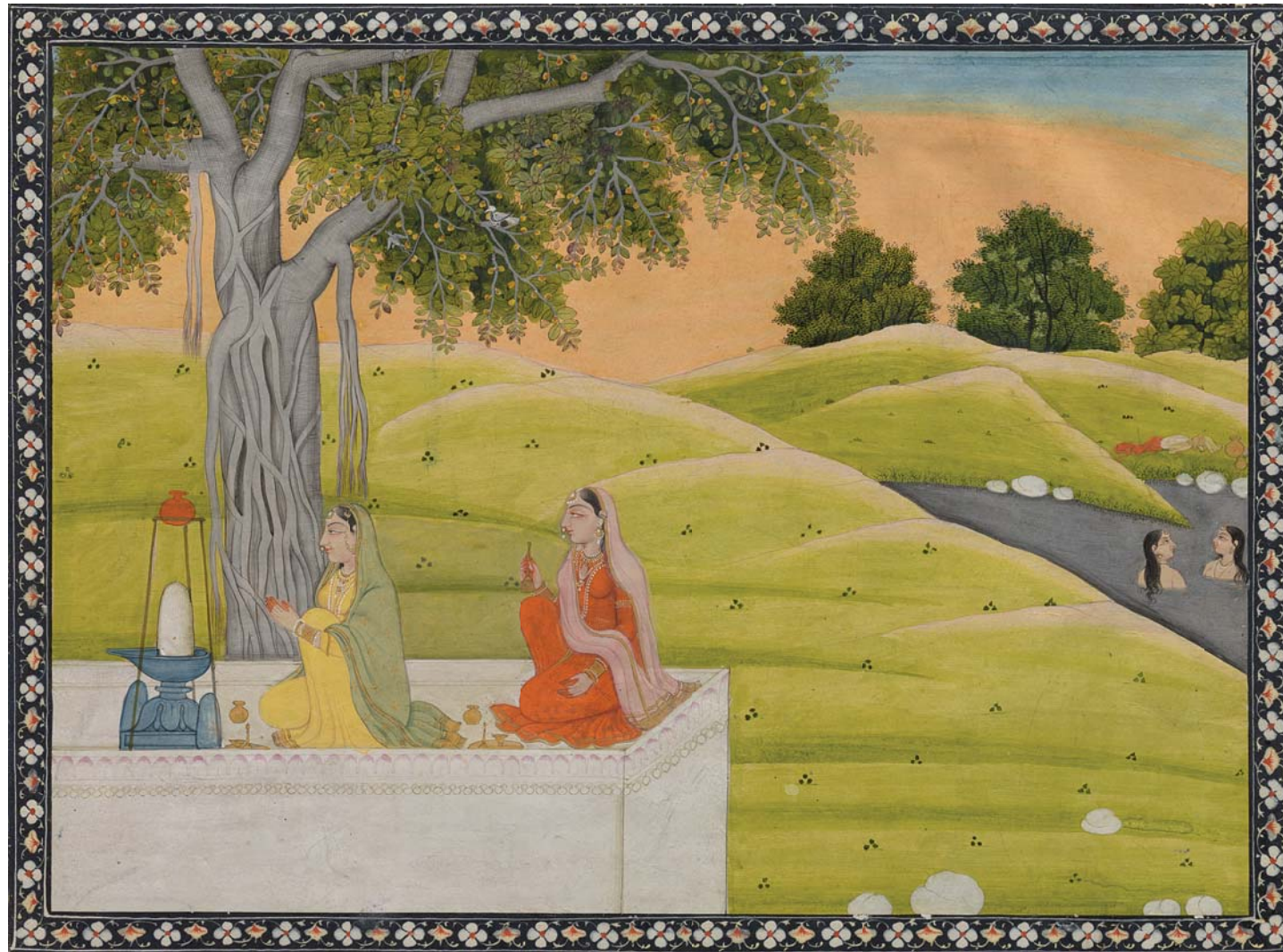
\$ 11,945 - 17,915

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

Shiva and his family are celebrated in this joyous scene which shows Shiva with his snake Vasuki around his neck, and Parvati seated beside him. On Shiva's lap is a playful Ganesha, while Kartikeya stands affectionately behind his mother. Kartikeya has six heads, each representing his virtues, as well as the five senses and the mind, which enable him to combat problems approaching from any direction. Their mounts – Nandi the bull, a tiger, Mooshika the mouse and a graceful peacock surround them. Vasudeva and Veerbhadra attend to the family with a *morchal* and peacock fan. Finely decorated with detailed foliage and flowers, the mountains in the background are typical of Kangra school depictions of Mount Kailash, the abode of Shiva.



48

RAGA BHAIRAVI

KANGRA, CIRCA 1820
 Inscribed in Persian and Nagari on the reverse
 Gouache on paper heightened with gold
 Image: 7.5 x 10.5 in (19.5 x 27.1 cm)
 Folio: 8.75 x 11.75 in (22.8 x 30.4 cm)

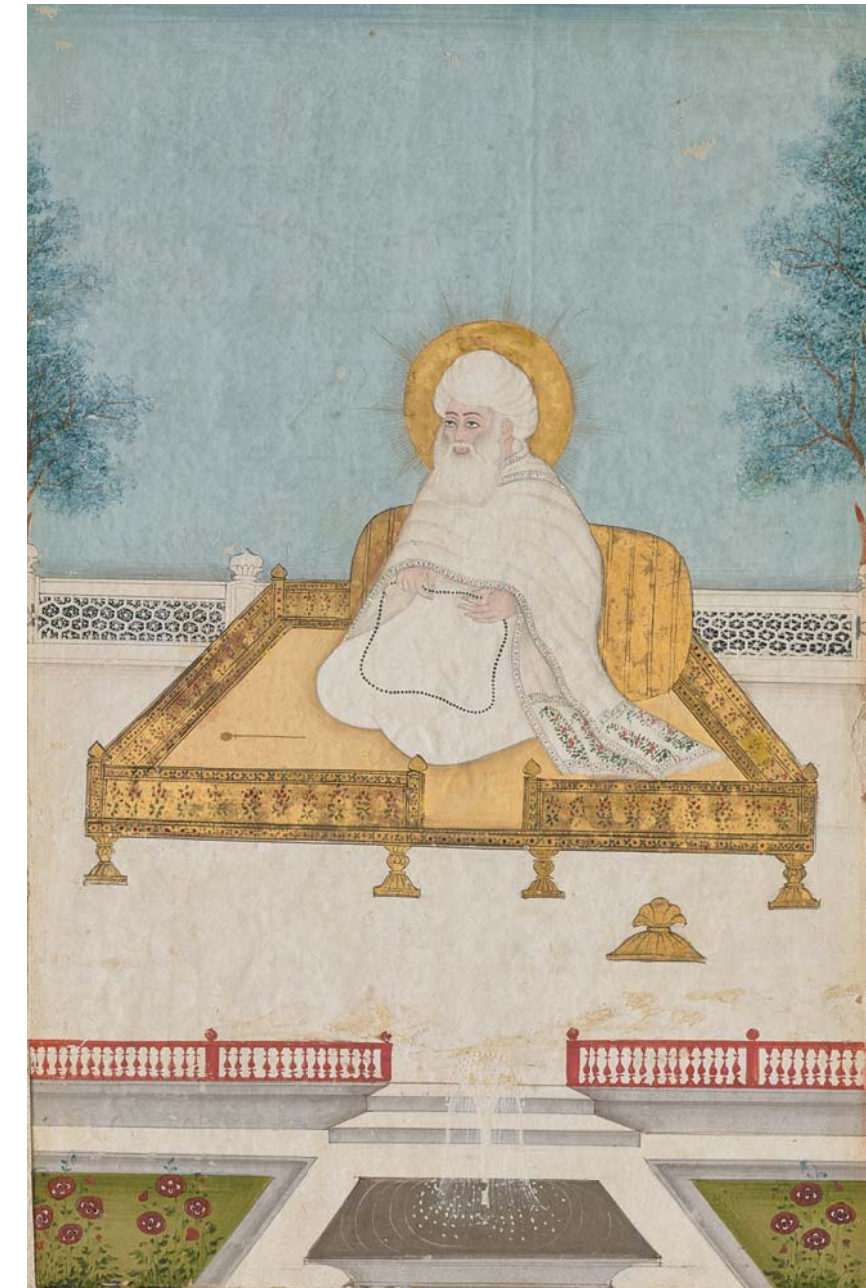
Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

Raga Bhairavi, an early morning devotional *raga* has been a favourite of artists and musicians. It invokes the calming notes of the dawn and is perfectly suited to the soothing mood of devotion and spiritual pursuits. Set against an undulating green landscape with a gentle blue sky, two ladies pray to the *Shivalinga* under the canopy of a beautifully rendered ficus tree. The tree trunk and foliage seem to burst with life, suggesting the power that lies within nature. Two bathers in the river indicate the process of ablutions that lead up to the devotional reverie seen in the foreground.



49

SUFI SAINT

PUNJAB, CIRCA 1810
 Gouache on paper heightened with gold
 Image: 7.75 x 5 in (20.1 x 13.2 cm)

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



50

FOLIO FROM THE SAT SAI OF BIHARI

GULER, CIRCA 1800

Inscribed in Nagari 'Sakhi ki vachan Sri Krishna prati' at the top and further inscribed on the reverse

Gouache on paper heightened with gold

Image: 10.5 x 6.75 in (26.7 x 17.4 cm)

Folio: 12.5 x 8.5 in (32.2 x 22.3 cm)

Rs 18,00,000 - 24,00,000

\$ 26,870 - 35,825

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

Compare with another folio from the Collection of Abdul Rahman Chughtai previously sold at Bonhams New York, *Indian, Himalayan and Southeast Asian Art*, 14 March 2016, lot 107.



51

THE AMOROUS COUPLE

KANGRA, CIRCA 1820

Faintly inscribed in Nagari on the reverse

Gouache on paper heightened with gold

Image: 8.25 x 5.75 in (21.4 x 15.2 cm)

Folio: 11 x 8.25 in (28.3 x 21.5 cm)

Rs 9,00,000 - 12,00,000

\$ 13,435 - 17,915

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



52

THE IMPATIENT NAYIKA

KANGRA, CIRCA 1840

Gouache on paper heightened with gold

Image: 10.25 x 11.75 in (26.6 x 29.9 cm)

Rs 7,00,000 - 9,00,000

\$ 10,450 - 13,435

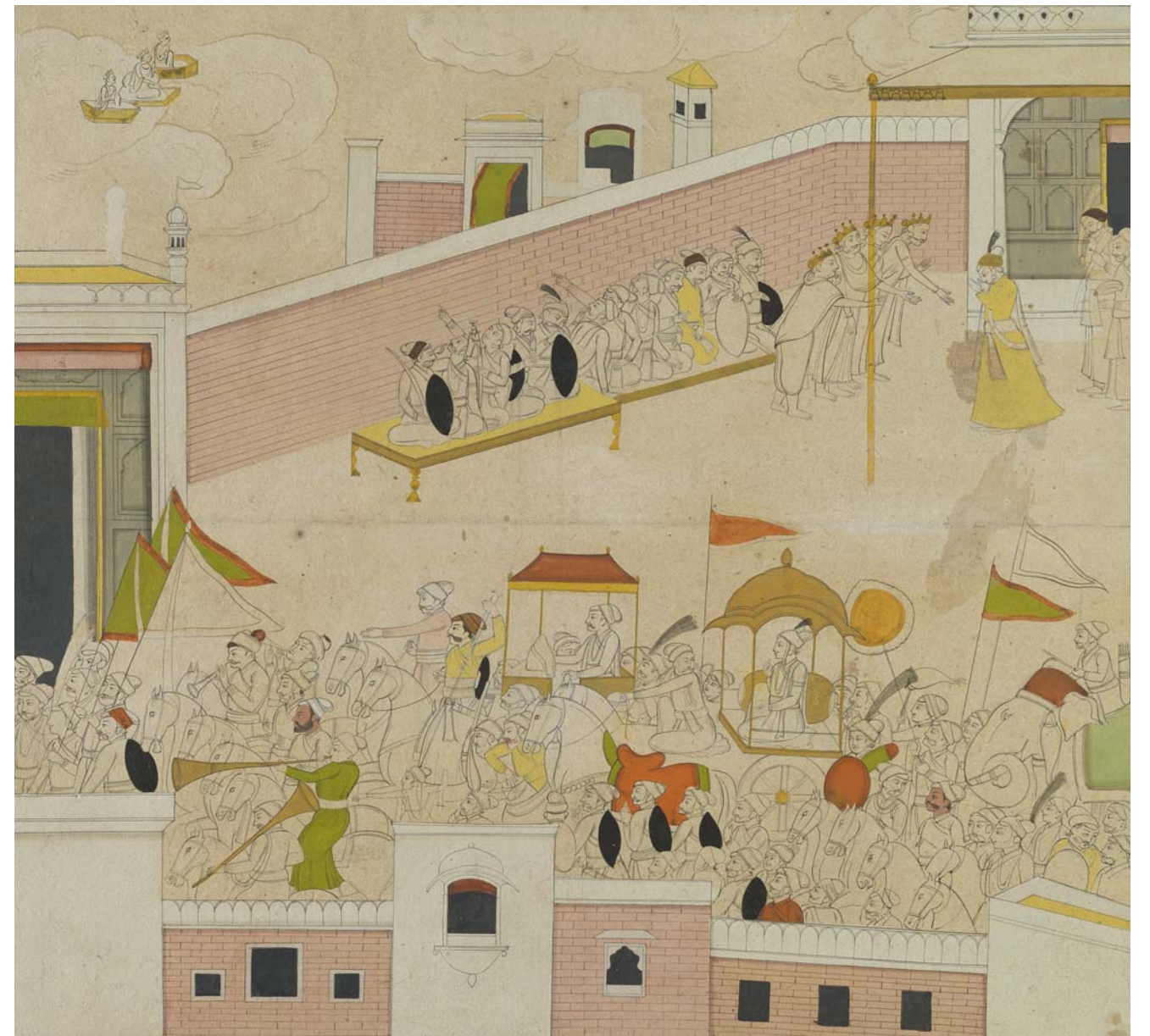
NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



This painting depicts an important scene from the wedding of Nala, king of Nishada, and Damayanti, the princess of Vidarbha. Set in a court populated with figures, on the extreme right is Nala with his hands folded in respect to the gods blessing him. In the foreground, Nala is seated on a palanquin and is departing for his wedding with Damayanti. The storytelling technique follows the tradition of a continuous narrative, where the central character can appear multiple times in the same painting.



