CLASSICAL INDIAN ART 10 - 11 APRIL 2018 | ONLINE AUCTION



SAFFRONART



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AUCTION

All bidding will take place at saffronart.com. All lots are published in the e-catalogue and may also be viewed on the website. Select lots may be viewed at Saffronart Mumbai by appointment.

AUCTION DATES

- Start: Tuesday, 10 April 2018, 9 am Indian Standard Time
- (9 April 2018, 11.30 pm US Eastern Time, and 10 April 2018, 3.30 am UK Time) Close: Wednesday, 11 April 2018, 8.45 pm Indian Standard Time (11 April 2018, 11.15 am US Eastern Time, and 4.15 pm UK Time) Please note that bidding closes at different times according to Lot Groups. These times have been listed in the Bid

Closing Schedule.

PREVIEW AND VIEWINGS

MUMBAI

Preview and cocktails:

Thursday, 5 April 2018 | 7 pm onwards

Viewings:

2 – 11 April 2018

11 am – 7 pm, Monday to Saturday | Sunday by appointment

Saffronart

Industry Manor, Ground Floor, Appasaheb Marathe Marg, Prabhadevi, Mumbai 400025, India

SPECIAL THANKS TO

DR. USHA BHATIA

AUCTION ENQUIRIES

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	New Delhi	Contact: Amit Kumar Jain or Amit k Email: delhi@saffronart.com Tel: +9
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- USA The Fuller Building, 595 Madison Avenue, Suite 1207, New York, NY 10022
- 73 New Bond Street, 1st Floor, London, W1S 1RS UK

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Lots 1-19

Closing Time: Wednesday, 11 April 2018 8 pm (IST) 10.30 am (US Eastern Time)

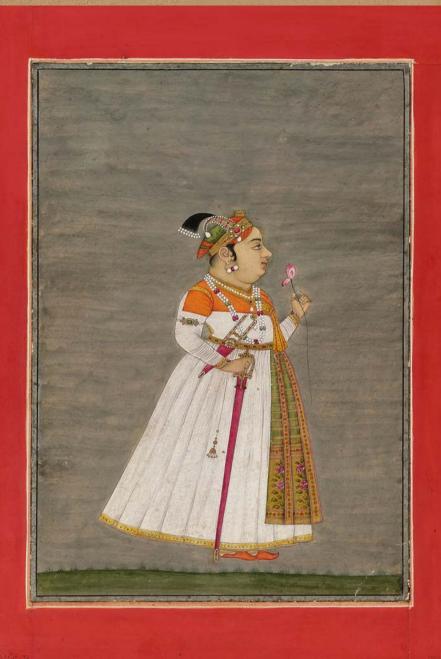
RANA RAJA SINGH OF UDAIPUR

BY ABU KASAM, BIKANER, DATED VS 1818 = 1762 CE Inscribed in Nagari and stamped 'H H MAHARAJA OF BIKANER' on the reverse Gouache on paper heightened with gold Image: 8.25 x 5.5 in (21 x 14.3 cm) Folio: 12 x 8.75 in (30.3 x 22.5 cm)

Rs 3,00,000 - 5,00,000 \$ 4,690 - 7,815

1194

NON-EXPORTABLE REGISTERED ANTIQUITY



गणोरा जसिंबउदेखररोकाम अब्कायमरेरो वतापसि बेई दांरेमंतानन जिड्सु इद्रांरे पाटम दाराणाश्री अरसी जीजगत सिंघोत बेठासुराज सिंघ जी रेसाय मेकाका जिवेरा राष्ट्र वैग्राम फुर्ड

365

RAJA MADHO SINGH OF AMBER

BY ABU KASAM, BIKANER, CIRCA 1780 Inscribed in Nagari, 'Raja Madho Singh Amber ro kaam Abu Kasam rero' and stamped 'H H MAHARAJA OF BIKANER' on the reverse Gouache on paper heightened with gold Image: 8.75 x 5.75 in (22.2 x 14.8 cm) Folio: 12.25 x 9 in (31 x 22.8 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

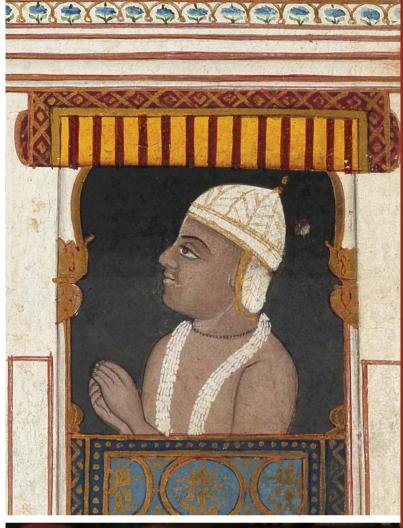
NON-EXPORTABLE REGISTERED ANTIQUITY



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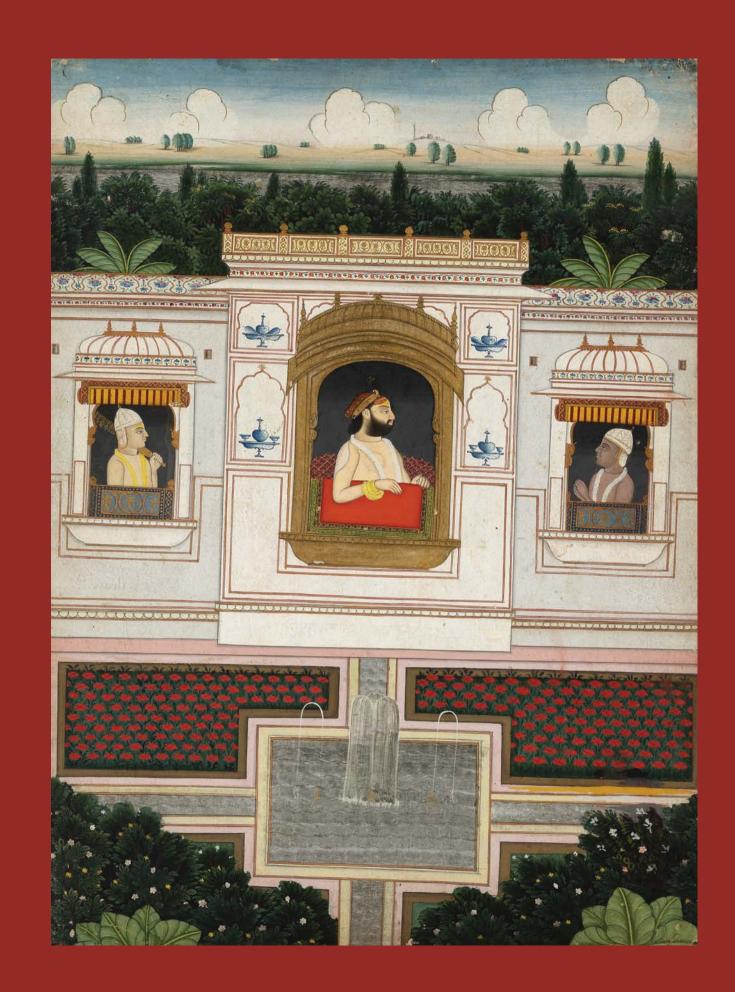


RULER IN HIS SUMMER PALACE

MEWAR, CIRCA 1800 Gouache on paper heightened with gold Image: 11.5 x 8.5 in (29.4 x 21.8 cm)

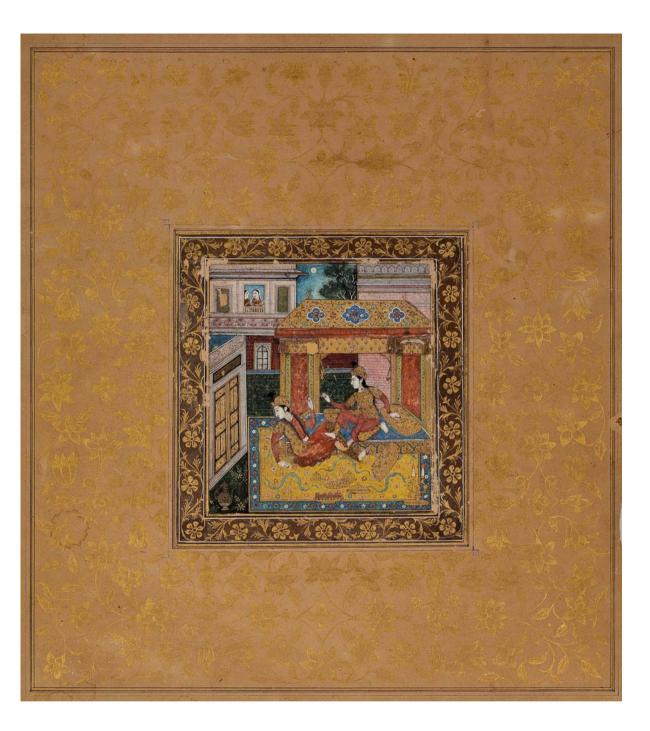
Rs 5,00,000 – 7,00,000 \$ 7,815 – 10,940

NON-EXPORTABLE REGISTERED ANTIQUITY









4 PALACE SCENE AT NIGHT

LATE MUGHAL, CIRCA 18TH CENTURY Gouache on paper heightened with gold Image: 5.5 x 5.25 in (14.2 x 13.4 cm) Folio: 12.75 x 11.75 in (32.2 x 29.9 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

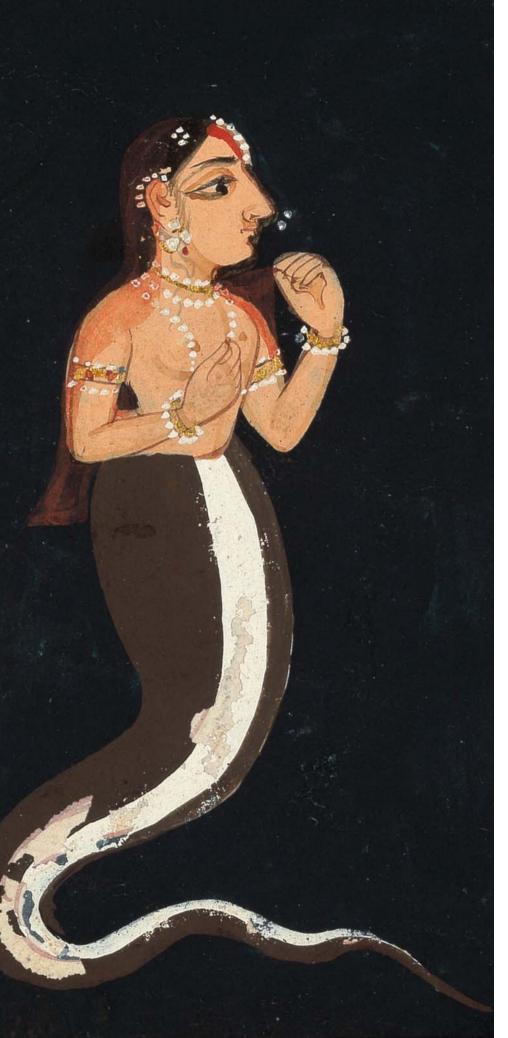
NON-EXPORTABLE REGISTERED ANTIQUITY

Knishnov in his many incarnations, has

been a favourite among artists through the ages. He is interpreted in sculpture and painting in his many forms ranging from the butter–loving child to the flute–playing charmer of humans and animals alike, and from the philosopher to the lover.









FOLIO FROM GITA GOVINDA: KRISHNA AWAITS RADHA

MEWAR, CIRCA 1720

5

Inscribed and numbered in Nagari, "Geet Govind ro patra 175...at the top and later inscribed, 'Sakal bhuvan jamar tarun ne vahati na sareer jamatikarunen | 7 | sakhisa" and numbered 175 at the lower right corner on the reverse Gouache on paper heightened with gold Image: 8.75 x 15.75 in (22 x 40 cm) Folio: 10 x 17 in (25.2 x 43.2 cm)

Rs 8,00,000 - 10,00,000 \$ 12,500 - 15,625

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

In this tripartite folio from the *Gita Govinda*, Krishna awaits Radha in a bower, and sends a message through her *sakhi* or confidante, who is then shown conversing with the lovelorn Radha. On the left of this narrative are three metaphoric images representing the cycle of life - the top panel shows a figure in a celestial boat, representing the heavens, the middle panel shows a couple conversing, representing the earth. The lower panel with an image of the wife of Kaliyamardan, the snake demon, represents the netherworld.

The folio possibly belongs to a widely dispersed series of *Gita Govinda* painted by several hands for Maharana Sangram Singh in 1714. Other folios from the same series are illustrated in RC Sharma, Kamal Giri and Anjan Chakravarty eds., Indian Art Treasures: Suresh Neotia Collection, Varanasi: Inanapravaha and Mosaic Books, 2006, pp. 124 -126 (illustrated) and B N Goswamy and Usha Bhatia eds., Painted Visions: The Goenka Collection of Indian Paintings, New Delhi: Lalit Kala Akademi, 1999, p. 134 (illustrated)

6 **FOLIO FROM BHAKTI RATNAVALI SERIES**

MEWAR, CIRCA 1760 Inscribed in Nagari at the top Gouache on paper heightened with gold Image: 9 x 15.25 in (23 x 38.5 cm) Folio: 10.25 x 16.5 in (26.3 x 41.8 cm)

Rs 6,00,000 – 8,00,000 \$ 9,375 - 12,500

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection



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7 FOLIOS FROM BHAGVATA PURANA

KANGRA, CIRCA 1820–30 Gouache on paper heightened with gold a) Krishna with Brahma Image: 9.5 x 11.25 in (24.1 x 28.4 cm) Folio: 11.5 x 13.25 in (29.1 x 33.5 cm)

b) Krishna with Gopis Image: 8 x 10.75 in (20.3 x 27.5 cm) Folio: 7.75 x 12.5 in (24.5 x 31.7 cm) Rs 12,00,000 – 15,00,000 \$ 18,750 – 23,440

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

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PROVENANCE Alice Boner, by repute Property from a Distinguished Family Collection