53

FOLIO FROM A NALA DAMAYANTI SERIES

KANGRA, CIRCA 1810

Inscribed in Nagari 'Nala Damayanti' at the bottom

Gouache on paper

Image: 11.25 x 12 in (28.6 x 30.9 cm)

Folio: 12.75 x 13.5 in (32.7 x 34.6 cm)

Rs 5,00,000 - 7,00,000

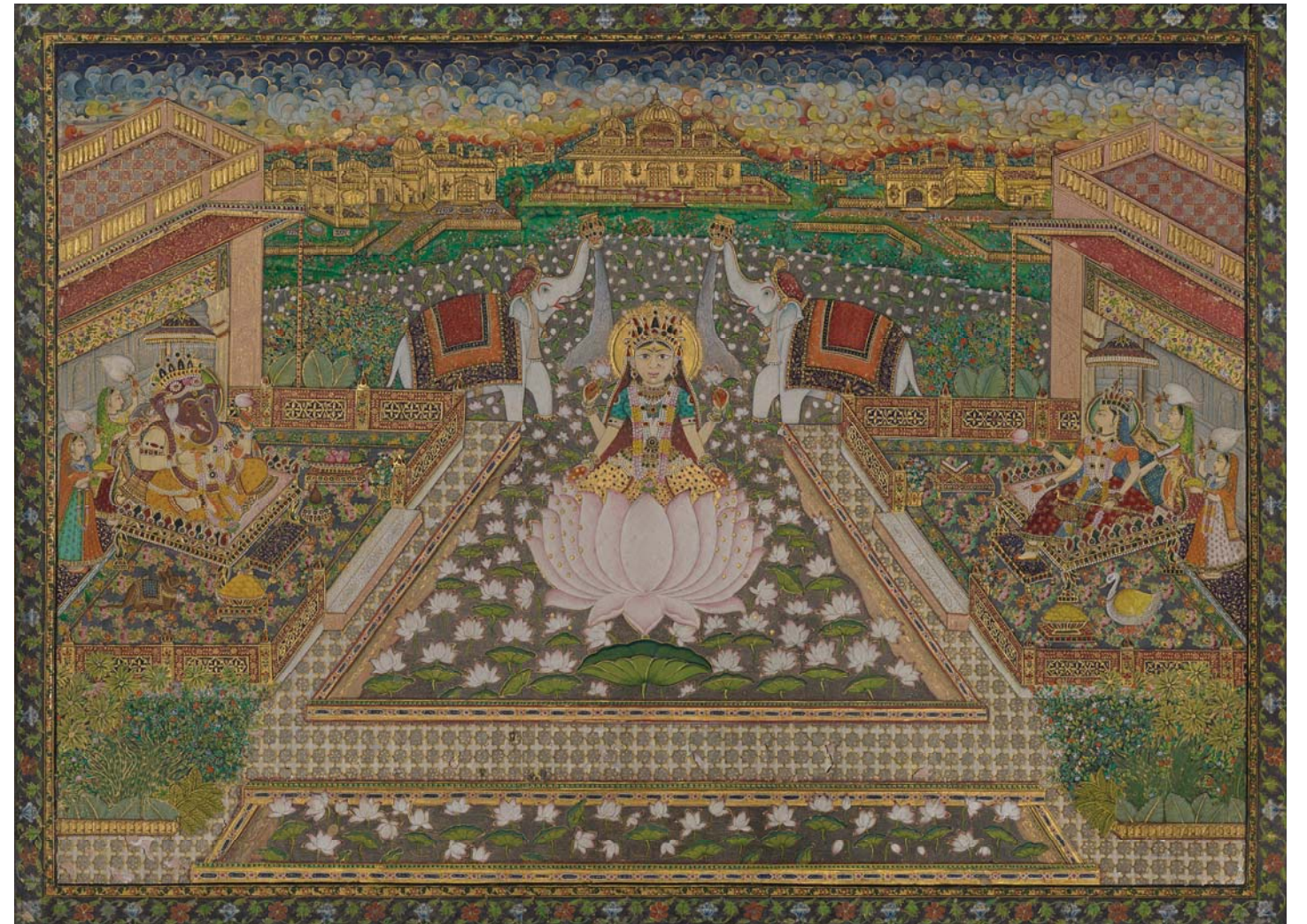
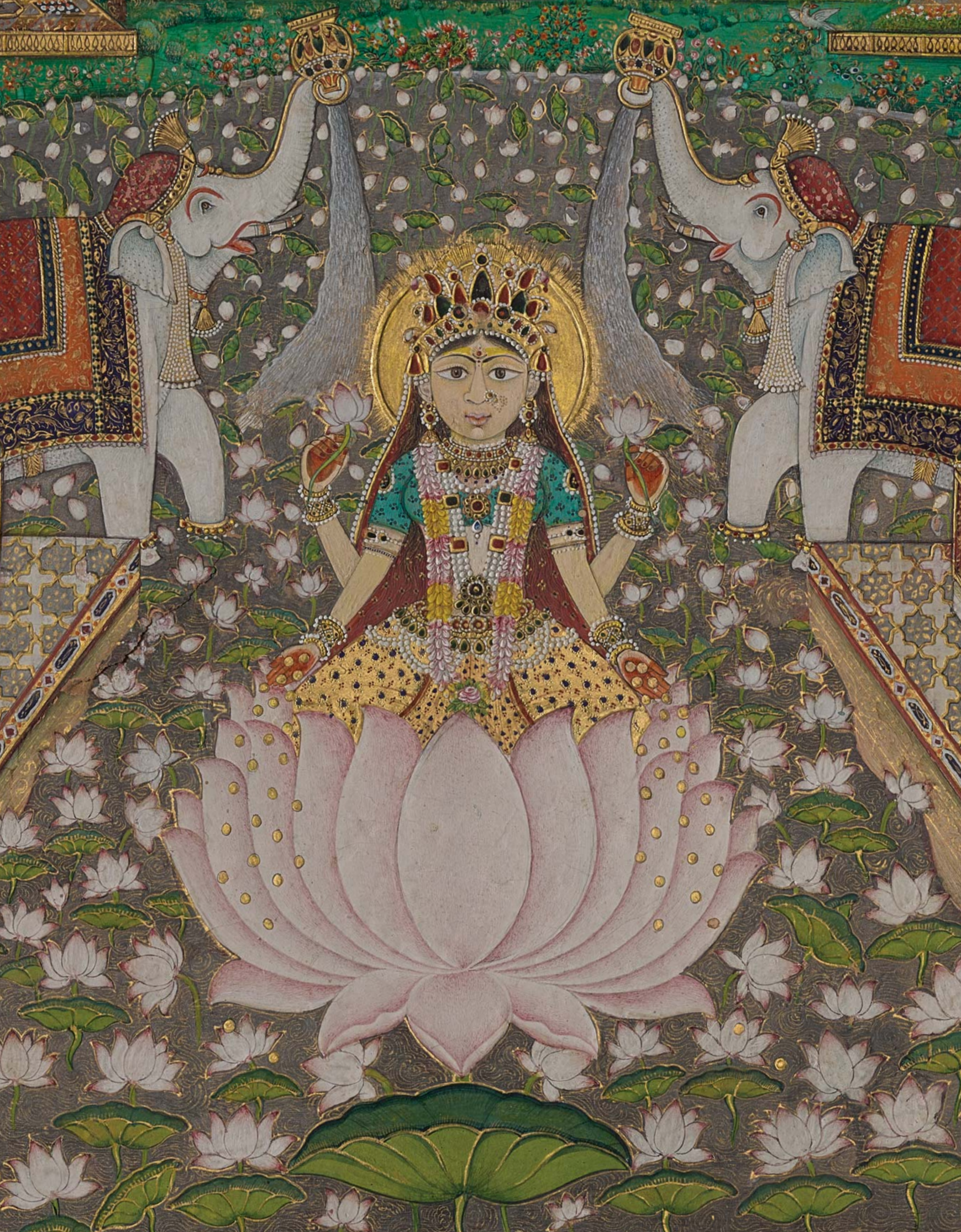
\$ 7,465 - 10,450

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

A related painting is now in the collection of the Museum of Fine Arts in Boston, and the National Museum in New Delhi. Writing about the significance of the theme, B N Goswamy observed that "...the story of Nala and Damayanti has come in for considerable attention as much because of its being the theme of literary texts, which the painter was so fond of illustrating, as because of intense human interest." (B N Goswamy, *Nala and Damayanti: A Great Series of Paintings of an Old Indian Romance*, New Delhi: Niyogi Books, 2015, p. 22)



54

**GANESH, GAJALAXMI
AND SARASWATI**

JAIPUR, CIRCA 1880
Gouache on paper pasted on board
heightened with gold
Image: 15 x 21.25 in (38.4 x 54.5 cm)
Folio: 17.5 x 23.5 in (44.5 x 60.2 cm)

Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

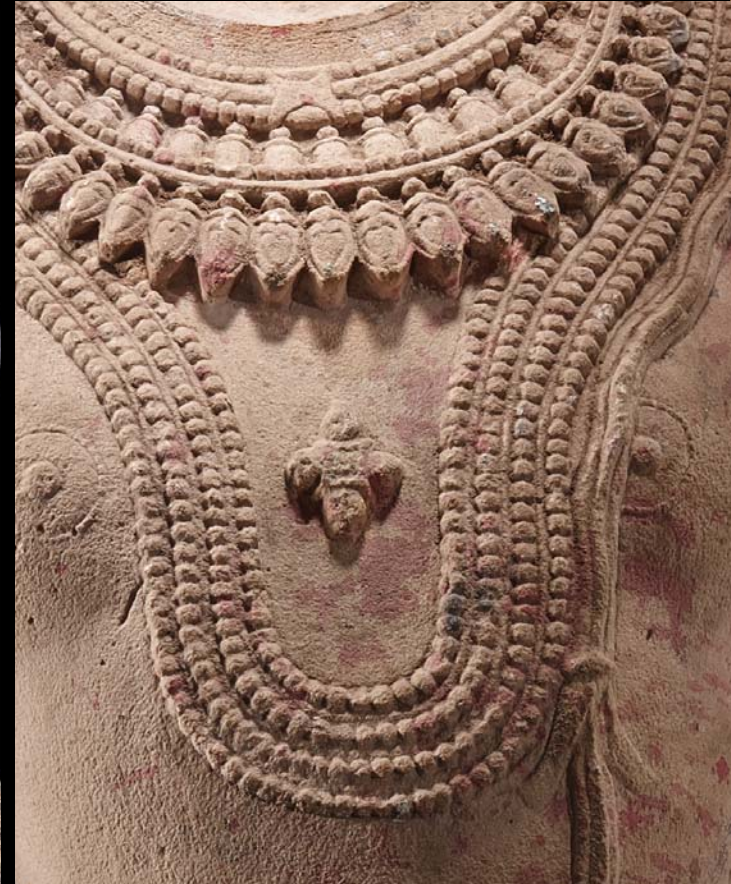
NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family
Collection

This richly detailed painting shows Gajalaxmi flanked by two elephants pouring water from vessels held in their trunks. The goddess is shown on a fully bloomed lotus emerging from the lake. She holds two lotuses in her rear arms and is seen showering money from the palms of her hands in the front. To her left, Lord Ganesha is seated on a throne, seen with two attendants. His *vahana* Mooshika, the mouse, is by his side. A plate of *modaks* lies next to him. To the right of Gajalaxmi is Goddess Saraswati, identified by her *vahana* the swan. Gajalaxmi's importance as the central figure in the painting is amplified by her size and prominence in relation to the other two figures.

Every square inch of this painting is exquisitely detailed. The foreground is painted with a delightful assortment of plants and flowers blooming in the lakes around the gods. The architectural forms, including the terraces, awnings, balustrades, pediments, arches and domes are painstakingly detailed. The one-point perspective introduced into the painting hints at a Western influence, yet retains a flatness seen in the patterns and architectural forms in the foreground, rooting it in the tradition of the Indian miniaturist.



SCULPTURE



55

DOOR JAMB WITH DEVOTEES

GANDHARA, 2ND - 3RD CENTURY

Grey Schist

15.75 in (40.4 cm) high

Rs 5,00,000 - 7,00,000

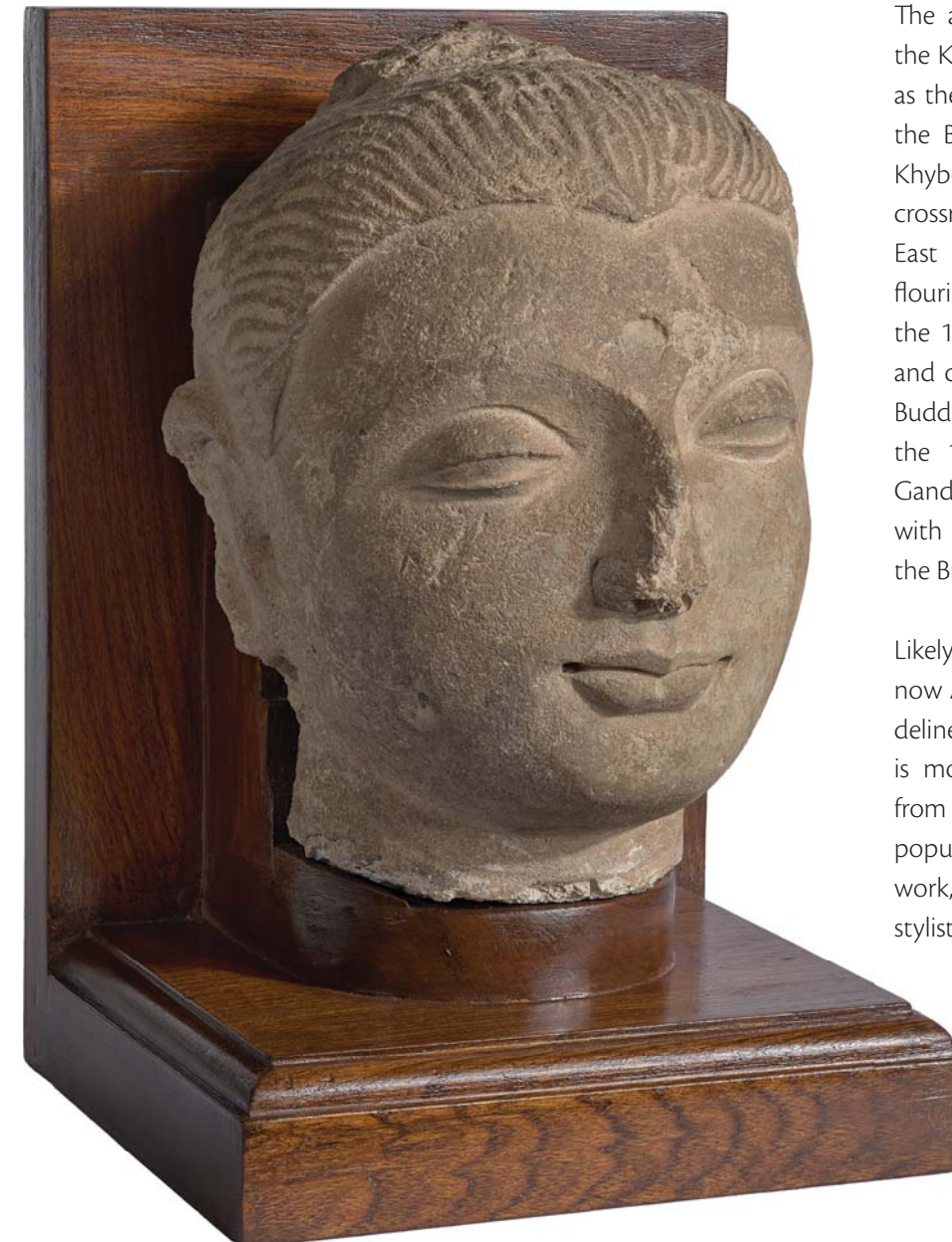
\$ 7,465 - 10,450

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

Palace scenes and vignettes from the *Jataka Tales* were a popular theme in Gandharan sculpture. This grey schist door jamb is carved in high relief. Two figures are shown in each frame with laurel leaves forming the decorative vertical edge of the composition. Each of the figures has hairstyles and clothing that is typical of the Gandharan style. The central vignette shows two musicians.