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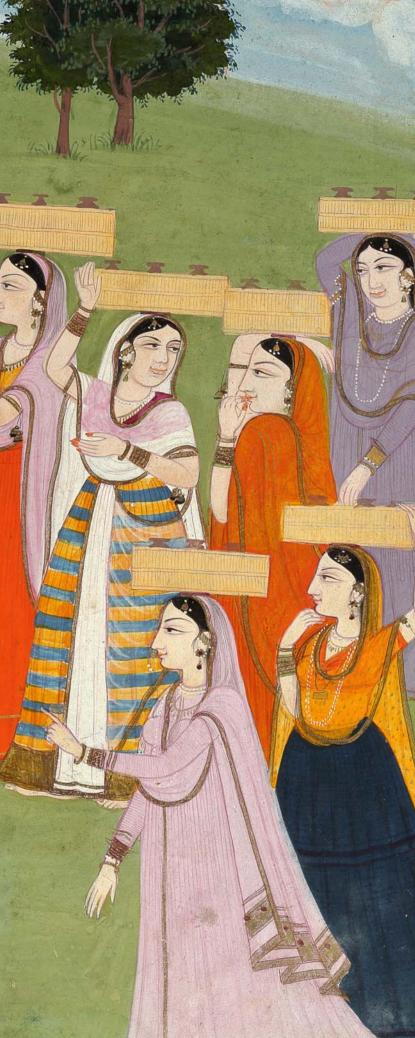
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BALAKRISHNA

TAMIL NADU, CIRCA $16^{TH} - 17^{TH}$ CENTURY Bronze a) 4.5 in (11.4 cm) wide b) 3 in (7.5 cm) wide c) 2.75 in (6.8 cm) wide

Rs 90,000 – 1,20,000 \$ 1,410 – 1,875

(Set of three)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

KRISHNA

ODISHA, 18[™] – 19[™] CENTURY a) Bronze 7 in (17.7 cm) high b) Brass 7.5 in (19.1 cm) high

Rs 1,50,000 – 2,00,000 \$ 2,345 – 3,125

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

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10 BALARAM AND KRISHNA ON MOUNT GOVARDHAN

KANGRA, CIRCA 1820–30 Gouache on paper heightened with gold Image: 8.25 x 11.25 in (21.2 x 28.7 cm) Folio: 10.25 x 13 in (26.3 x 33.3 cm)

Rs 6,00,000 – 8,00,000 \$ 9,375 – 12,500

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Alice Boner, by repute Property from a Distinguished Family Collection





11 KRISHNA PLAYING THE FLUTE

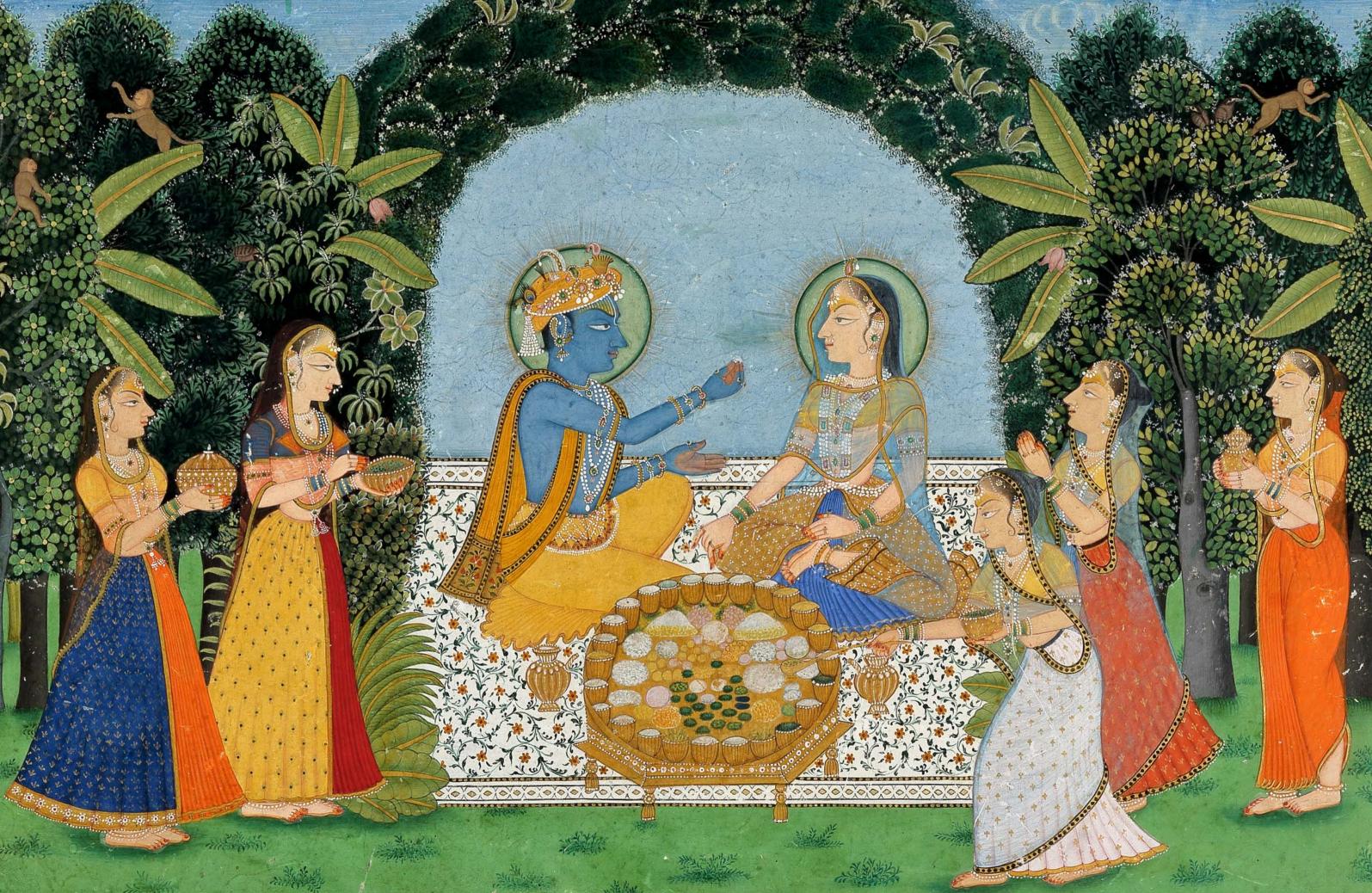
ODISHA, 18TH – 19TH CENTURY Brass 6 in (15.3 cm) high

Rs 1,50,000 – 2,00,000 \$ 2,345 – 3,125

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection





12 RADHA KRISHNA FEASTING IN A GROVE

JAIPUR, CIRCA 1830 Gouache on paper heightened with gold Image: 8.75 x 12.5 in (22.4 x 31.9 cm) Folio: 11 x 14.75 in (28 x 37.3 cm)

Rs 5,00,000 - 7,00,000 \$ 7,815 - 10,940

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

Based on Shribatta's devotional verses where each verse signifies the bliss of the sacred union, this painting of Krishna and Radha enjoying a meal presents the idea of a bower as a sacred space or an acting shrine. Attendants on either side bring them offerings, reiterating the idea of the bower as a place of devotion and worship.