56

HEAD OF BUDDHA

GANDHARA, 3RD - 4TH CENTURY

Stucco

9 in (23.4 cm) high

Rs 6,00,000 - 8,00,000

\$ 8,960 - 11,945

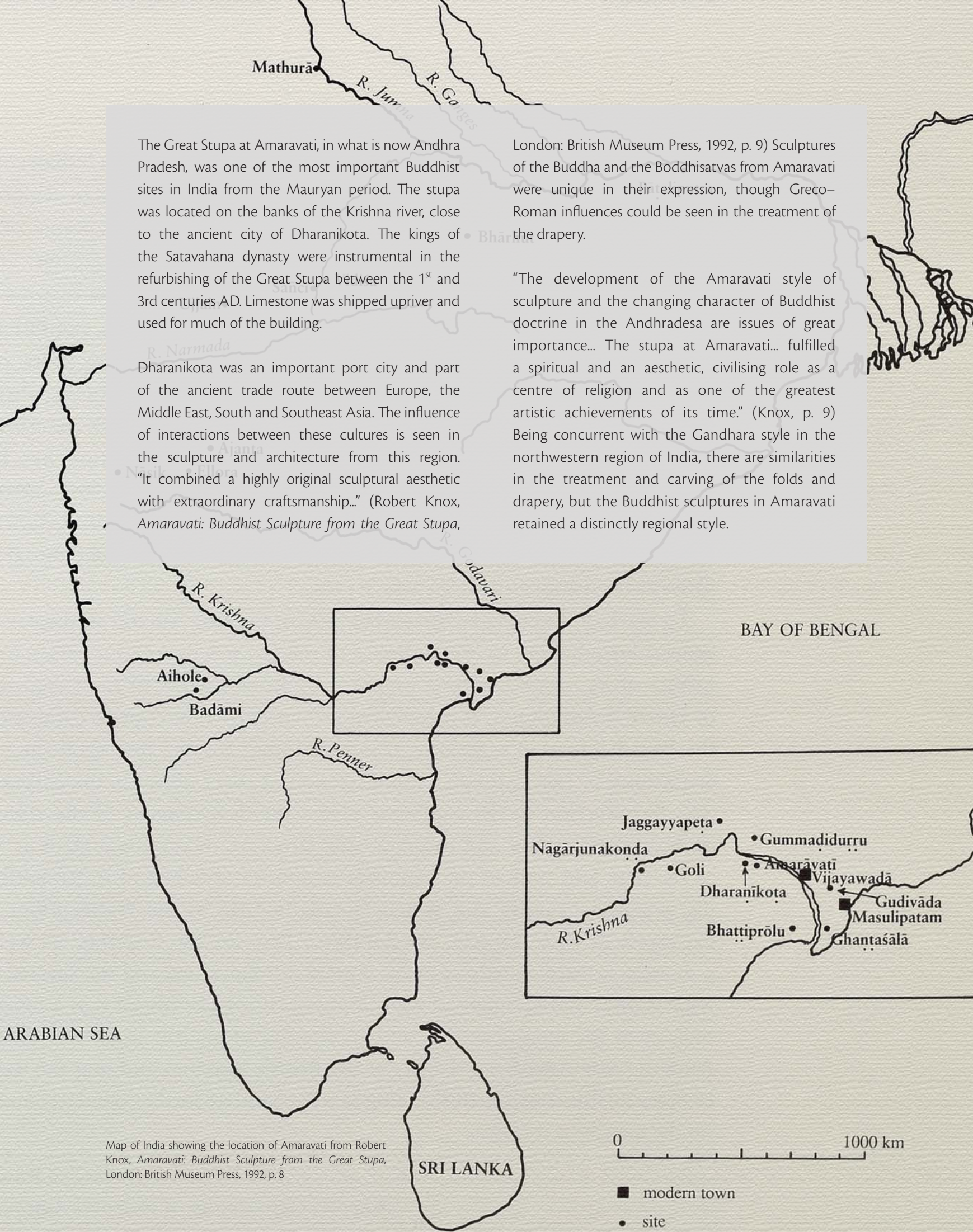
NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

The ancient region of Gandhara straddled the Khyber Pass, in what came to be known as the North West Frontier Province during the British Raj, and is now known as the Khyber Pakhtunkhwa. As a true geographic crossroads between India, China, the Middle East and the Mediterranean, the region flourished under the Kushan dynasties from the 1st through the 8th centuries as a trade and cultural hub. It was here that figurative Buddhist sculpture first emerged around the 1st century. Much of Kushan-period Gandharan sculpture consisted of works with Buddhist themes, including images of the Buddha and Bodhisattvas.

Likely to be from the Hadda region in what is now Afghanistan, the present lot, with finely delineated almond-shaped eyes and full lips, is modelled in stucco rather than carved from stone. The use of stucco became more popular and was perfected in later Gandharan work, which shows the culmination of the stylistic tradition.



The Great Stupa at Amaravati, in what is now Andhra Pradesh, was one of the most important Buddhist sites in India from the Mauryan period. The stupa was located on the banks of the Krishna river, close to the ancient city of Dharanikota. The kings of the Satavahana dynasty were instrumental in the refurbishing of the Great Stupa between the 1st and 3rd centuries AD. Limestone was shipped upriver and used for much of the building.

Dharanikota was an important port city and part of the ancient trade route between Europe, the Middle East, South and Southeast Asia. The influence of interactions between these cultures is seen in the sculpture and architecture from this region. "It combined a highly original sculptural aesthetic with extraordinary craftsmanship..." (Robert Knox, *Amaravati: Buddhist Sculpture from the Great Stupa*,

London: British Museum Press, 1992, p. 9) Sculptures of the Buddha and the Bodhisattvas from Amaravati were unique in their expression, though Greco-Roman influences could be seen in the treatment of the drapery.

"The development of the Amaravati style of sculpture and the changing character of Buddhist doctrine in the Andhradesa are issues of great importance... The stupa at Amaravati... fulfilled a spiritual and an aesthetic, civilising role as a centre of religion and as one of the greatest artistic achievements of its time." (Knox, p. 9) Being concurrent with the Gandhara style in the northwestern region of India, there are similarities in the treatment and carving of the folds and drapery, but the Buddhist sculptures in Amaravati retained a distinctly regional style.



57
TORSO OF BUDDHA

ANDHRA PRADESH,
CIRCA 3RD CENTURY
Limestone
26.75 in (68.2 cm) high

Rs 25,00,000 - 35,00,000
\$ 37,315 - 52,240

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE
Property of a Distinguished Gentleman,
Mumbai



58

PARVATI

KARNATAKA, CIRCA 9TH CENTURY

Bronze

8.5 in (21.6 cm) high

Rs 18,00,000 - 24,00,000

\$ 26,870 - 35,825

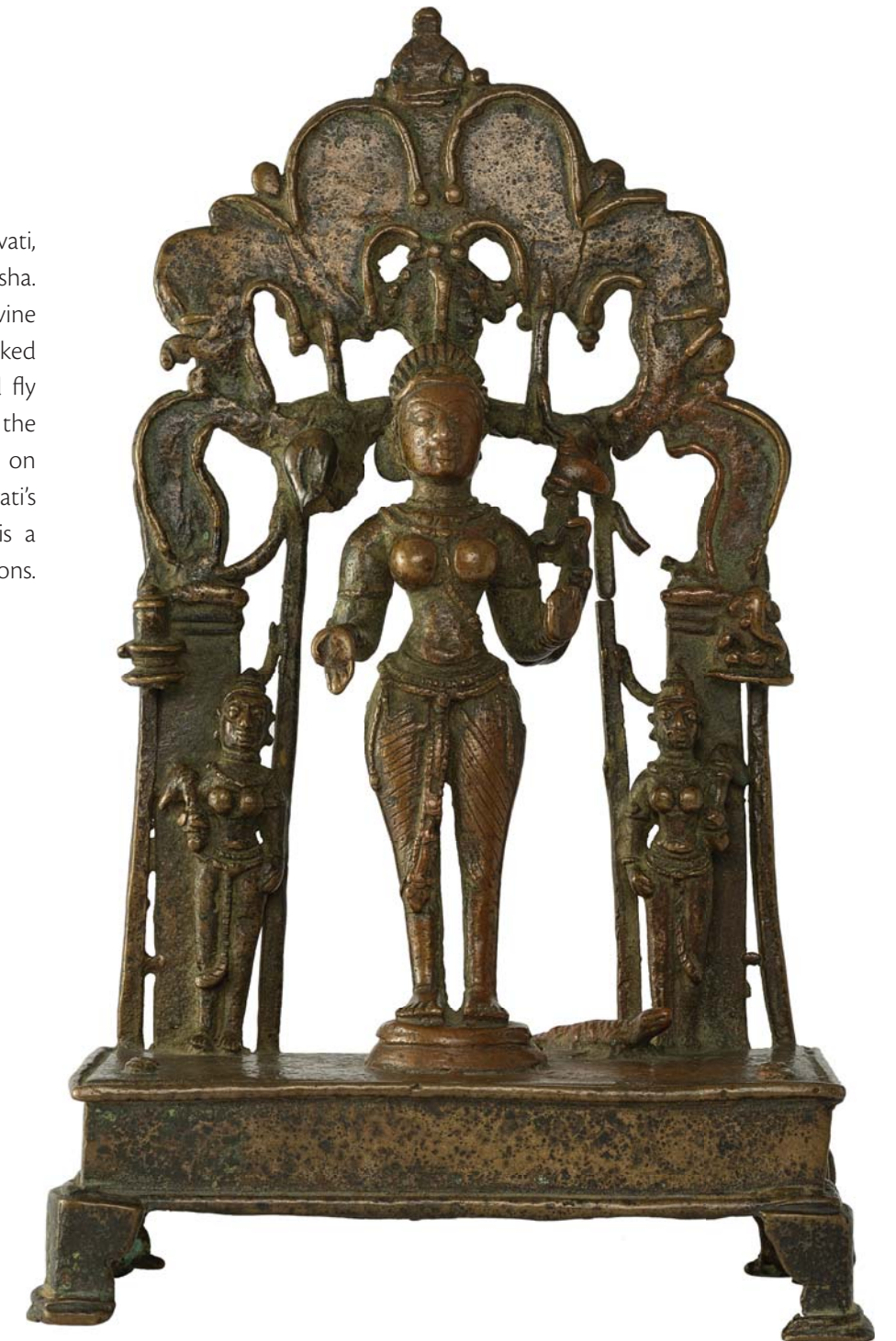
NON-EXPORTABLE

REGISTERED ANTIQUITY

PROVENANCE

Property of a Distinguished Family Collection

This early Chalukyan sculpture shows Parvati, the consort of Shiva and mother of Ganesha. Parvati is an aspect of Shakti, the divine female force. In the present lot, she is flanked by attendants on either side, who hold fly whisks, in reverence of their mistress. On the stele above the fly whisks is a *shivalinga* on the left, and Ganesha on the right. Parvati's right hand is in *varadamudra*, which is a gesture that indicates the act of giving boons. A small lizard is seen near Parvati's feet.





59

TORSO

UTTAR PRADESH, CIRCA 12TH CENTURY
Sandstone
9.75 in (25.1 cm) high

Rs 2,50,000 - 3,50,000
\$ 3,735 - 5,225

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property of a Distinguished Gentleman, Mumbai

This buff sandstone carving from Central India shows a bejewelled torso. By the 12th century, there was a stylistic shift away from restraint to greater ornamentation. The deep relief carving is especially striking for the organic and fluid realism it imparts to the stone with the intricate detailing of necklaces. An armband with floral motifs adorns the bicep.

61

RIDER ON HORSEBACK

UTTAR PRADESH OR MADHYA PRADESH, CIRCA 16TH CENTURY
Sandstone
12.75 in (32.8 cm) high

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

This buff sandstone sculpture from Central India shows a rider on a decorated, rearing horse. The finely detailed jewellery of the horse and the simple lines of the rider's clothing are typical of this region. The highly stylised rendition is characteristic of the late phase of the style.



60

KAUMARI

UTTAR PRADESH OR MADHYA PRADESH,
CIRCA 12TH CENTURY
Sandstone
15.25 in (38.6 cm) high

Rs 6,00,000 - 8,00,000
\$ 8,960 - 11,945

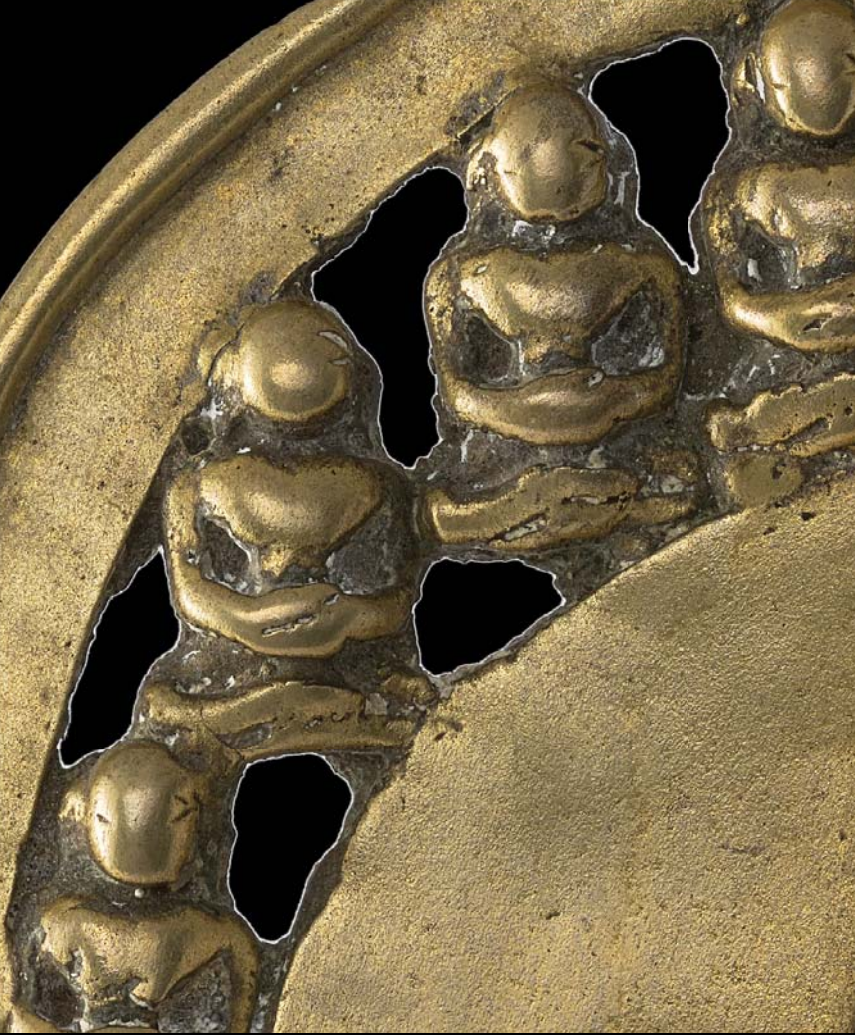
NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

This sculpture shows Kaumari, the female aspect of Kartikeya—the God of War, standing in the *tribhanga* pose. She holds a spear in her right hand, corresponding with the attribute of Kartikeya. Kaumari is one of the *Sapta Matrikas* or seven mother goddesses, along with Brahmani, Maheshwari, Vaishnavi, Varahi, Indrani and Chamunda.





62

JAIN ALTARPIECE

GUJARAT OR RAJASTHAN, DATED VS 1159 = 1095 AD
 Inscribed in Nagari on the reverse
 Bronze
 5.75 in (14.7 cm) high

Rs 7,00,000 - 9,00,000
\$ 10,450 - 13,435

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
 Property of a Distinguished Family Collection

The seated yogic posture of the *jina* dominates most Jain iconography. One of the 24 *jinas*, the figure is shown seated in deep meditation and has a nimbus around his head in the form of a lotus. At the bottom on the left and right corners are a *yaksha* and *yakshi*, who served as guardians. This carries over from an earlier stylistic representation in which only two attendants were shown.



Jainism is one of India's oldest religions, along with Hinduism and Buddhism. Its ultimate aim is emancipation from the endless cycle of reincarnations through the path of non-violence. "The Jains believe in a group of twenty-four Jinas; each is also known as a *tirthankara*, or "forder," who fords the gulf between samsara, or the phenomenal world, and liberation." (Pratapaditya Pal ed., *The Peaceful Liberators: Jain Art from India*, Los Angeles: Los Angeles County Museum of Art and New York: Thames and Hudson Inc., 1994, p. 14) There are two orders in Jainism: Svetambaras, who are clad in the colour white, and the Digambaras, who are clad by the sky. "According to the Digambaras all possessions, by fostering attachment to the world, are a hindrance to liberation." (Pal, p. 15) Jainism stresses the importance of ascetic practices and focuses more deeply on meditation and austerity than Buddhism. Jain art reflects this philosophy of non-violence and renunciation, as seen in lots 62-64.