For a similar painting of Radha and Krishna seated in an elaborate bower, with a broad red border, compare with Harsha Dehejia ed., A *Celebration of Love: The Romantic Heroine in Indian Arts,* New Delhi: Lustre Press Roli Books, 2004, p. 113 (illustrated)









13

KADHA

ODISHA, CIRCA 18[™] CENTURY Bronze a) 8.25 in (21.1 cm) high b) 7 in (17.9 cm) high

Rs 2,50,000 – 3,50,000 \$ 3,910 – 5,470

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
Property from a Distinguished Family Collection





KRISHNA WITH PANDAVAS

KANGRA OR GULER, CIRCA 1830 Gouache on paper heightened with gold Image: 6.25 x 9.5 in (16.1 x 24.1 cm)

Rs 5,00,000 – 7,00,000 \$ 7,815 - 10,940

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection





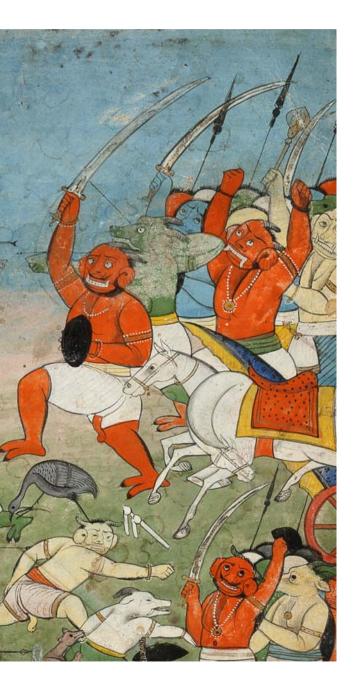
FOLIO FROM A DEVI MAHATMAYA SERIES

Gouache on paper heightened with gold Image: 4.25 x 6.25 in (10.8 x 15.6 cm)

NON-EXPORTABLE REGISTERED ANTIQUITY

Property from a Distinguished Family Collection

For similar folios from another Devi Mahatmaya series, refer to F S Aijazuddin, Pahari Paintings and Sikh Portraits in the Lahore Museum, Delhi and Karachi: Oxford University Press, 1977, p. 46 (illustrated)



16 MAHISHASURAMARDINI

ODISHA, CIRCA 17[™] CENTURY Brass 12.25 in (31.1 cm) high

Rs 5,00,000 – 7,00,000 \$ 7,815 – 10,940

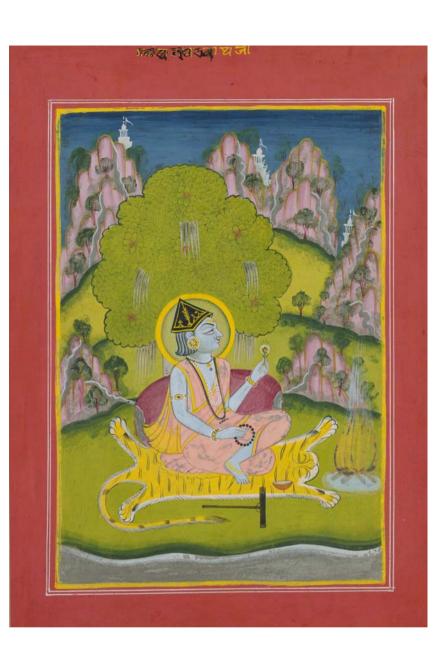
NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

50







17 JALANDARNATH

JODHPUR, CIRCA 1820 Inscribed in Nagari at the top Gouache on paper Image: 9.25 x 6.25 in (23.4 x 15.8 cm) Folio: 11.5 x 8.25 in (29.2 x 20.9 cm)

Rs 2,50,000 – 3,50,000 \$ 3,910 - 5,470

PROVENANCE The Tandan Collection Saffronart, Classical Indian Art, Mumbai, 14 December 2015, lot 4

NON-EXPORTABLE REGISTERED ANTIQUITY

18 PORTRAIT OF A SIKH PRINCE

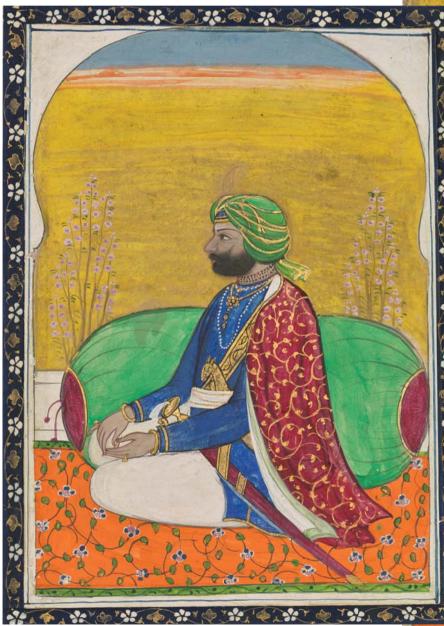
GULER, CIRCA 1830 Gouache on paper heightened with gold Image: 6.25 x 4.5 in (15.8 x 11.4 cm) Folio: 7.75 x 6.25 in (19.6 x 15.8 cm)

Rs 3,50,000 – 4,50,000 \$ 5,470 – 7,035

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The Tandan Collection Saffronart, *Classical Indian Art*, Mumbai, 14 December 2015, lot 36





19 PORTRAIT OF A SIKH NOBLI

KANGRA, CIRCA 1830 Gouache on paper Image: 8 x 7.25 in (20.3 x 18.4 cm) Folio: 9.25 x 7.25 in (23.4 x 18.4 cm)

Rs 3,50,000 – 4,50,000 \$ 5,470 – 7,035

NON-EXPORTABLE REGISTERED ANTIQUITY

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PROVENANCE

44-44

The Tandan Collection Saffronart, Classical Indian Art, Mumbai, 14 December 2015, lot 35





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No.

Closing Time: Wednesday, 11 April 2018 8.15 pm (IST) 10.45 am (US Eastern Time)

Company School Painting The Company School of painting refers to paintings made in British India in the late 1700s and early 1800s. With the British East India Company expanding its reign over the South Asian subcontinent, a large number of its employees from England were posted in India. As they travelled extensively across India, they were taken in by its flora and fauna, ancient monuments, local people and their lifestyles. Some employees hired local artists to undertake precise documentation,

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Uckowaul

Rokee

Tushab

Nurpur

Buldaur

Amawahee

Leia

Rotas

Jelapur

Thung

Islam I

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Ferozpoor

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and trained them in the European norms of perspective, scale and proportion, and shading, including a muted colour palette. The artists combined these new techniques with the ornamentation and detailing of Mughal painting traditions to give rise to a hybrid style. Company School paintings are identifiable by their muted watercolour tones and perspective construction that is markedly different from miniature paintings. Employees of the British East India Company often sent these paintings of their new environment back to family and friends in England.