63
**MAHAVIRA FLANKED
 BY TWENTY - THREE
 TIRTHANKARAS**

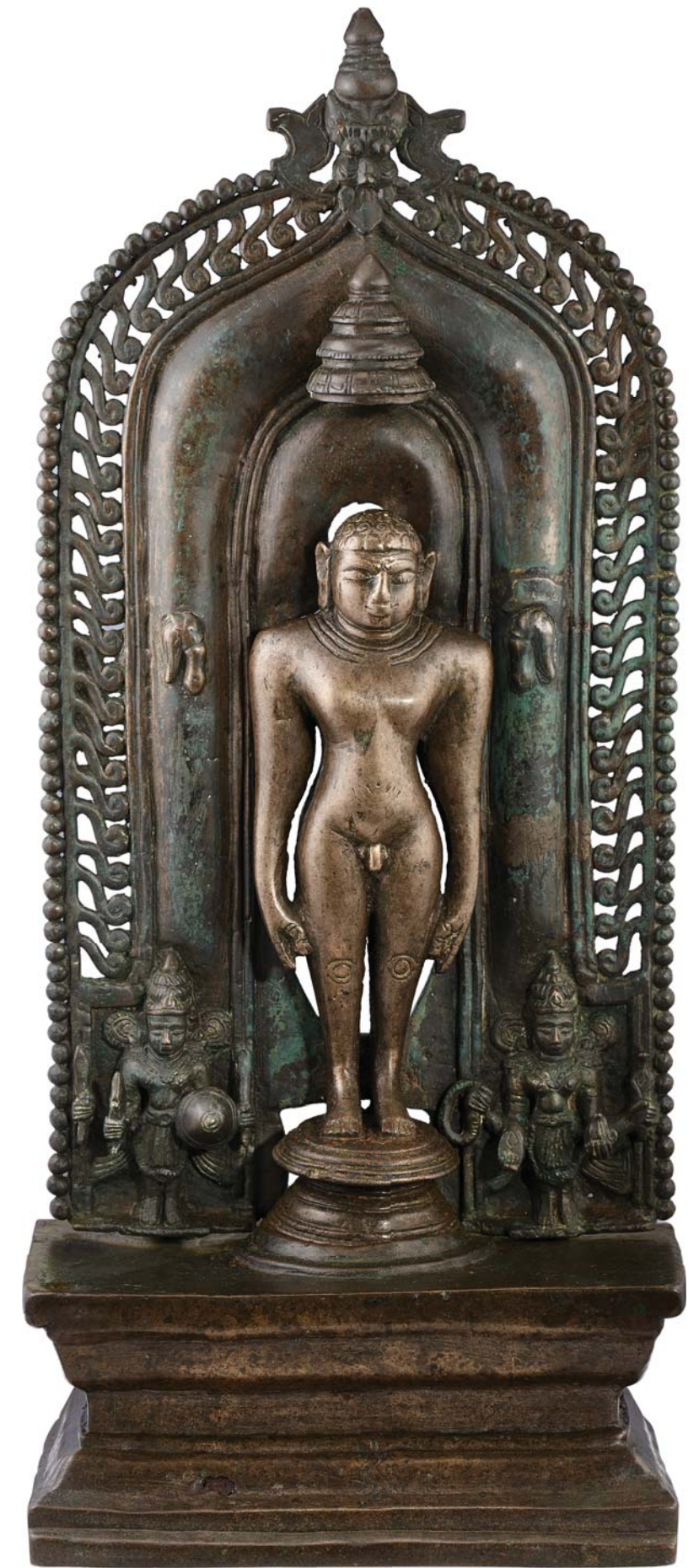
KARNATAKA, CIRCA 16TH CENTURY
 Inscribed in Telugu at the bottom
 Brass
 12.5 in (32.3 cm) high

Rs 8,00,000 - 12,00,000
\$ 11,945 - 17,915

NON-EXPORTABLE REGISTERED
 ANTIQUITY

PROVENANCE
 Property of a Distinguished Family Collection

Vardhaman Mahavir is the last of the twenty-four *tirthankaras* as identified in Jain scriptures. The lion attribute at the base of the sculpture identifies Mahavir as the central figure. He is surrounded by the twenty-three *tirthankaras* who preceded him, and together they constitute the entire pantheon.



64
JINA

KARNATAKA, 14TH - 15TH CENTURY
 Bronze
 13 in (33.2 cm) high

Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
 Property from a Distinguished Family Collection

The sculpture shows a Digambara *tirthankara* or *jina* in a meditation pose known as *kayotsarga*, or the position of "abandoning the body." This is believed to be the most exacting pose, taking non-violence, the central concept of Jainism to its extreme. In this pose, the body stands erect and symmetrical. The feet are slightly apart and firmly planted on the ground, with the weight of the body evenly distributed on unbent legs. The arms hang loosely along the body. This is a pose of complete peace and liberation.

Manikkavachakar – he whose words are rubies.



65

SAINT MANIKKAVACHAKAR

TAMIL NADU, CIRCA 12TH CENTURY

Bronze

19.25 in (49 cm) high

Rs 60,00,000 - 80,00,000

\$ 89,555 - 119,405

NON-EXPORTABLE

REGISTERED ANTIQUITY

PROVENANCE

Property from a Royal Collection

This gracefully modelled sculpture from the Chola dynasty shows Saint Manikkavachakar, the famed 9th century Shaivite Tamil poet, with his right hand held up in a gesture of teaching. In his left hand, he holds a palm-leaf manuscript symbolic of his devotion to Lord Shiva. He has matted hair and is modestly dressed, with a sacred thread around his torso, a necklace, an arm ornament and a bangle. A short cloth is wrapped around his waist. "Manikkavachakar wrote a large and varied body of poems, which constitute the *Tiruvachakam*, the eighth book of the Tamil sacred canon, and the esteem in which his verses are held is attested by his title, 'He whose words are rubies'. Shiva temples generally possess two images of Manikkavachakar, one being placed before the temple's image of Shiva as Nataraja (Lord of Dance). The second stands as part of the *navar* or 'Revered Four' poet-saints, alongside child saint Sambandar, saint Appar and saint Sundarar." (Vidya Dehejia, *Chola: Sacred Bronzes of South India*, London: Royal Academy Books, 2007, p. 104)

"The bronze deities created between the ninth and thirteenth centuries in the Tamil region of South India under the Chola dynasty are among India's most celebrated sculpted figures, hailed as exquisite artistic creations." (Dehejia, p. 26)



66

BHAIRAVA

TAMIL NADU, 11TH - 12TH CENTURY
Granite
12.25 in (31.5 cm) high

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Private Collection, Mumbai

Bhairava is a powerful manifestation of Shiva, typically depicted with furrowed eyebrows, glaring eyes, flaring nostrils, and two sharp canines jutting over his lower lip. His dreadlocks assume the forms of the flames of a fire, and they are intertwined with snakes and scorpions.

In some myths, Shiva created Bhairava as an extension of himself, in order to chastise Brahma. An interpretation of this form of Shiva suggests that those who meet Bhairava must confront the source of their own fears.



67

SHIVA

ODISHA, 15TH - 16TH CENTURY
Bronze
7.5 in (19.3 cm) high

Rs 10,00,000 - 15,00,000
\$ 14,930 - 22,390

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished
Family Collection

Shiva is one of the gods of the Trinity, who is known primarily as the destroyer, but he also blesses and protects his devotees. He is shown here standing erect and with four arms (*Chandrashekhara*). His rear arms hold his attributes. His hair is shown as three matted locks flowing down his back like water, perhaps alluding to the tale of the celestial river Ganga, whom he contained and directed in a controlled flow into the world.





Vamana, the 5th avatar of Vishnu in which he assumes the form of a dwarf, is rarely worshipped as a separate deity, and there are no extant temples known that are devoted to him. In this large, rare sculpture, Vamana is shown decked in jewellery. In his hands, he bears the mace, conch and discus, which are attributes conventionally associated with Vishnu. To his left, Saraswati, the goddess of learning, is seen holding a *veena*.

Vishnu assumes the avatar of Vamana to keep the power of the *asuras* in check at the behest of the *devas*. Bali, an *asura* king known for his benevolence, had assumed disproportionate powers and was perceived as a threat by the *devas*. Approaching Bali as Vamana, Vishnu requested that he grant him just the land that he could cover in three strides. Considering the dwarf-sized Vamana, the king happily agreed. Vamana grew in size and with his first stride, he covered the entire earth. His second stride covered the heavens. Not knowing where to place his foot for a third stride, he turned to Bali, who offered him his own head, and Vishnu pushed him into the netherworld with the third step. Impressed by Bali's humility, Vishnu granted him a boon: that he would be allowed to visit his kingdom every year, and that he would be reborn as the ruler of the heavens.

68

VAMANA

BENGAL, CIRCA 11TH CENTURY

Phyllite

25.75 in (65.6 cm) high

Rs 15,00,000 - 18,00,000

\$ 22,390 - 26,870

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

Private Collection, Kolkata



"In Hindu mythology Vishnu is first and foremost a savior, sweeping down from his lofty abode to bring peace and balance to a beleaguered earth. Sometimes he remains in his heavenly abode while saving the day: four-armed, holding a discus and a conch shell."

– JOAN CUMMINS





69

MAJESTIC VISHNU

TAMIL NADU, CIRCA 12TH CENTURY

Granite

87 in (221 cm) high

Rs 2,00,00,000 - 3,00,00,000

\$ 298,510 - 447,765

NON-EXPORTABLE REGISTERED ANTIQUITY

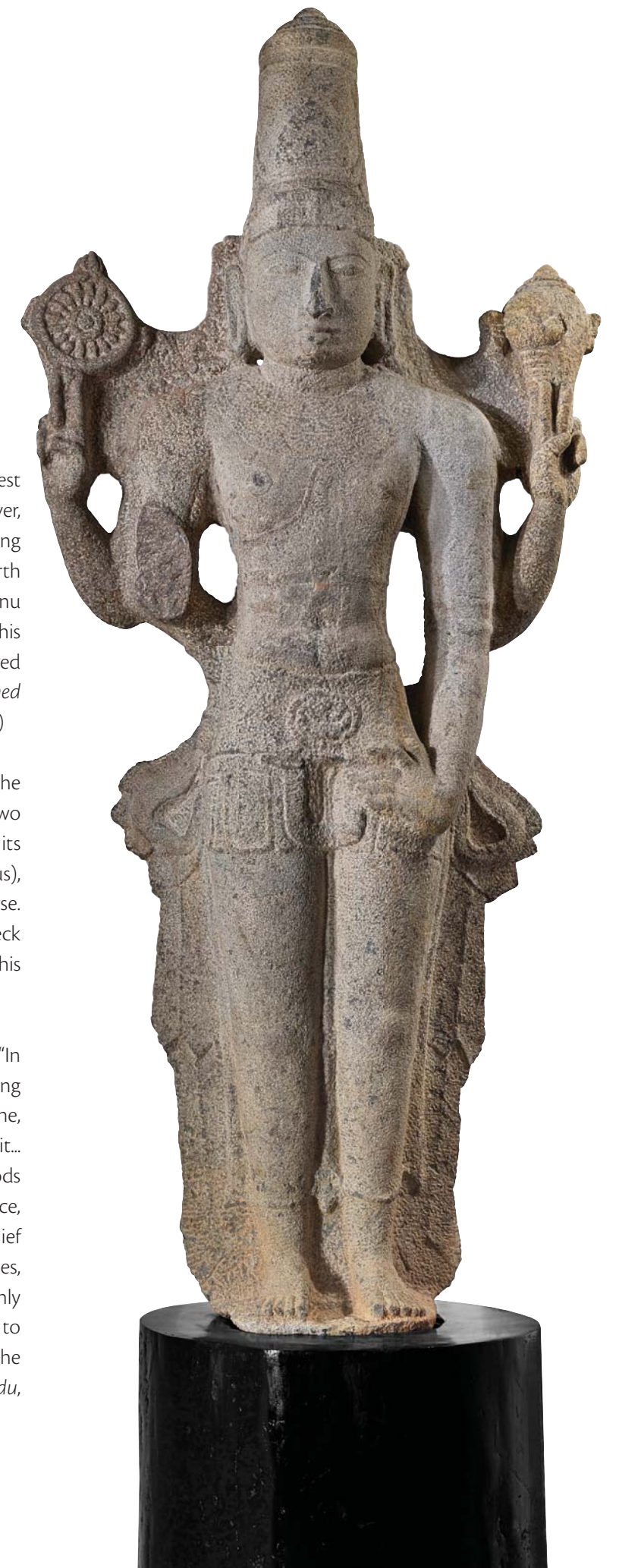
PROVENANCE

Private Collection, Mumbai

The Trinity of Brahma, Vishnu and Shiva gain the highest importance in the Hindu pantheon. "As the Preserver, Vishnu is responsible for maintaining balance, combating the forces of chaos, and ensuring that heaven and earth continue to progress on their preordained course... Vishnu is first and foremost a saviour, sweeping down from his lofty abode to bring peace and balance to a beleaguered earth." (Joan Cummins ed., *Vishnu: Hinduism's Blue-Skinned Saviour*, Ahmedabad: Mapin Publishing, 2011, pp. 12-13)

This majestic Vishnu stands with both feet firmly on the ground, and his left arm resting lightly on his hip. In his two upper hands, he holds his attributes, the *shanka* (conch), its sound being a symbol of creation, and the *chakra* (discus), the ultimate weapon with which he guards the universe. The crown on his head denotes kingship. Around his neck is the celestial Vaijayanti *mala*, and the *kaustubh* adorns his chest. His expression is serene, befitting his stature.

This monumental Chola sculpture is hewn out of granite. "In Tamil Nadu, as elsewhere, the underlying basis of scooping rocks, or carving relief sculptures, was that every stone, boulder or rock had cosmic vitalities running through it... If these energies could be shaped into the forms of gods and goddesses, it was only to consecrate so much space, recovered from the elements... Under the Cholas, the relief sculptures are emphasised as emergent gods and goddesses, and the almost three-dimensional figure appears, in highly skilled workmanship, comparable in its achievements, to the finest sculptures of the then contemporaries of the Deccan." (Mulk Raj Anand ed., *Splendours of Tamil Nadu*, Bombay: Marg Publications, 1980, p. 74)





70

VISHNU

TAMIL NADU, CIRCA 15TH CENTURY

Bronze

18.25 in (46.8 cm) high

Rs 35,00,000 - 50,00,000

\$ 52,240 - 74,630

NON-EXPORTABLE REGISTERED
ANTIQUITY

PROVENANCE

Private Collection, Mumbai



71

TRIVIKRAMA VISHNU

TAMIL NADU, 17TH - 18TH CENTURY

Inscribed in Tamil on the reverse

Gilt Bronze

6 in (15.4 cm) high

Rs 2,00,000 - 3,00,000

\$ 2,990 - 4,480

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property of a Gentleman, Mumbai

This rare gilt bronze relief shows Vishnu as Trivikrama, literally "Victor of Three," portrayed in a vibrant narrative technique. Vishnu earned this name from conquering the heavens, earth and netherworld in three giant steps. He is seen here, his left leg raised in the act of protecting the earth, represented by Prithvi, the Earth Goddess. His eight arms represent the realms of the universe over which he reigns. He holds his attributes, the conch and discus, in his two hands. To his right, he is seen as Vamana, the dwarf Brahmin, who approaches king Bali to ask him for three strides of land.



72

GARUDA

TAMIL NADU, 16TH - 17TH CENTURY

Bronze

5.75 in (14.9 cm) high

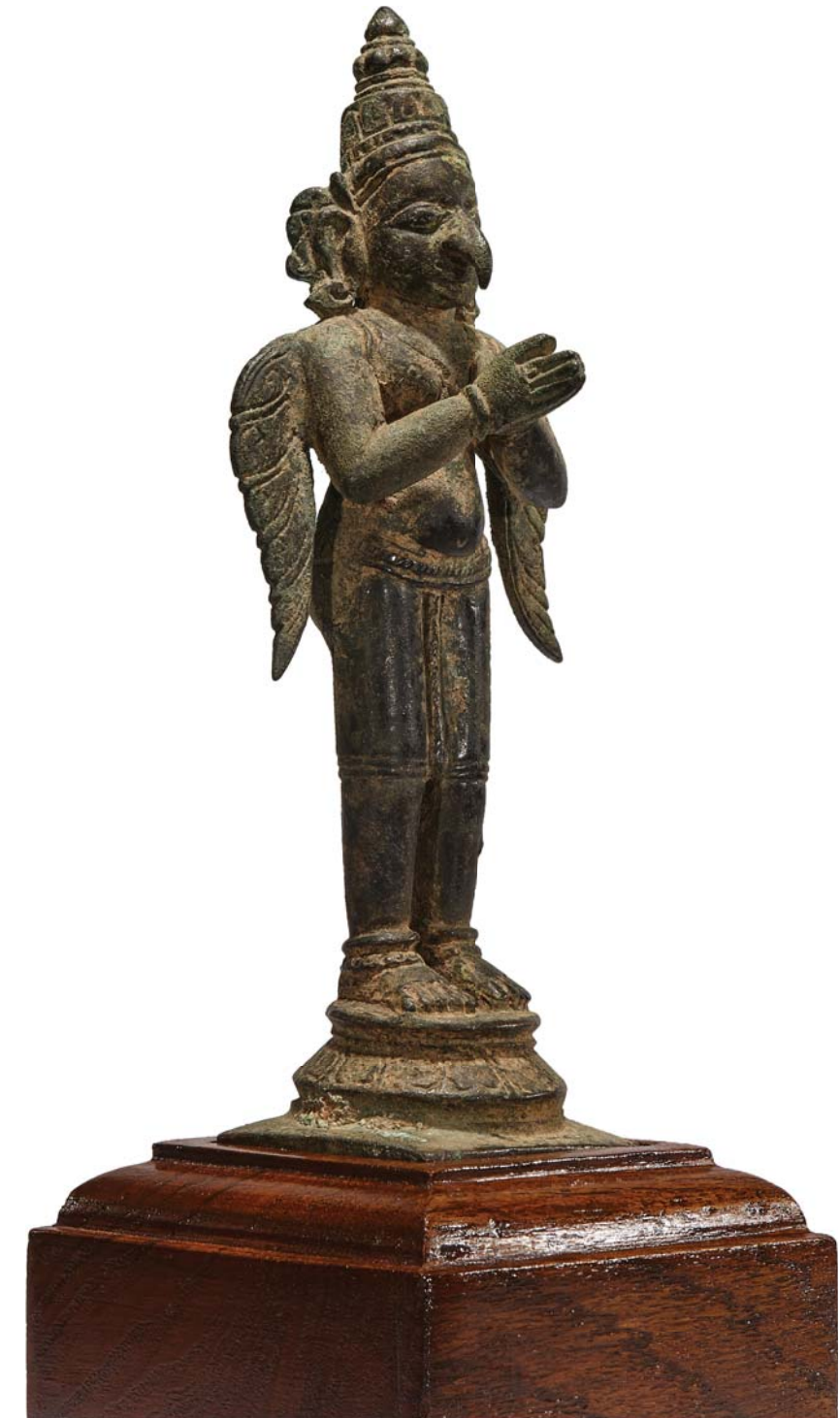
Rs 2,00,000 - 3,00,000

\$ 2,990 - 4,480

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property of a Gentleman, Mumbai





73

PRABHAVALI

KERALA, 15TH - 16TH CENTURY

Bronze

48.75 in (123.9 cm) high

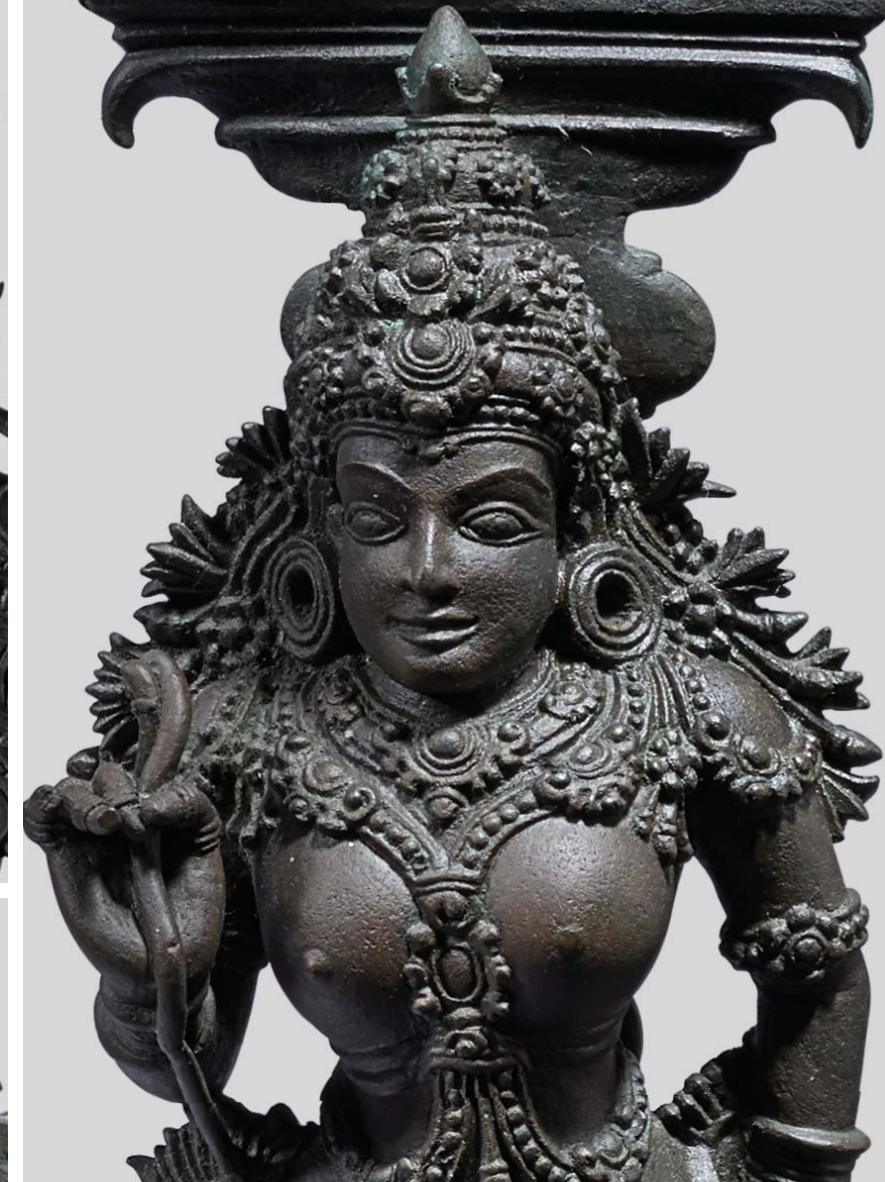
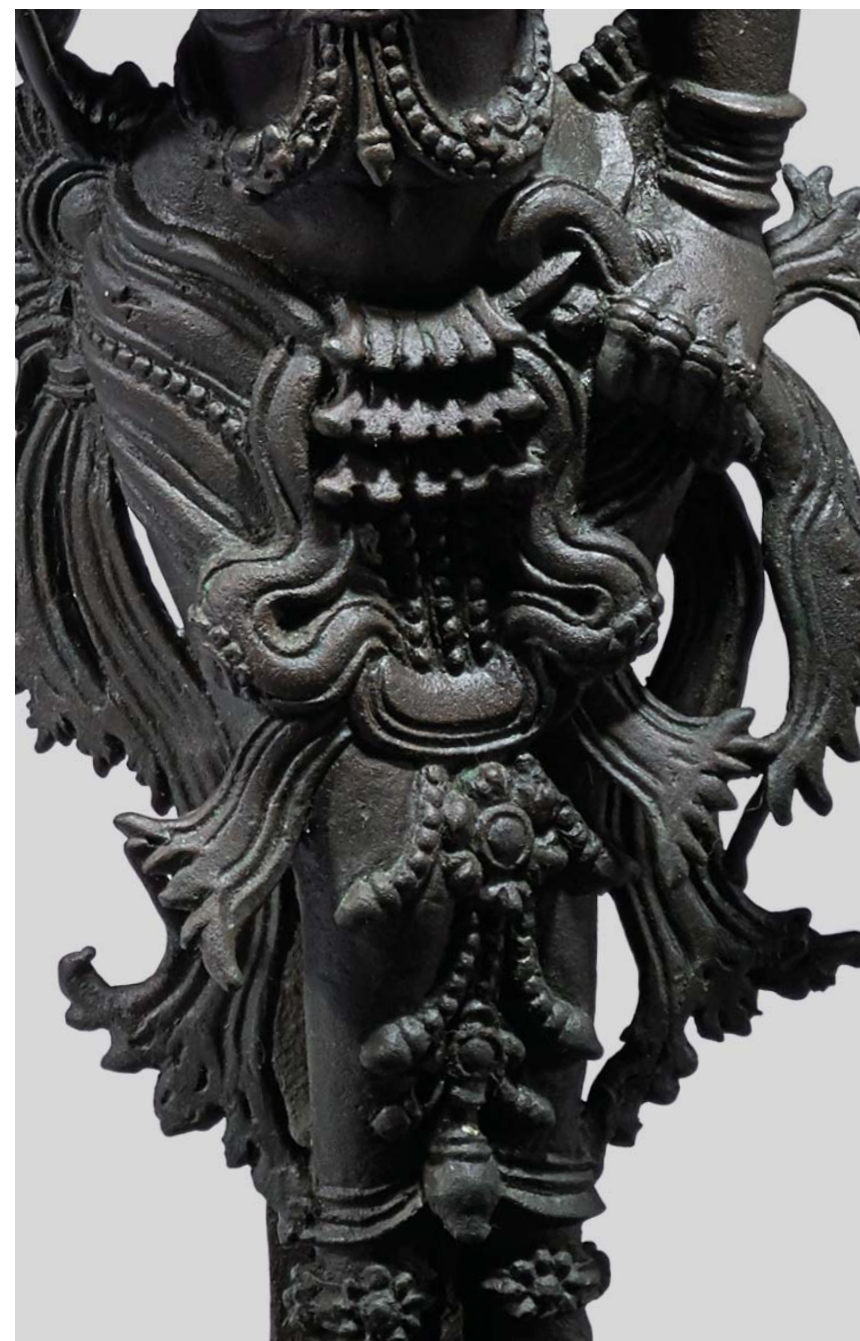
Rs 1,00,00,000 - 1,20,00,000

\$ 149,255 - 179,105

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE

Private Collection, Mumbai



This magnificent *prabhavali* from Kerala must have been a surround for an important deity in a shrine. The *prabhavali* acts as an aura to an icon and is an attribute used to denote divinity or royalty. Judging from the large size and its casting as a free-standing nimbus, this may have been used in conjunction with an *utsav murti* that was worshipped at *darshan* outside the temple premises or during special festivals. The intricate decorations of the arch are symbolic of fire and would have been a powerful backdrop to the idol. Two *makaras* facing opposite directions highlight the centre of the arch. Two bejewelled and beautifully adorned *dwarapalikas* on either side with *yalis* atop, form the base from which the arch springs.

“In her triumph over the buffalo-demon, she annihilates the forces of evil, no matter what their form. She is the omnipotent protector and the universal mother.”

– SUSAN S BEAN

The demon Mahishasura was born from the union of Rambha, an *asura* king, and Mahishi, a princess who was cursed to be a buffalo. Born with the head of a buffalo and the body of an *asura*, he could change form at will. Mahishasura desired invincibility, and began severe penances to please Brahma. When Lord Brahma appeared before him, Mahishasura asked for immortality—a boon which could never be granted. The *asura* instead asked that he die only at the hands of a woman, assuming that his invincibility would be guaranteed with such a boon.

The boon gave Mahishasura insurmountable powers, and he wreaked havoc on earth. When he turned to vanquish the *devas* and chase them out of heaven, they approached Brahma, Shiva and Vishnu and sought their help to defeat him. The Trinity and the *devas* appeared before Mahishasura and engaged in fierce battle with him. But the *asura* proved to be too powerful and cunning, even against their combined might. Suffering an ignominious defeat at his hands, the gods retreated. With no one to stop him, Mahishasura and his army took over the three worlds. He installed himself in the throne of Indra in Amravathi, and appointed his generals in the positions once occupied by the *devas*. The *devas* wandered aimlessly in exile for many years.

Soon Brahma, Shiva, Vishnu and the *devas* gathered together in Vaikuntha to find a solution to defeating Mahishasura. Aware that his death was only possible at the hands of a woman, they realised that there was no one who could defeat him. Vishnu then suggested that they create a goddess who would possess their combined powers. Brahma, Vishnu, Shiva and the *devas* poured in their divine powers and Durga emerged. A manifestation of Shakti, Durga was born of their best and most powerful parts. She was peerless in beauty and unmatched in strength. Each of the gods gave her weapons: Vishnu his Sudarshan *chakra*, Shiva his trident, Brahma his *kamandalu* which held water

from the Ganga, Indra his *vajra*, and the other *devas* their most powerful attributes. Armed thus, Durga proceeded to Amravathi to face Mahishasura.

When she reached the city, Durga roared, calling Mahishasura out to fight her. Besotted by her, yet enraged by her challenge, Mahishasura sent his troops to battle her. Durga defeated them effortlessly and slaughtered Mahishasura's most powerful soldiers. Mahishasura then decided to fight her himself. A horrific battle ensued as the *asura* gave her a tough fight. Changing forms, he deftly attacked her and her mount. This epic battle is believed to have played out over eons. On the final day, when Mahishasura assumed the form of a buffalo and charged at Durga, she overpowered and beheaded him. At that moment, Mahishasura emerged in human form and Durga slayed the demon with her trident. She earned the name Mahishasuramardini, or the one who slew Mahishasura. The gods then heaped praises on her and worshipped her.



The mythology of Durga's triumph over Mahishasura has stoked the creativity of artists and sculptors through the ages. Mahishasura is a central subject in modernist Tyeb Mehta's work.

Tyeb Mehta's *Mahisasura* (1997) on the cover of Ranjit Hoskote, Ramchandra Gandhi et. al, Tyeb Mehta: *Ideas Images Exchanges*, New Delhi: Vadehra Art Gallery, 2005





74

MAHISHASURAMARDINI (DURGA SLAYING THE BUFFALO DEMON)

UTTAR PRADESH OR MADHYA PRADESH, 10TH - 11TH CENTURY

Sandstone

33.75 in (85.5 cm) high

Rs 3,00,00,000 - 5,00,00,000

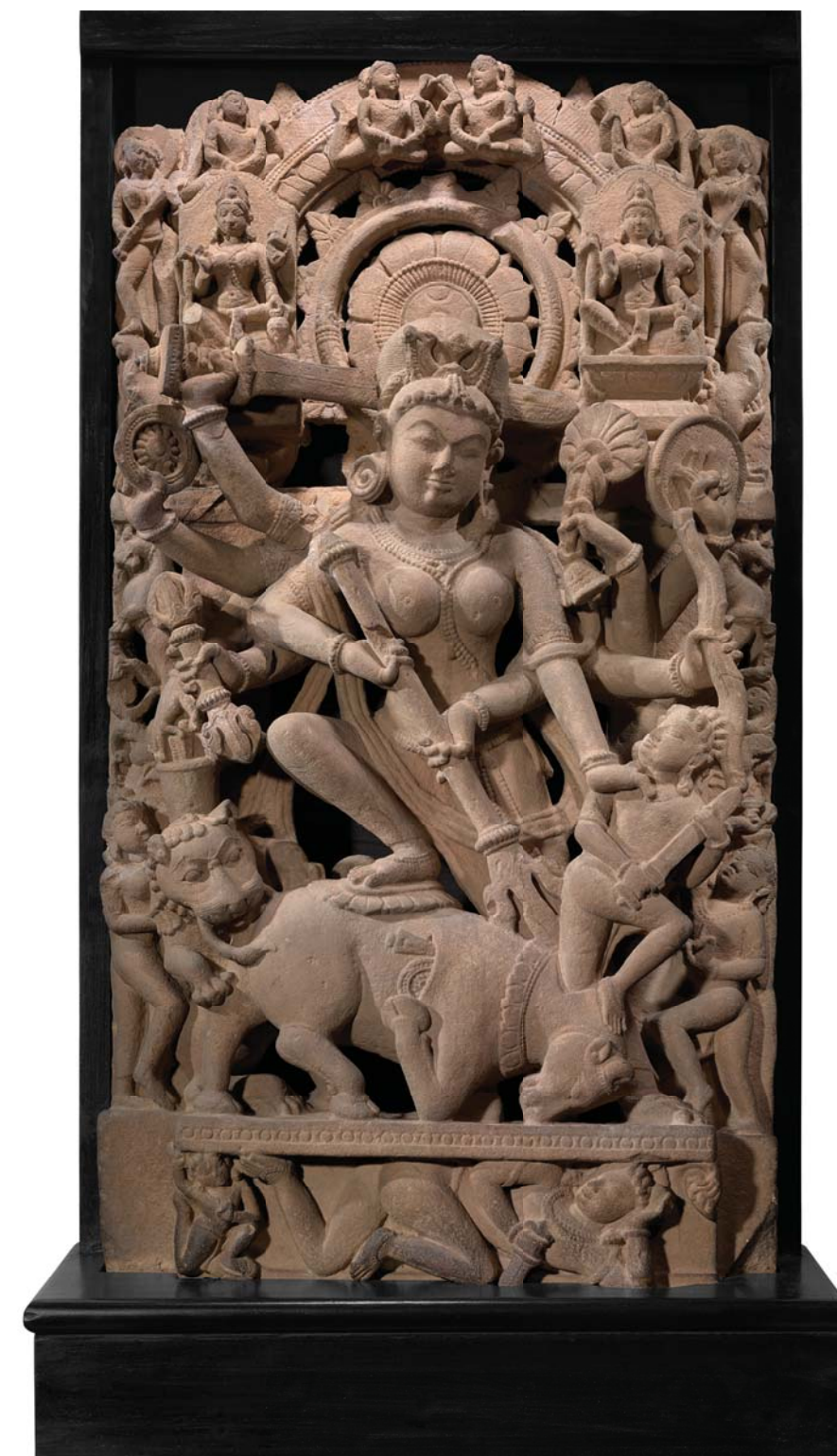
\$ 447,765 - 746,270

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection

This majestic sculpture shows the moment of Durga's victory over the demon, a metaphor for the triumph of good over evil. "In her triumph over the buffalo-demon, she annihilates the forces of evil, no matter what their form. She is the omnipotent protector and the universal mother." (Susan S Bean, "Vessels for the Goddess: Unfired-Clay Images of Durga in Bengal," Pratapaditya Pal ed., *Goddess Durga: The Power and the Glory*, Mumbai: Marg Publications, 2009, p. 39) Durga, the primary deity, in characteristic iconography, has multiple arms and is shown holding her attributes: a *vajra*, *chakra*, shield, bow, and sword. With her trident, she slays the buffalo, who collapses at her feet. Her mount, the lion, joins in the battle by biting the hindquarters of the demon. The demon Mahishasura is shown emerging from the body of the slain beast. Celestial beings and figures from the pantheon grace the event on the upper stele. The goddess's powerful stance in victory is balanced by her complete composure and delicate features, perfectly combining the dynamic with the static in one truly iconic image. Mahishasura, while emerging from the neck of the bull in fatal defeat, also appears in recumbent position at the base of the sculpture, where he may be reflecting his destiny before going into battle and his ultimate submission, a unique feature expressing a consequence of events. This superbly carved sculpture ranks as a masterpiece of mediaeval sculpture from Central India and is in remarkable overall condition.