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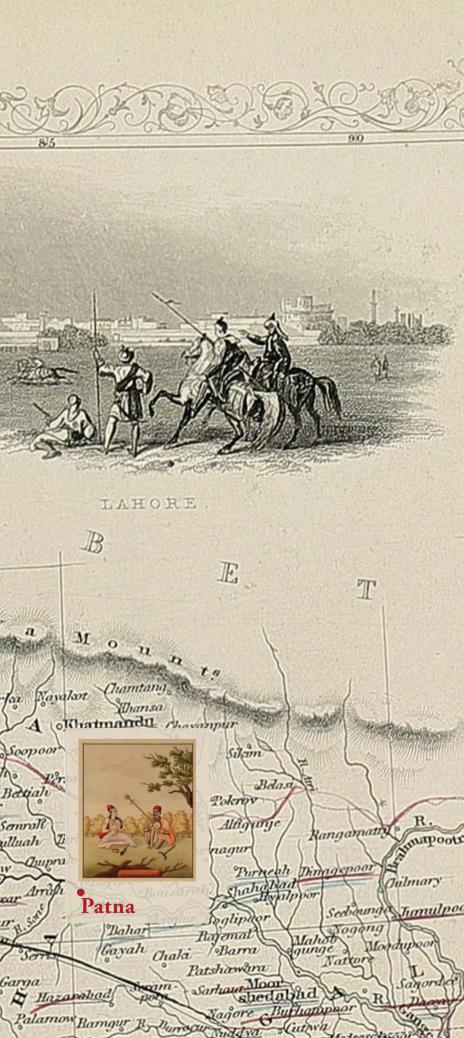
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Shahjehan

Company School painting developed in cities which were major political and economic centres for the British with, Calcutta and Patna being the most significant. English art historian Mildred Archer notes that by 1800, Patna was an important administrative headquarters which was home to European judges, barristers, lawyers, chaplains, merchants and doctors, as well as wealthy Indian landowners. Eminent artists such as Bani Lal, Hulas Lal, and Shiva Lal received patronage from the city's wealthy residents and further enhanced its reputation as a centre for artistic development. Their paintings document animals, locals and their attire, as well as quotidian scenes such as people gathered at a railway station or women on their way to temples. Facial features and contouring show a great degree of finesse, while perspective and shading are in the European style. Works by these three artists are among the Company School paintings in this catalogue.

Eder



HAIDAR ALI OF MYSORE

20

ATTRIBUTED TO HULAS LAL, PATNA, CIRCA 1840 Inscribed 'Haidar Naik (Ali) of Madras/ Father of/ Tipu Sultan' and bearing an illegible exhibition label on the cover (front); and inscribed 'Prepared by Bl. Hoolas Lall of Patna (Lodicatra) on the cover (back); inscribed in Persian and Devnagari at the lower centre and lower right respectively Watercolour on paper pasted on paper Image: 7.25 x 4.25 in (18.3 x 11.1 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent



250

Prepared by BJ. Hoolas Lale of Patra (Lodicatra)

Haidar Ali Khan

Father of Tipu Sultan, Haidar Ali Khan was an astute military commander and the ruler of Mysore from 1761 to 1782. He began his career as a soldier in the service of the King of Mysore. Impressed with Haidar Ali's loyalty and valour, the king appointed him Commander–in– Chief of the Mysore army. Haidar Ali's ambitions were augmented by his exemplary skills as a strategist. "Cool and sagacious in war–time, he excelled in cavalry tactics and seemed to possess by intuition the knowledge of how to launch his horsemen with the greatest impact on the enemy." ("Haidar Ali and Tipu Sultan: A Brief Profile", Shodhganga, online) In 1761, amidst mounting tensions between the Kingdom of Mysore and the Marathas, the British and the Nizam of Hyderabad, Haidar Ali gained control as the Sultan of Mysore.



Under his reign, the Kingdom of Mysore grew to become a formidable economic and military power. "In the course of a few years it absorbed all the petty principalities lying beyond its original frontiers and came to extend up to the river Krishna in the north and the Malabar Coast in the west. Such a rapid expansion was made possible by a variety of factors – the remarkable abilities of Haidar both in war and in diplomacy." (S P Sen quoted in Shodhganga) Between 1771 and 1782, Haidar Ali was successful in capturing Coorg, Trichur Cochin and Mahe, and assumed total control over regions between the Coromandel and the Malabar Coasts.

Haidar Ali had several military accomplishments to his credit. Among the most well-known was his development and use of sophisticated military technology. In the Anglo-Mysore Wars of the late 18th century, Haidar Ali deployed rockets with iron casing which he and Tipu Sultan had developed together. These Mysore rockets were instrumental in repelling the British, and served as a model for rockets developed by the British for the Napoleonic Wars of 1803–1815. Haidar Ali died in 1882, and was buried by Tipu Sultan at the Gumbaz at Seringapatam.

This portrait of Haidar Ali is attributed to the master artist Hulas Lal of the Patna School. It captures the characteristic military stance and demeanour of the ruler. In keeping with the norms of Company School paintings, there is an understated precision and restraint in this striking rendition.

Haidar Ali, Ruler of Mysore, engraving by William Dickes (1815–1892) Wikimedia Commons





21 WOMEN CAROUSING

BY HULAS LAL, PATNA, CIRCA 1840 Watercolour on paper Image: 13.5 x 17.25 in (34.1 x 43.6 cm)

Rs 5,00,000 – 7,00,000 \$ 7,815 – 10,940

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The artist's family Thence by descent

PUBLISHED

Mildred Archer, *Patna Painting*, London: The Royal India Society, 1947, pl. 9 (illustrated)

For another folio painting of a gathering by Hulas Lal in the collection of the Victoria and Albert Museum, Museum No. 03533(IS), refer to their online database.



22 SET OF PATNA PAINTINGS

ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880 a) Man with Spear Watercolour on paper Image: 10 x 8 in (25.3 x 20.2 cm)

b) Man with Hookah Watercolour on paper Image: 10 x 8 in (25.2 x 20.1 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent



23 SET OF PATNA PAINTINGS

ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880

a) Men Playing Musical Instruments Bearing an illegible exhibition label Watercolour on paper Image: 10 x 8 in (25.4 x 20.2 cm)

b) Religious Man Watercolour on paper Image: 10 x 8 in (25.4 x 20.1 cm)

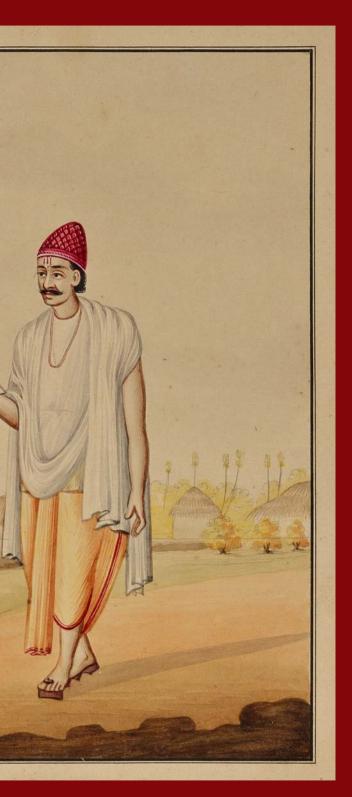
Rs 5,00,000 – 7,00,000 \$ 7,815 – 10,940

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent





24 WATER FOWL

ATTRIBUTABLE TO CHRISTOPHER WEBB SMITH, PATNA, CIRCA 1830 Watercolour on paper 6.5 x 8.25 in (16.7 x 20.7 cm)

Rs 1,50,000 - 2,00,000 \$ 2,345 - 3,125

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent

Christopher Webb Smith was born in 1793 in Camberwell, London. Smith is famed for his magnificent watercolours of African and Indian birds, a talent that stemmed from his keen interest in ornithology. Smith joined the British East India Company in 1808. Along with Sir Charles D'Oyly, another public official and artist of renown, Smith set up the first British lithographic printing press in Bihar. D'Oyly and Smith published a two–volume work on birds: *The Feathered Game of Hindostan* in 1828, and *Oriental Ornithology* in 1829, which included plates documenting birds and their habitat. Smith passed away in Florence, Italy, in 1871.