75

MAHISHASURAMARDINI

MADHYA PRADESH OR UTTAR PRADESH
CIRCA 9TH CENTURY

Sandstone
15 in (38 cm) high

Rs 3,00,000 - 5,00,000
\$ 4,480 - 7,465

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property of a Collector
Saffronart, 18 December 2014, lot 7



76

DURGA

KARNATAKA, CIRCA 17TH CENTURY
Bronze

6.25 in (16 cm) high

Rs 4,00,000 - 6,00,000
\$ 5,975 - 8,960

NON-EXPORTABLE REGISTERED
ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



The triumph of Durga over the demon Mahishasura has been a popular mythological reference among artists in India. Durga is shown here, vanquishing Mahishasura, a demon who threatened the stability of the three worlds. Her right hand must have once held a spear, used to kill the buffalo from which Mahishasura is seen emerging. Durga has a benign smile on her face as she pulls Mahishasura by the hair, and he looks at her in awe even though his death is imminent.

77

MYTHICAL LION

KARNATAKA, 15TH - 16TH CENTURY

Granite

15.25 in (39 cm) high

Rs 8,00,000 - 10,00,000

\$ 11,945 - 14,930

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

Lions have been celebrated through history for their strength and grandeur, and are often associated with nobility for their regal bearing. They have caught the imagination of many cultures and have been seen in various incarnations since antiquity. In ancient Assyria and Persia, the lion was given special status and considered a royal animal. Closer to home, they are encountered on seals from the Indus Valley civilization and atop the Ashoka pillar. The present lot, carved from the black granite native to Karnataka, is a rendering that is in the same tradition as the mythical lions of yore. The lion is also the *vahana* of Durga and may often be seen guarding the doorways to her temples.



78

RAMA, LAXMAN AND SITA

GUJARAT, CIRCA 1800

Bronze with silver inlay

a) Sita

19 in (48.8 cm) high

b) Rama

22 in (56.3 cm) high

c) Laxman

19.75 in (50.3 cm) high

Rs 5,00,000 - 7,00,000

\$ 7,465 - 10,450

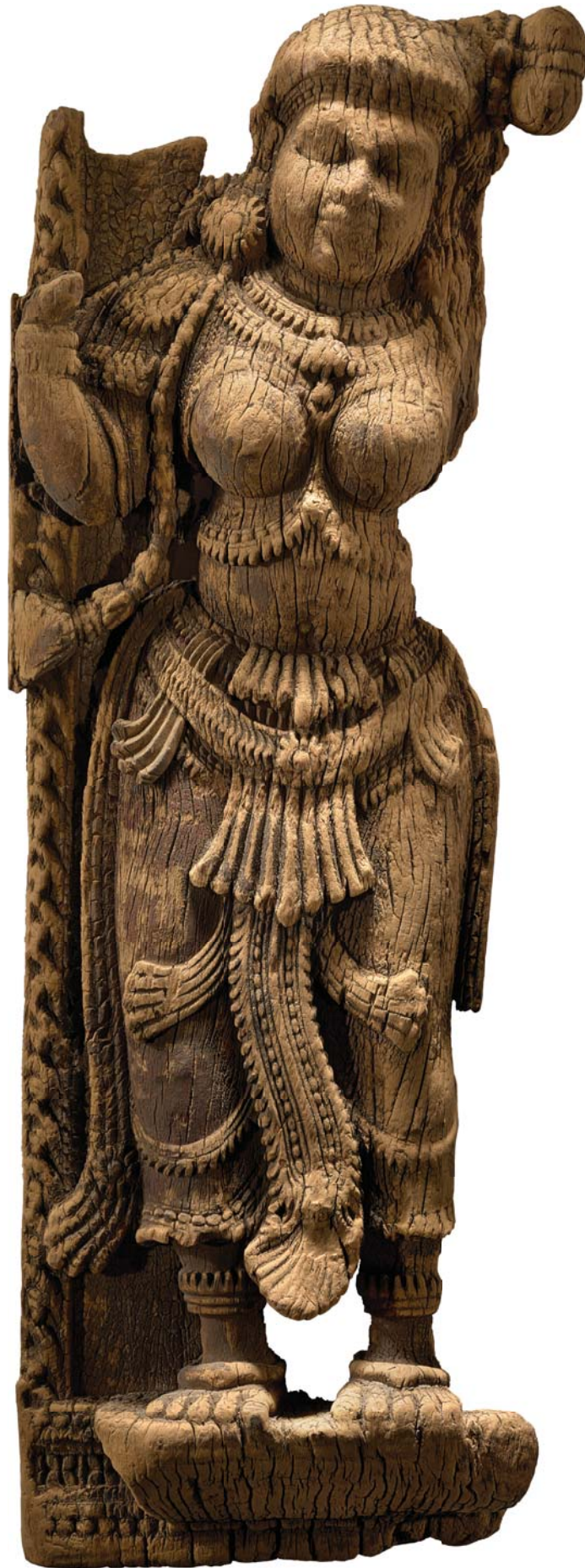
NON-EXPORTABLE
REGISTERED ANTIQUITY

(Set of three)

PROVENANCE

Property of a Distinguished Gentleman, Mumbai

The present lot depicts Rama, Laxman and Sita. Rama being the principal figure, is larger than Sita and Laxman. He bears a Vaishnavite marking on his forehead, inlaid in silver and copper, and stands on a lotus base. Both Rama and Laxman stand in a pose indicative of holding their bows and arrows. Though their ornamentation is restrained, the detailing of their clothes, hair and jewellery is exquisite.



79

SURASUNDARI

TAMIL NADU, CIRCA 17TH CENTURY

Wood

29 in (74.4 cm) high

Rs 3,00,000 - 4,00,000

\$ 4,480 - 5,975

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

This door jamb captures Surasundari in all her sensuality. She is finely decked in jewellery, with the soft flow of her sash and garments accentuating her beauty. Surasundari, the “beautiful woman,” is believed to have emerged from the churning of the cosmic ocean. “The Surasundari is first and foremost *prakriti* or materiality, endowed with sensual beauty and like *prakriti*, she is also the abode of growth and fertility which she shares with the world of nature around her.” (Harsha V Deheja, “Beautiful Woman,” *The Times of India*, 9 January 2012, online) Surasundari embodies the fertile, the auspicious, the graceful and the sensual, and is believed to bring with her these qualities through her depiction in temple sculpture.



80

CORONATION OF RAMA

KERALA, CIRCA 18TH CENTURY

Wood

30.5 in (78 cm) wide

Rs 3,00,000 - 4,00,000

\$ 4,480 - 5,975

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Rumi Mistry Collection, Mumbai

This carved lintel depicts the pomp and celebration of Rama’s coronation as king of Ayodhya, following his fourteen-year exile. Two *rishis* or priests with pitchers are seen pouring holy water on Rama, seated in the centre with Sita to his left, to mark this auspicious occasion. They are surrounded by musicians and well-wishers. The carving is all the more remarkable for its intricate detailing. The details of the musical instruments, the jewellery, the folds of the clothes and the expressions on their faces are masterfully captured.



81

BALAKRISHNA

TAMIL NADU, CIRCA 17TH CENTURY

Bronze

9.5 in (24.6 cm) high

Rs 9,00,000 - 12,00,000

\$ 13,435 - 17,915

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

This endearing image of Balakrishna captures his majesty and playfulness at the same time. Krishna is the eighth avatar of Lord Vishnu and is one of the most popular deities in the Hindu pantheon. This sculpture shows a playful, dancing young Krishna holding a butter ball in his right hand (*navanita*). He balances on one leg with his left arm gracefully extended. The tips of his right toes rest gently on a lotus. He is adorned by ornaments and his girdle is decorated with bells and tassels. His head gear is an endearing bun which is reminiscent of a child whose hair has not yet been shorn as an offering to the family deities. The sculpture is placed on a base that was likely added later.

Writing about a 15th century bronze in the Khandalavala Collection of Indian Art at the CSMVS Museum in Mumbai, Pratapaditya Pal writes, "Images of the mischievous but endearing child Krishna are among the most charming created by south Indian artists, especially in metal. A favourite was that in which the naked toddler is shown dancing in joy holding a butter ball in his right hand. Symbolically the ball may also double as the universe, as it does in the hand of the adult Vishnu who is no different from Krishna." (Kalpana Desai and Pratapaditya Pal, *A Centennial Bouquet: The Khandalavala Collection of Indian Art in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya*, Mumbai: Marg Publications, 2004, p. 36) Similar sculptures are also illustrated in Vidya Dehejia, *The Sensuous and Sacred: Chola Bronzes from South India*, p. 199, no. 51; and Desai and Pal, p. 36, no. 13.



FREQUENTLY ASKED QUESTIONS

How do I view the lots?

All lots for sale are featured in this auction catalogue. The number listed next to each image is the lot number and should be used as a reference during bidding or for any information requests. The lots in this sale may be viewed through any of the following:

- (i) Previews and Viewings – Details listed in the Sales and Enquiries section of the printed catalogue
- (ii) The online auction catalogue available on www.saffronart.com
- (iii) The printed auction catalogue
- (iv) The mobile auction catalogue available for download on your mobile device

What do you mean by 'Condition of Lots'?

All lots will be shipped out in an 'as is' condition, meaning that the item is sold with all existing faults and imperfections. SAPL encourages all potential buyers to inspect each item carefully before bidding and to not rely on an illustration of any item given in the catalogue. Condition reports for all lots are available as a free service, upon request.

What are special lots?

Lots marked as "Art Treasures" and/or "Antiquities" under the Antiquities and Art Treasures Act, 1972 cannot be exported outside India. Buyers are solely responsible for meeting the requirements of the Antiquities and Art Treasures Act, 1972 or any related state legislation.

What are Price Estimates?

Each lot has a price range listed. These estimates are based on characteristics of the lot such as condition, quality, rarity, provenance. These estimates are provided only as a guide for buyers and do not include Buyer's Premium or applicable taxes. Price estimates may be subject to revision.

What is a Reserve Price?

Unless stated otherwise, all lots offered in the auction are subject to a reserve price, which is the minimum price that the lot may be sold for. No lot will be sold below its reserve price and the reserve price will not exceed the low price estimate. Reserve prices are confidential and will not be disclosed.

How do I register to bid?

Bidders are advised to register at least 24 hours in advance of the sale. Bidders may choose to register online or send in their details to SAPL and we will process the details for you. SAPL requires the following details from a first time bidder to register and process an approval to bid:

- (i) Name
 - (ii) Address
 - (iii) Telephone Number
 - (iv) Email Address
 - (v) Know Your Customer (KYC) documents
 - (vi) Credit card information/financial references/deposits
- In some cases, SAPL may request for a bidding limit value which is a per lot limit based on your current bid value.

If you have bid or been approved to bid with Saffronart before, please use your Saffronart login and password to accept the Conditions for Sale online. Collecting a paddle in a live auction also implies an acceptance of the conditions for sale. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

- (i) Bidding in the Room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations open 30 minutes prior to the sale.
- (ii) Bidding Online: Bidders may view and hear the auction on their PC or Mac with our real-time online video feed from the auction room. Online bidders may place a bid by clicking on the "Bid Now" button when their lot of interest is open for bidding. If their bid is accepted by the auctioneer, it will be recorded.
- (iii) Bidding on the Phone: SAPL accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at the discretion of SAPL.
- (iv) Bidding on the Mobile: Bidders may download a software application from Saffronart onto their

eligible mobile device and use it to place bids during the sale. To avail of this service, you must be registered as a bidder. Visit the Mobile Bidding page under the "Services" section on saffronart.com to download the app for devices supported by iOS and Android.

- (v) Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the Absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website. Absentee/proxy bids shall be accepted up to a certain time prior to the sale which will be listed online.

What are bid increments?

Any new bid must be greater than the current highest bid by a minimum increment. The next valid bid amount is the current highest bid plus the minimum increment value. The auctioneer may vary the increments during the course of the auction at his or her discretion. Online bids however, are accepted only at the next valid bid based on the minimum increment. Please refer to the bid increments printed at the back of the catalogue (on the reverse of the Absentee/Proxy Bid Form).

Can a bid be cancelled?

No bid may be cancelled by a bidder. SAPL reserves the right to cancel a bid at its discretion if it considers it necessary to do so.

What is the currency of bidding?

In a live auction in India, the currency of bidding is INR. However, buyers with an invoicing address outside India are invoiced in USD at the exchange rate fixed for the sale. Please see the exchange rate section in our Conditions for Sale online.

What is an Opening/Start Bid?

The opening/start bid is the value at which the auction house starts the bidding on a particular lot.

When does a lot sell?

The fall of the auctioneer's gavel shall mark the close of bidding on each lot. The final bid announced by the auctioneer is considered a winning bid in the sale, if the auctioneer announces the lot as sold.

What is Buyer's Premium?

SAPL charges the buyer a premium on the winning bid value. The Buyer's Premium is calculated at the rate of 20%

of the winning bid value on each lot up to and including INR 7,00,00,000; 15% of the winning bid value in excess of INR 7,00,00,000, up to and including INR 12,00,00,000; and 12% of the winning bid value in excess of INR 12,00,00,000.

How will I be invoiced?

If you win a bid, you will be sent an email after the close of the auction, containing an invoice for the winning bid plus additional charges (shipping, handling, duties and taxes as applicable) and the Buyer's Premium plus service tax at applicable rates. The invoicing details provided at the time of registration will be used to raise the invoice and no changes will be accepted after the sale.

You may review acceptable modes of payment described in the section below. If you are the winning bidder, you are legally bound to purchase the item from SAPL. Please note that purchases will not be shipped out until payment has been received and cleared.

What are additional charges?

All post-sales expenses, including packing, insurance, shipping or handling charges, are borne by the buyer. Shipping will be charged on courier rates and are determined by the value, origin and destination of the package. Local deliveries will be charged at actuals.

You may choose to make your own arrangements for shipping and handling. However, all documentation requirements must be complied with. Please contact us for further details.

What are the Duties and Taxes applicable on my purchase?

All duties and taxes applicable shall be borne by the buyer and will depend on the value, origin and destination of the package.

Any sale of lots originating from India to an address in India is subject to a 13.5% VAT on the winning bid value and a 15% Service Tax on the Buyer's Premium. A CST of 2% instead of the 13.5% VAT will be applicable on the winning bid value only if the purchasing entity is a business; the delivery location of the lot is outside the state of the location of the sale as mentioned in the Sales and Enquiries section of the catalogue and the buyer provides the necessary documentation required by the Sales Tax authorities. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

International Shipping for Lots not marked as Special Lots For lots originating from India, a 15% Service Tax on the Buyer's Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact SAPL for further details. For imports, the terms of sale are Delivered Duty Unpaid (DDU). It is the buyer's responsibility to pay all international duties, customs charges, taxes and tariffs to the respective authorities. Normally, the couriers we contract will pay import duties on behalf of the buyer and get reimbursed at the time of delivery.

Please Note: Lots may require permits for import or be subject to import restrictions to certain countries. Potential buyers are advised to check import regulations prior to making a bid decision.

How do I make payment?

Buyers will be required to complete payment within a period of 7 business days from the receipt of the invoice via email. If you have not received your invoice within 48 hours of the close of the sale, please contact us.