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25 SET OF PATNA PAINTINGS

- a) BY BANI LAL, PATNA, CIRCA 1890 Donkey Watercolour on paper Image: 8 x 9.75 in (20.1 x 24.8 cm)
- b) ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880 Camel Rider Watercolour on paper
- Image: 10 x 8 in (25.2 x 20.3 cm) **Rs 4,00,000 – 6,00,000**
- \$ 6,250 9,375

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY



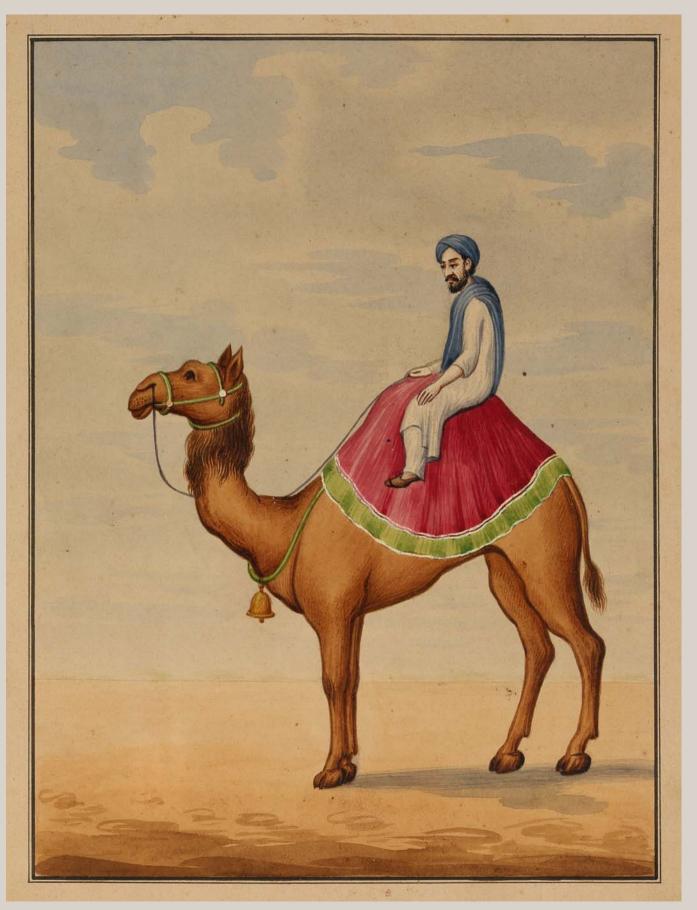
The work illustrated in Patna Painting

PROVENANCE

The artist's family Thence by descent

PUBLISHE

a) Mildred Archer, *Patna Painting*, London: The Royal India Society, 1947, pl. 32 (illustrated)





26 SILVERSMITH

ATTRIBUTABLE TO SHIVA LAL, PATNA, CIRCA 1850 Watercolour on paper Image: 6.75 x 5.75 in (17.4 x 14.7 cm)

Rs 1,50,000 – 2,00,000 \$ 2,345 – 3,125

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent



SET OF PATNA PAINTINGS

ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880

a) Man Seated in his Workshop Watercolour on paper Image: 8 x 9.75 in (20.1 x 24.8 cm)

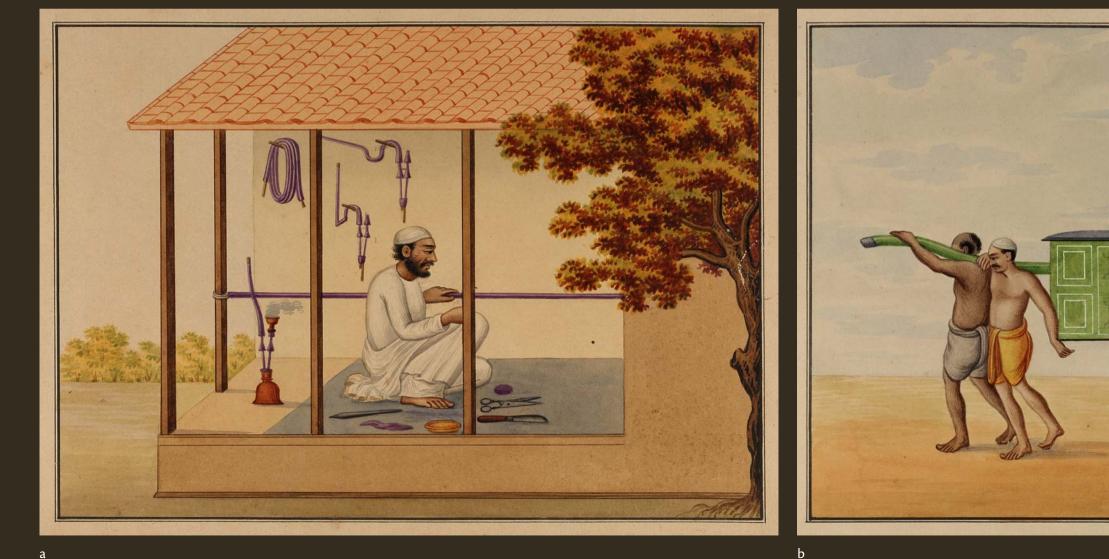
b) Palanquin Bearers Watercolour on paper Image: 8 x 10 in (20.2 x 25.3 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