For Buyers in India:

Payment can be made in INR only by the following acceptable modes of payment:

- (i) Cheque/Demand Draft: To be made in favour of Saffronart Pvt. Ltd.
- (ii) RTGS/NEFT: Details will be included with the invoice and available upon request
- (iii) Credit card: up to INR equivalent of USD 5,000

For Buyers outside India:

Payment can be made in USD only by the following acceptable modes of payment:

- (i) Cheque: To be made in favour of Saffronart Pvt. Ltd.
- (ii) Direct wire transfer: Details will be included with the invoice and available upon request
- (iii) Credit card: up to USD 5,000
- (iv) Payment from an NRE account: The invoice will be raised in USD based on the winning bid value, and the buyer will have to transfer an equivalent INR amount at the bank exchange rate. Please note

that while USD payments are accepted for Special Lots, we require an Indian address for shipment.

When will my purchases be delivered/can I collect my purchases?

Upon receipt of payment from the buyer, SAPL will apply to the ASI (Archaeological Survey of India) for transfer of ownership of the antiquity and we estimate that the process will take between 60- 90 days. We will be able to deliver your purchase as soon as we have completed all formalities with the ASI and the antiquity has been transferred to your name.

Purchases are shipped out within 7 - 10 business days after completion of the ASI transfer, and are insured under the terms of SAPL insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

What documentation will I receive with my purchases?

Upon confirmation of delivery or receipt of shipment, we will send you the invoices for your purchases along with the ASI registration certificate and any relevant documentation for the lot that has been mentioned in the lot details. Please note that SAPL does not issue any authenticity certificates.

What if my shipment reaches damaged?

All purchases from this sale are final. In the unlikely event of your receiving a damaged product, please notify SAPL directly within five days of receipt of the lot. Please call or email us at any of our locations mentioned in the Sales and Enquiries section. If SAPL does not receive any notification within 7 business days of delivery, it shall be assumed that the lot has been received in good condition, and no claims will be entertained.

How do I participate in your next auction?

If you would like to register to bid or consign to any of our upcoming auctions please contact any of our locations listed in the Sales and Enquiries section.

If you would like to stay informed of Saffronart's upcoming events, please register with us online at saffronart.com

CONDITIONS FOR SALE

These conditions for sale set out the terms on which **We** offer the **Lots** listed in this catalogue for sale on behalf of sellers, and if you make a successful bid, will form a contract for sale between you and the seller.

By participating in this auction, you acknowledge that you are bound by these conditions for sale as listed below and on the **Website**. You will find a glossary at the end explaining the meanings of the words and expressions which are in **bold**.

1. Eligibility and Compliance

- 1.1 **We** have been granted a valid licence under the **Antiquities Act** and **Rules** for conducting the auction of **Lots** which are **Antiquities** and for dealing in **Antiquities** as a part of the **Lots** being auctioned.
- 1.2 **We** have verified the valid registration of the **Antiquities** in the name of the relevant sellers as required under the **Antiquities Act** and the **Rules**.
- 1.3 **We** will have no ownership interest in any **Lot**.
- 1.4 The possession of the **Lots** which are **Antiquities** shall pass from the respective sellers to the winning bidder within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers shall intimate the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to the designated premises of the winning bidder.

2. Our role as the agent of the Seller

- 2.1 **We** undertake to sell the **Lots** through this auction as agents for and on behalf of sellers. Unless otherwise indicated, **We** have no ownership interest or any other financial interest in any of the **Lots**.
- 2.2 Making a bid by raising one's hand or paddle in the auction room, submitting an absentee/proxy bid, communicating a bid over the telephone to **Our** representative or bidding on the **Website** and/or through the **MobileApp** constitutes an irrevocable offer to purchase a **Lot**, and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

3. Catalogue Descriptions and Condition of Lot

- 3.1 **We** offer all **Lots** for sale at the auction on an "as is" basis, meaning that each **Lot** is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.

- 3.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, dating, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.
- 3.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our bona fide** opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the **Lot**, including its description, condition and authenticity.
- 3.4 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the **Lot**;
 - (ii) rely on their own judgment as to whether the **Lot** matches its description; and
 - (iii) not rely on an illustration of any **Lot** given in the **Auction Catalogue**.
- 3.5 Neither **We** nor any of **Our** affiliates, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through this auction.

4. Viewing the Lots and Bidder Registration

- 4.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the '**Lot** number' and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - (i) Previews and Viewings - details listed in the Sales and Enquiries Section;
 - (ii) the online **Auction Catalogue**;
 - (iii) the printed **Auction Catalogue**; and
 - (iv) the mobile **Auction Catalogue**.
- 4.2 **We** may withdraw any **Lot** before, during, or after

the auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the **Lot** in the auction.

4.3 All **Lots** shall be sold subject to the Reserve Price. If the winning bid is below the Reserve Price, the **Lot** shall be considered unsold. The Reserve Price on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder.

4.4 **We** have the sole and absolute discretion to (i) provide bidding access, whether in the saleroom, online, via telephone or through an absentee/proxy bid; (ii) provide entry to the auction room and assign paddles; (iii) disallow bidders from entering into the auction room or from bidding; and (iv) ask bidders to surrender paddles at any time.

4.5 **We** may set limits on the value of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limit, if any, and will not be allowed to bid further if their bidding limit has been exhausted.

4.6 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction. Invoicing details, once registered, will not be changed. Winning bidders shall be invoiced based on details provided at the time of registering for the auction.

4.7 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

5. Bidding

5.1 **Our** auctioneer will accept bids from the bidding room, from telephone bidders, from online/mobile bidders, and absentee/proxy bids submitted in advance of the auction, either online or through a written form. **Our** auctioneer has complete discretion on whether to accept an online/mobile bid, a room bid, a telephone bid or an absentee/proxy bid at any given time. Bids once placed by a bidder may not be cancelled. **We** reserve the right to reject, accept and/or cancel a bid at **Our** sole and absolute discretion.

5.2 Bidding in the room: All approved bidders, including those who have registered online, will be handed a paddle to bid in the auction. Please bring a proof of identity to collect your paddle. Registrations will be made open 30 minutes prior to bidding.

5.3 Bidding online: Bidders may view and hear the auction on their PC or Mac with **Our** real-time online video feed from the auction room. Online bidders may place a bid by clicking on the "Bid Now" button when their **Lot** of interest is open for bidding. If their bid is accepted by **Our** auctioneer, it will be recorded. **We** do not accept any liability in the unlikely event that an online bid is not executed or executed incorrectly.

5.4 Bidding on the telephone: **We** accept requests from bidders to place bids on the telephone with **Our** staff depending on availability. To avail of this service, you must be registered as a bidder in accordance with paragraph 4 above. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at **Our** sole and absolute discretion. **We** do not accept any liability in the unlikely event that a telephone bid is not executed or executed incorrectly, or in the event of faulty telephone connections or the bidder not being reachable.

5.5 Bidding on the **MobileApp**: Bidders may download the **MobileApp** onto their eligible mobile device and use it to place bids during the auction. To avail of this service, you must be registered as a bidder in accordance with paragraph 4 above. **We** do not accept any liability in the unlikely event that a bid is not executed or executed incorrectly through the **MobileApp**.

5.6 Absentee/proxy bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. Absentee/proxy bids may be accepted or refused at **Our** sole and absolute discretion.

5.7 Currency of bidding: All bids may only be placed in Indian Rupees (INR). The foreign currency exchange rate used on the **Website** for invoicing of non-India based bidders is United States Dollars (USD), and for all other auction-related purposes, has currently been set at 1:66 (USD:INR), and will be constant during the auction. Before the start of the auction, **We** may, at **Our** sole and absolute discretion, change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual properties have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.

5.8 **Technical Downtime**: In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time, the auction will continue in the saleroom, unless specifically discontinued at **Our** sole and absolute discretion. Bidders may contact **Us** during such **Technical Downtime** to bid by telephone, subject to availability. **We** accept no liability for any

Technical Downtime. Online or mobile bids recorded prior to or after any **Technical Downtime** may be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime**. Any determination made by **Us** in respect of recording of bids shall be final.

5.9 Mobile and Internet Networks: Due to the nature of mobile and internet traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. **We** accept no liability for such time lags owing to mobile and internet networks.

5.10 Bidders are advised to keep their login ID, password and paddle secure at all times. **We** will hold the bidder responsible for all bids placed by using their paddle or login ID and password, whether via the **Website**, through the **MobileApp** or in the sale room.

5.11 **Our** auctioneer may place bids on behalf of seller either by placing consecutive bids or by placing bids in response to other bidders, provided such bids are less than the Reserve Price. **Our** auctioneer will not place bids on behalf of the seller for **Lots** that are offered with No Reserve Price.

5.12 At the discretion of **Our** auctioneer, proxy bids submitted on "no reserve" **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value.

5.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may bid in charity auctions that are held on the auction platform.

5.14 Sellers are not allowed to bid on the particular **Lot(s)** they have consigned otherwise than as permitted under these conditions for sale.

5.15 A currency converter may be in operation in the saleroom for the convenience of bidders. **We** accept no liability for any malfunction in the currency converter or exchange rates.

5.16 **We** and **Our** auctioneer (acting on **Our** behalf) have the right to exercise reasonable discretion in setting bid increments, accepting and refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling

the item in dispute. If any dispute arises after the sale, then in the absence of any evidence to the contrary, the sale record maintained by **Us** and **Our** auctioneer will be conclusive.

5.17 Any new bid will normally be accepted at a value greater than the current highest bid by a minimum increment, which applies to each bid value. The next valid bid amount is the current highest bid plus the minimum increment value. **Our** auctioneer may, from time to time, allow a bid in the saleroom at a lower or higher increment than the minimum increment. Online and mobile bids, however, are accepted only at the next valid bid based on the minimum increment.

5.18 Subject to the discretion of **Our** auctioneer, the highest bidder accepted by **Our** auctioneer will be the winning bidder and the fall of **Our** auctioneer's gavel shall mark the close of bidding on each **Lot**. **Our** auctioneer may, at his/her discretion, re-open bidding on a **Lot** after the fall of the gavel if a higher bid placed prior to closing was inadvertently not accepted.

5.19 **We** and **Our** auctioneer (acting on **Our** behalf) may, at **Our** sole and absolute discretion, choose not to award the winning bid to the winning bidder with the highest bid, if **We** deem it necessary to do so.

5.20 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.

6. Completing the Purchase

6.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer's Premium**, applicable taxes on sale of the **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lots** and additional levies.

6.2 The title to all **Lots** shall pass from the seller to the winning bidder outside the territory of the United States of America.

6.3 The title to all **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lots**. In any event, **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.

6.4 In relation to **Lots** that are **Antiquities**, winning bidders are advised to read and abide by the provisions of the **Antiquities Act** and the **Rules** and all notifications issued thereunder from time to time,

which are available with the Archaeological Survey of India and also at the **Website** of the Archaeological Survey of India (www.asi.nic.in).

- 6.5 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including INR 7,00,00,000, (ii) 15% of the winning bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000, and (iii) 12% of the winning bid value in excess of INR 12,00,00,000. Service tax applicable on the **Buyer's Premium** shall be payable by the winning bidder.
- 6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.
- For INR payments
1. Cheque/Demand Draft
 2. RTGS/NEFT
 3. Credit card: up to INR equivalent of USD 5,000
- For USD payments
1. Cheque
 2. Direct wire transfer
 3. Credit card: up to USD 5,000
- NOTE: Payments in excess of USD 5,000 (or its INR equivalent) must be made through a wire transfer or cheque. **We** and **Our** affiliates will not be held responsible for any refusal or failure to accept modes of payment not outlined above.
- 6.7 The winning bidder shall pay the sale price and **Buyer's Premium** in full (including the applicable taxes, such as VAT and/or service tax, and other charges, if any) within 7 (seven) business days from the date of invoice. No shipment or delivery of the **Lot** will be made to the winning bidder if the sale price and **Buyer's Premium** (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed, and until the ownership along with registration of the **Lot** has not been transferred from the seller to the winning bidder (in case of **Lots** which are **Antiquities**, such transfer being in accordance with the provisions of the **Antiquities Act** and the **Rules**). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.
- 6.8 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific **Lot(s)** will be shipped. The winning bidder shall also be responsible to ensure that the **Lot(s)** are freely importable into his/her country or to the country where the destination

for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to us. All costs associated with the process of delivery and storage (when required) of the **Lot(s)** shall be borne by the winning bidder. The **Lot(s)** shall be handed over to the winning bidder or his/her nominee only upon full payment of all such costs.

- 6.9 **Lots** marked as "Art Treasures" and/or "Antiquities" under the **Antiquities Act** and **Rules** cannot be exported outside India, notwithstanding that the payment in lieu of such **Lots** may be received from the winning bidder in USD. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the **Antiquities Act** and the **Rules**, or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.
- 6.10 Non payment: In case payments are not received within 7 (seven) business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer's Premium**) per month till the date of actual payment.
- 6.11 With respect to **Lots** which are **Antiquities**, pursuant to the ownership along with registration of the **Antiquity** being transferred from the seller to the winning bidder in accordance with the provisions of the **Antiquities Act** and **Rules**, if the winning bidder informs **Us** that the winning bidder wishes to collect the **Antiquity** from **Us** in person and such **Antiquity** is not collected by the winning bidder within 30 days of the registration formalities being completed, **We** shall arrange for storage of the **Antiquity** at the winning bidder's expense, and shall only release the **Antiquity** after payment has been made, in full, of the demurrage @ 1% of the total value (sum of winning bid and **Buyer's Premium**) per month (if applicable) and the charges for storage of the **Antiquity**, if any.
- 6.12 **We** shall be entitled to exercise a lien on the **Lot** for payment of any sums due to **Us** from the winning bidder, including the sale price, **Buyer's Premium** or costs relating to storage and insurance where they are

to be borne by the winning bidder, in relation to any **Lot** purchased by the winning bidder.

7. Authenticity Guarantee

- 7.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.
- 7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.
- 7.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.
- 7.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.
- 7.5 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual sale price, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the sale price paid for the **Lot**.
- 7.6 The guarantee above shall be subject to the following conditions:
- (i) the claim is made by the winning bidder as registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);
 - (ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the

winning bidder; and

- (iii) the concerned property in the **Lot** is indisputably the same as purchased through the auction.
- Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by **Us** as the Buyer's Premium to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the **Lot** till the claim.
- 7.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.
- 7.8 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.
- 7.9 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.
- ## 8. Privacy of Personal Information
- 8.1 **We** will maintain the confidentiality of the winning bidder's personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.
- 8.2 The winning bidder agrees to maintain the confidentiality of the information about the seller, including name and address, as mentioned in any antiquity related document/s.
- ## 9. Extent of Our Liability
- 9.1 **We** have an obligation to refund the sale price and **Buyer's Premium** to the winning bidder only in the circumstances described above (in paragraph 7). Damages to, or losses or loss in value of any of the **Lots** (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall

not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in paragraph 7 above.

9.2 The rescission of the sale and the refund of the total sale price paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may otherwise be available under law. **We** shall not be liable for any incidental or consequential damages incurred or claimed.

10. Copyright

All content of **Our Auction Catalogue**, the print catalogue, eCatalogue and content on the **Website** and **MobileApp** are copyright protected in favour of "Saffron Art Private Limited". All trademarks, names, brand names, etc. used in the print **Auction Catalogue** and on the **Website** and **MobileApp** are either trademarks or registered trademarks of Saffron Art Private Limited, or of their respective owners. Any rights not expressly granted herein are reserved. No image, illustration or written material maybe used or required without **Our** prior written permission. **We** and the seller(s) make no representation or warranty that the winning bidder of a **Lot** will acquire any copyright or other reproduction rights in it.

11. Legal Notices

11.1 **We** may validly serve a bidder with legal notice, if required, under these conditions of sale by:

- (i) sending an email to the email address disclosed by the bidder to **Us**; or
- (ii) sending a courier to the address disclosed by the bidder to **Us**.

11.2 Such legal notice shall be deemed to have been properly served:

- (i) in the case of email transmission - on the date of the transmission; or
- (ii) in case of transmission by courier - 2 (two) business days after the dispatch of the notice by courier.

12. Waiver

No failure or delay in exercising any right, power, privilege or remedy under these conditions for sale shall in any way impair or affect the exercise thereof or operate as a waiver

thereof in whole or in part. No single or partial exercise of any right, power, privilege or remedy under these conditions for sale shall prevent any further or other exercise thereof or the exercise of any other right, power, privilege or remedy.

13. Severability

If any part of these conditions of sale between the winning bidder and **Us** is found by any court of law to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall be enforceable to the fullest extent permissible by law.

14. Governing Law and Jurisdiction

These conditions for sale are subject to the laws of India. All parties are subject to the exclusive jurisdiction of courts at Mumbai, Maharashtra, India.

GLOSSARY

Antiquities Act: The Antiquities and Art Treasures Act, 1972 and any amendments made thereto from time to time.

Antiquity/Antiquities: An **Antiquity** as per Section 2 of the **Antiquities Act** and registered under the provisions of Sections 14 and 16 of the **Antiquities Act**.

Auction Catalogue: The catalogue published by **Us**, whether in print, on the **MobileApp** or on the **Website**, containing details of the auction along with the description, price and other details of **Antiquities** to be offered for sale at such auction. In case of any discrepancy between the print **Auction Catalogue**, the **MobileApp Auction Catalogue**, the online **Auction Catalogue** and/or the eCatalogue, the online **Auction Catalogue**, as modified by **Us** from time to time, shall take precedence.

Buyer's Premium: The amount charged by **Us** from the winning bidder for services rendered by **Us**, in accordance with these conditions for sale, in connection with the purchase of the **Lots** by the winning bidder.

Lot/Lots: A property, including an **Antiquity**, to be offered at the auction, or two or more properties/ **Antiquities** to be offered at the auction as a group.

MobileApp: Mobile application developed by **Us** for, *inter alia*, providing a mobile auction platform for the auction.

Our/ Us/ We: Saffron Art Private Limited.

Reserve Price: The minimum price that a seller has communicated to **Us** as being acceptable for the sale of a **Lot** through the auction.

Rules: The Antiquities and Art Treasure Rules, 1973 and any amendments made thereto from time to time.

Technical Downtime: The time period during which the **Website** or its server is not in operation due to a malfunction.

Website: www.saffronart.com, **Our** website for, *inter alia*, providing an online auction platform for the auction.

ABSENTEE/PROXY BID FORM

To enter absentee/proxy bids, please sign the completed form and email it to auction@saffronart.com, or fax it to +91 22 2432 1187. You may also submit absentee/proxy bids online. For additional information, please refer to our 'Frequently Asked Questions (FAQs)' section at the back of the catalogue.

"I request Saffronart, without legal obligation on its part, to bid on the Lots listed below, up to the maximum price I have specified. I agree that my Bid will be treated as an offer and is subject to the Conditions for Sale listed in the catalogue and on saffronart.com. I understand that Saffronart is accepting written Bids for the convenience of clients and I will not hold it liable for failure to record my Bid. I understand that a maximum Bid, once recorded, may not be cancelled."

Please print clearly in capital letters. Please mention the lot number and description accurately (artist name, title). Bidders are required to provide all invoicing details prior to the sale. The bidder as registered with Saffronart will be invoiced, and no invoices will be changed after the sale.

Lot No.	Artist/Description	Maximum Bid Amount in INR

Name: _____ Email: _____

Address: _____

City: _____ Pin/Post Code: _____ Country: _____

Tel (mobile): _____ Tel (office/home): _____

Saffronart username: _____

Signature _____

BIDDING INCREMENTS

Bidding begins below the lower estimate, and increases in steps, or increments. The next valid bid is based on the increments listed below. If bidders enter a proxy bid online, the next bid is placed at the minimum incremental value.

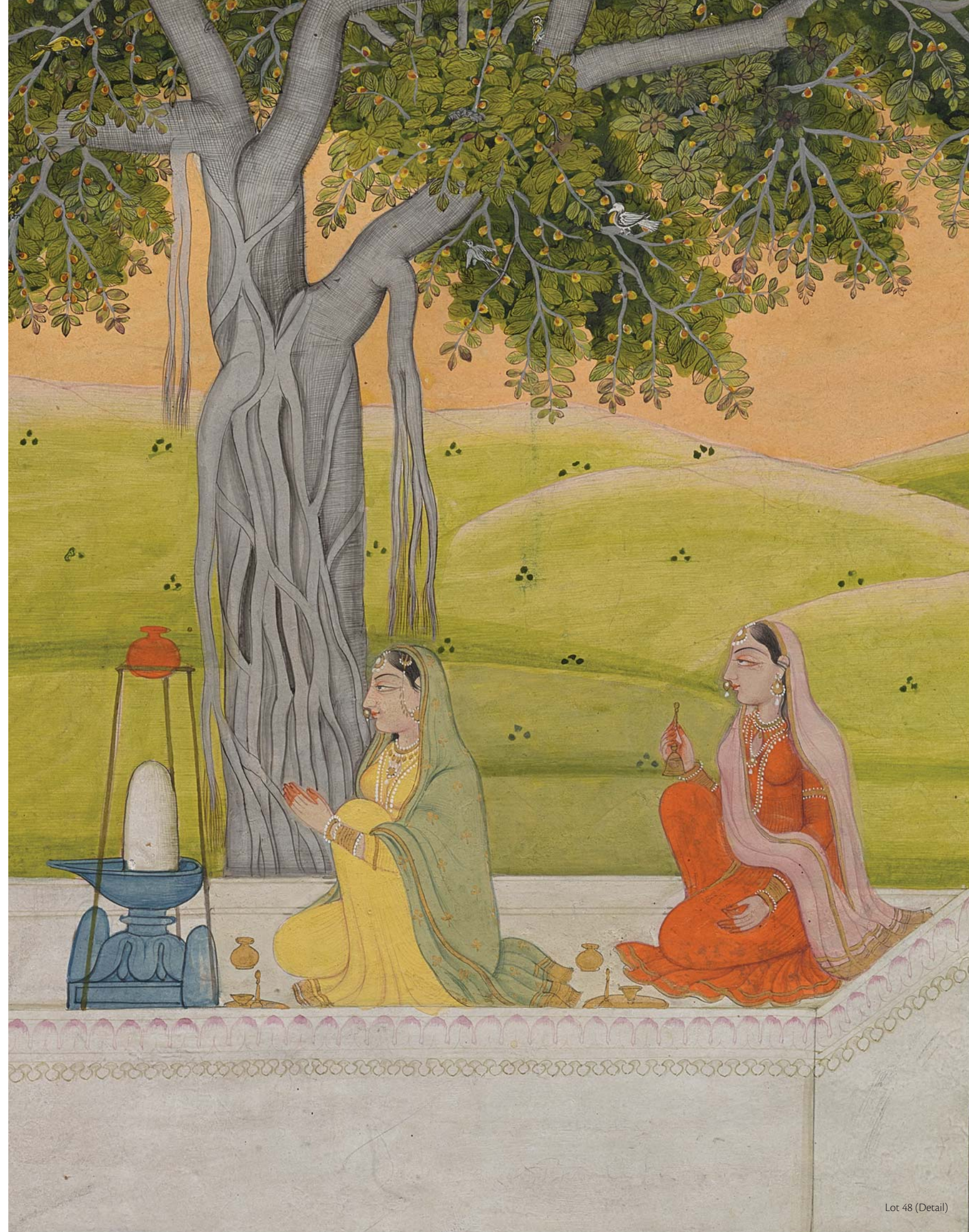
INR 10,000 – 20,000	by INR 1,000
INR 20,000 – INR 50,000	by INR 2,000, 5,000, 8,000 (e.g. INR 22,000, 25,000, 28,000)
INR 50,000 – INR 1,00,000	by INR 5,000
INR 1,00,000 – INR 2,00,000	by INR 10,000
INR 2,00,000 – INR 5,00,000	by INR 20,000, 50,000, 80,000 (e.g. INR 2,20,000, 2,50,000, 2,80,000)
INR 5,00,000 – INR 10,00,000	by INR 50,000
INR 10,00,000 – INR 20,00,000	by INR 1,00,000
INR 20,00,000 – INR 50,00,000	by INR 2,00,000, 5,00,000, 8,00,000 (e.g. INR 22,00,000, 25,00,000, 28,00,000)
INR 50,00,000 – INR 1,00,00,000	by INR 5,00,000
INR 1,00,00,000 – INR 2,00,00,000	by INR 10,00,000
INR 2,00,00,000 – INR 5,00,00,000	by INR 20,00,000, 50,00,000, 80,00,000 (e.g. INR 2,20,00,000, 2,50,00,000, 2,80,00,000)
INR 5,00,00,000 – INR 10,00,00,000	by INR 50,00,000
Above INR 10,00,00,000	at auctioneer's discretion

All bids for this sale will be accepted in INR. Equivalent currency values displayed on our website are for your convenience. The auctioneer may vary the increments during the course of the auction at his or her discretion. For overseas bidders participating in this auction, please refer to our Conditions for Sale.

1. I agree and consent to paying the Buyer's Premium calculated at the rate of 20% of the winning Bid value on each lot up to and including INR 7,00,00,000, 15% of the winning Bid value in excess of INR 7,00,00,000 up to and including INR 12,00,00,000 and 12% of the winning Bid value in excess of INR 12,00,00,000. All applicable duties and taxes, and shipping and handling charges shall be borne by me.
2. I understand that if Saffronart receives identical absentee/proxy Bids, and if these Bids are the highest on the Lot, Saffronart will sell the Lot to the Bidder whose Bid it received and accepted first.
3. I understand that absentee/proxy Bids submitted on "no reserve" Lots will be executed at a minimum of 10% of the lower estimate (the "Minimum Value"), if there is no competing Bid, and the absentee/proxy Bid amount is greater than the Minimum Value.

For New Bidders

If you have not previously registered with Saffronart, please create a username on saffronart.com. To participate in this auction, you will have to pre-register with your login details. When contacted by our representative, please provide a proof of identity and address document, such as a copy of an official photo identity card (either a PAN Card, National Identity Card, Passport or Driver's Licence). Once your documents are verified, you will be given access to Bid. You may also call our auction helpline at +91 22 2432 2898.



EVENING SALE

MUMBAI | LIVE | 16 FEBRUARY 2017

TYEB MEHTA, *Falling Figure*, 1965, Oil on canvas, 70.75 x 47.25 in
Estimate: Rs 5,00,00,000 – 7,00,00,000

SAFFRONART

auction@saffronart.com

Mumbai: +91 22 2436 4113 | New Delhi: +91 99992 00441
New York: +1 212 627 5006 | London: +44 20 7409 7974

20TH CENTURY DESIGN

ONLINE AUCTION | APRIL 2017



A PAIR OF OCCASIONAL CHAIRS, Teakwood, fabric, 26 x 28 x 27 in
Sold at: Rs 2,74,562 | \$ 5,384

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LIVING TRADITIONS
FOLK AND TRIBAL ART

5-6 APRIL 2017 | ONLINE AUCTION

SAFFRONART

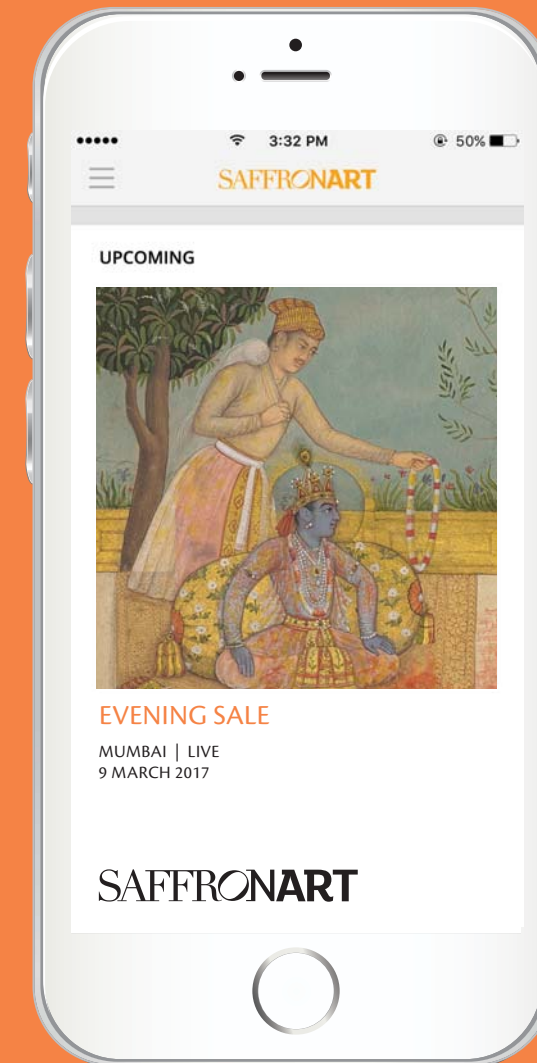
ACCEPTING CONSIGNMENTS

auction@saffronart.com

Mumbai: +91 22 2436 4113 | New Delhi: +91 99992 00441

New York: +1 212 627 5006 | London: +44 20 7409 7974

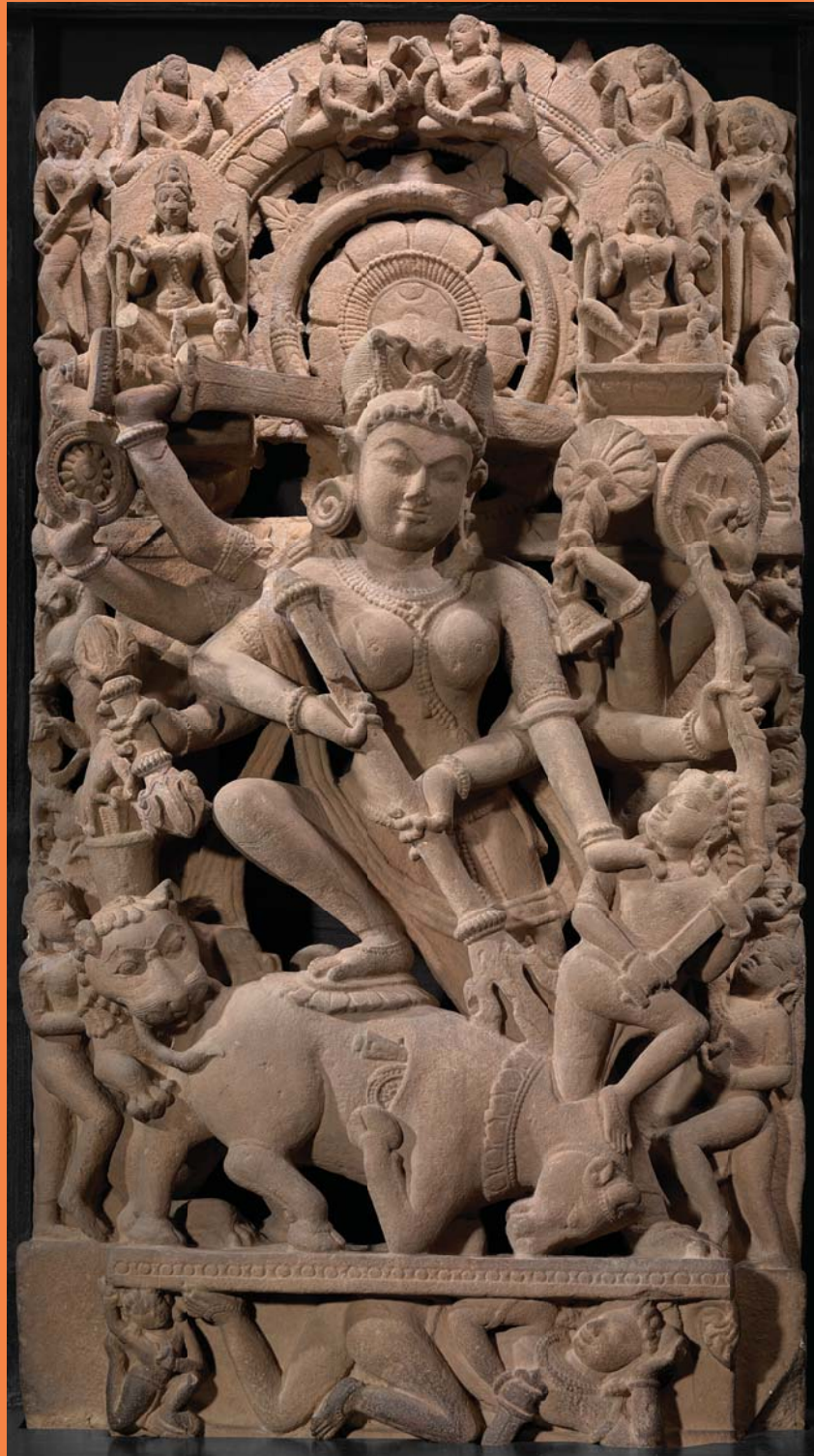
BID ON THE GO
SAFFRONART MOBILEAPP



- Bid real time
- Get alerts on selected lots
- View auction catalogues
- View past results

App available on Google Play and iTunes





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