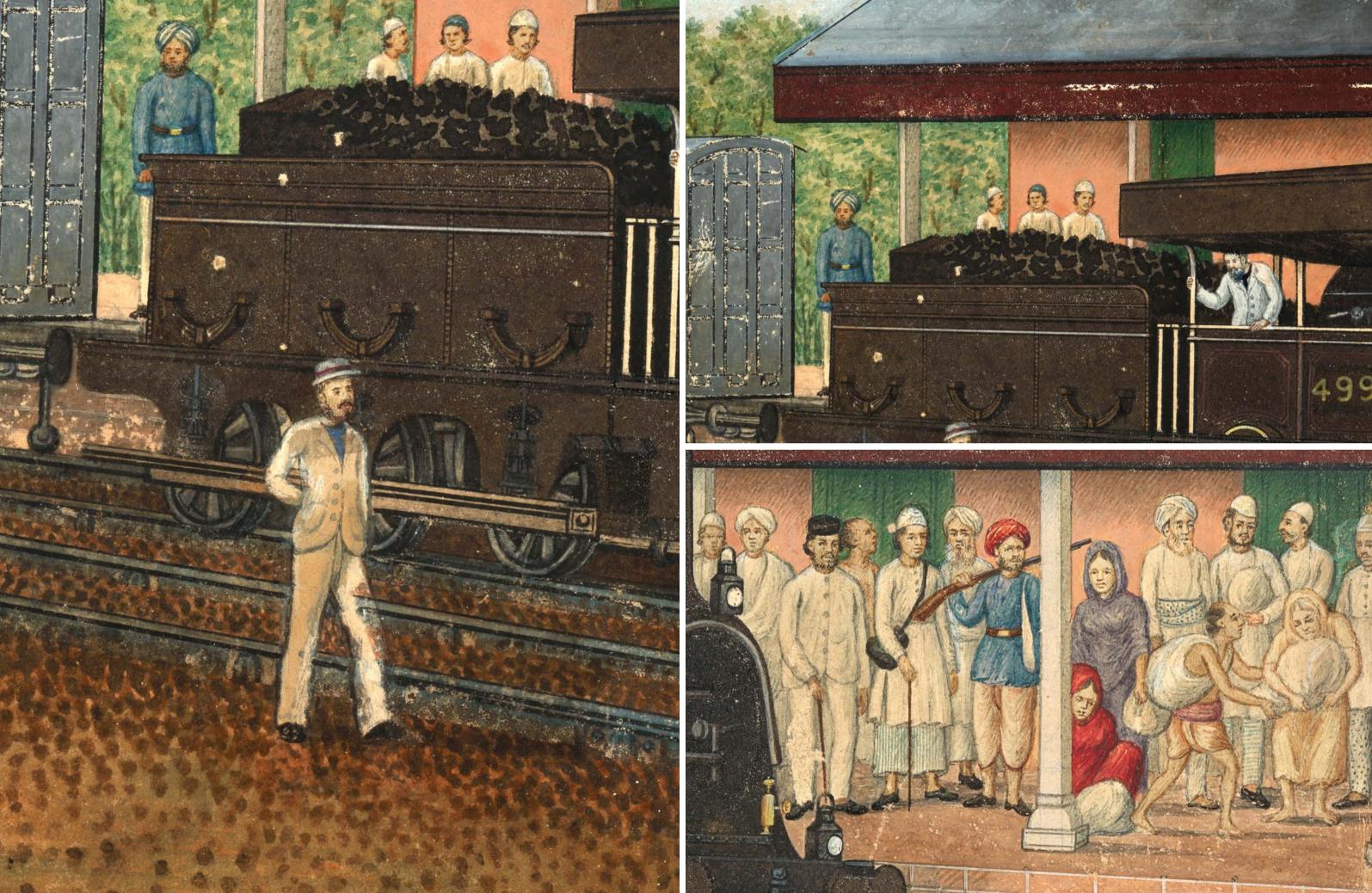
(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent







28 TRAIN ENGINE

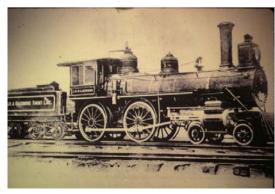
ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880 Watercolour on paper pasted on paper Image: 9.5 x 12.25 in (24 x 31 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent

Bani Lal's mastery over perspective and shading, and his capacity for precise documentation is evident in this painting of a locomotive pulling into a station. The artist's eye for detail is seen in every element: the smoky soot, the dull sheen of metal, and the coarseness of the gravel around the train tracks. The precisely rendered attire of passengers at the platform and the driver and inspector walking past the engine is a characteristic typical of the Company School paintings which provide a plethora of visual data about life in the colonies. Through a quotidian scene, the present lot highlights the technological advancements that swept across India in the mid-to-late 19th century.



A steam locomotive from the early 1900s Wikimedia Commons



29 SET OF PATNA PAINTINGS

ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880

a) Going to Worship Watercolour on paper Image: 10 x 8 in (25.2 x 20.1 cm)

b) Itinerant Bards Watercolour on paper Image: 10 x 8 in (25.4 x 20.1 cm)

Rs 5,00,000 – 7,00,000 \$ 7,815 – 10,940

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

The artist's family Thence by descent

For a similar painting of women carrying pots by Bani Lal, previously part of the Archer Collection, refer to the online archives of the British Library, London, Shelfmark: Add.Or.956; and the collections of the Victoria and Albert Museum, London, Museum Nos. IS.97–1949 and IS.98–1949.





30 SET OF PATNA PAINTINGS

ATTRIBUTABLE TO BANI LAL, PATNA, CIRCA 1880

a) Radha and Krishna with Attendant Watercolour on paper Image: 10 x 8 in (25.4 x 20.2 cm)

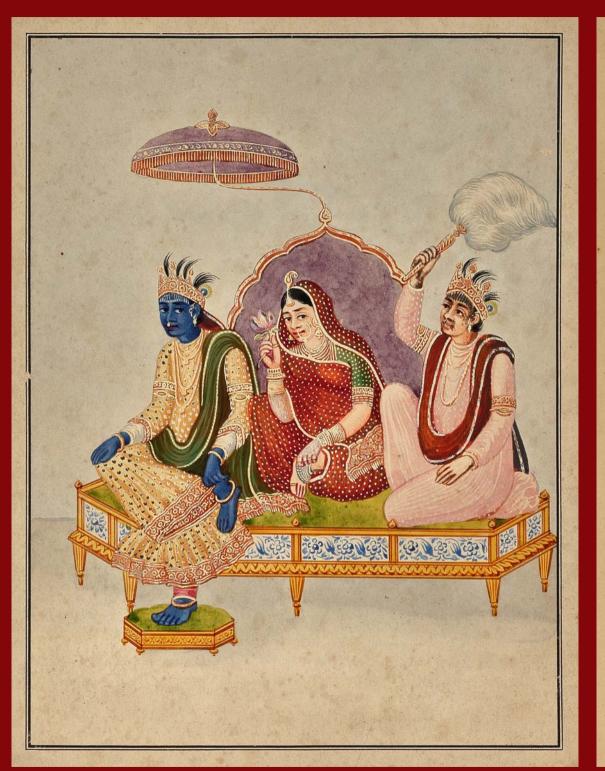
b) Composite Man and Woman Watercolour on paper Image: 10 x 8 in (25.3 x 20.1 cm)

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent





b



31 RADHA KRISHNA ON A LOTUS

ATTRIBUTABLE TO HULAS LAL, PATNA, CIRCA 1830 Watercolour on paper pasted on paper Image: 12 x 16.25 in (30.6 x 41.4 cm)

Rs 5,50,000 – 7,50,000 \$ 8,595 - 11,720

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent



32 HOLI SCENE

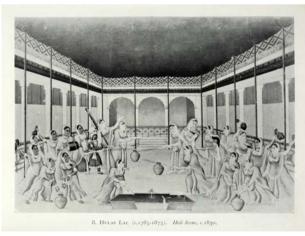
BY HULAS LAL, PATNA, CIRCA 1830 Bearing a 'B & O Provincial Exhibition, Patna, 1936' label on the reverse Watercolour on paper pasted on paper Image: 10.75 x 14.75 in (27.4 x 37.7 cm)

Rs 5,00,000 – 7,00,000 \$ 7,815 – 10,940

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent

PUBLISHED Mildred Archer, *Patna Painting*, London: The Royal India Society, 1947, pl. 8 (illustrated)



The work illustrated in Patna Painting



33 GURU GOBIND SINGH

ATTRIBUTABLE TO HULAS LAL, PATNA, CIRCA 1830 Bearing an illegible exhibition label on the reverse Watercolour on paper Image: 9.75 x 8 in (24.9 x 20.2 cm)

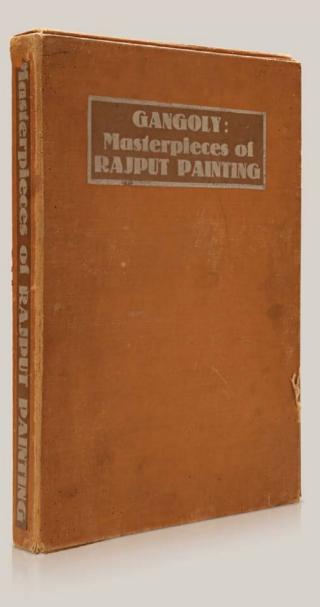
Rs 3,00,000 - 5,00,000 \$ 4,690 - 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The artist's family Thence by descent







34 MASTERPIECES OF RAJPUT PAINTING

TITLE: Masterpieces of Rajput Painting SUB–TITLE: Selected annotated and described In relation to original Hindi texts from Religious Literature, with an Introduction EDITOR: O C Gangoly PUBLISHER: Rupam PLACE: Calcutta YEAR: 1926 EDITION: 70 from a limited edition of 210 copies BINDING: Hardbound in a portfolio box NO.OF PAGES: 116 along with 28 tipped–in colour plates and 24 hand–made photogravures SIZE: 18.1 in (46 cm) high

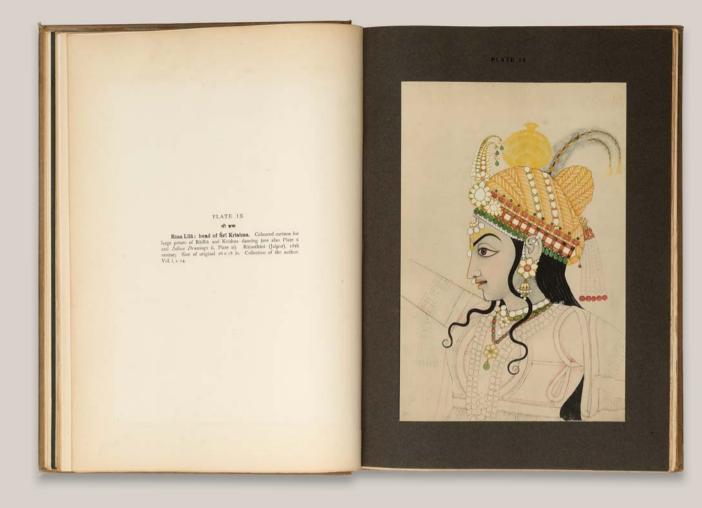
Rs 2,00,000 - 2,50,000 \$ 3,125 - 3,910 Professor Ordhendra Coomar Gangoly (1881–1974), a leading authority on Indian art, was one of the founders of the Indian Society of Oriental Art, which was established in Calcutta in 1907. Gangoly was Honorary Secretary to the Society for several years, and subsequently became its Vice President. It was during this time that he published *Rupam*, an illustrated quarterly journal of Indian art which was in circulation between 1920 and 1930. Gangoly "... was the author of many pioneering works on Indian art, music and culture. *Masterpieces of Rajput Painting*, 1926 and *Ragas and Raginis*, 1935 are two of his most highly regarded publications." (Critical Collective, online) The present lot, *Masterpieces of Rajput Painting*, is rare to find, and features carefully selected paintings.

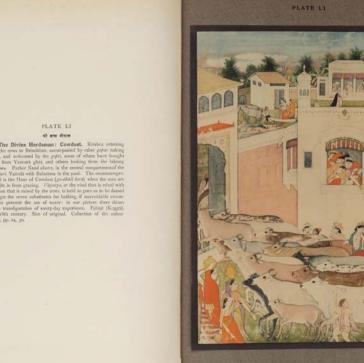


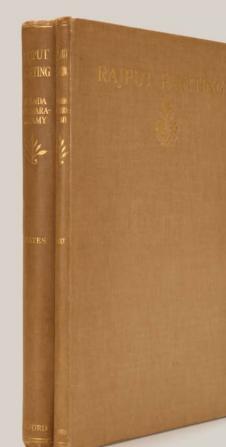








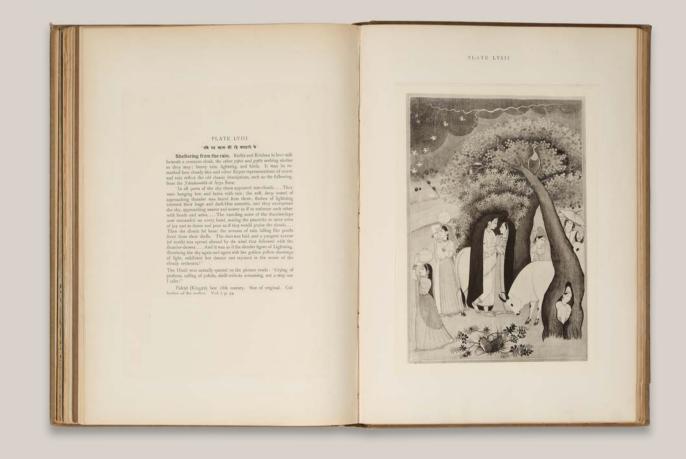




35

YEAR: 1916 VOLUME: 1 (Text) VOLUME: 2 (Plates) white tipped-in plates board and spine

Rs 1,50,000 – 2,00,000 \$ 2,345 - 3,125



RAJPUT PAINTING (2 VOLUMES)

TITLE: Rajput Painting

SUB-TITLE: Being an account of the Hindu paintings of Rajasthan and the Panjab Himalayas from the sixteenth to the nineteenth century described in their relation to contemporary thought with texts and translations / by Ananda Coomaraswamy

AUTHOR: Ananda Kentish Coomaraswamy

PUBLISHER: Humphrey Milford, Oxford University Press

PLACE: London; Melbourne

NO.OF PAGES: 83 including 1 black and white map of Rajasthan and Punjab along with 12 black and white illustrations in the text

NO.OF PAGES: 77 including 7 tipped–in colour plates and 70 black and

BINDING: Original cloth board with gilded title and symbol on the front

SIZE: 14.5 in (37 cm) high (each)





PARARI MINIATURE PAINTING feven the som of the Right in thes









36

TITLE: Pahari Miniature Painting EDITOR: Karl Khandalavala PUBLISHER: The New Book Company Private Limited PLACE: Bombay YEAR: 1958 BINDING: Cloth-backed publisher's illustrated boards without dust jacket EDITION: 765 from a limited edition of 1000 copies NO.OF PAGES: xvi, 409, 47 mounted colour plates, 399 illustrations, 64 text figures SIZE: 15 in (38.1 cm) high

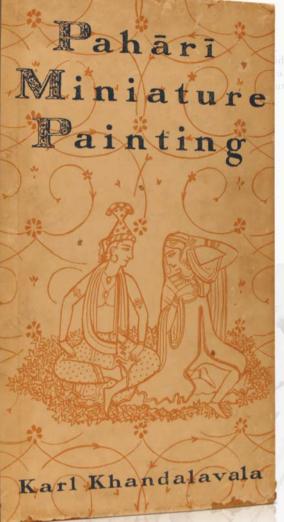
Rs 1,00,000 - 1,50,000 \$ 1,565 - 2,345



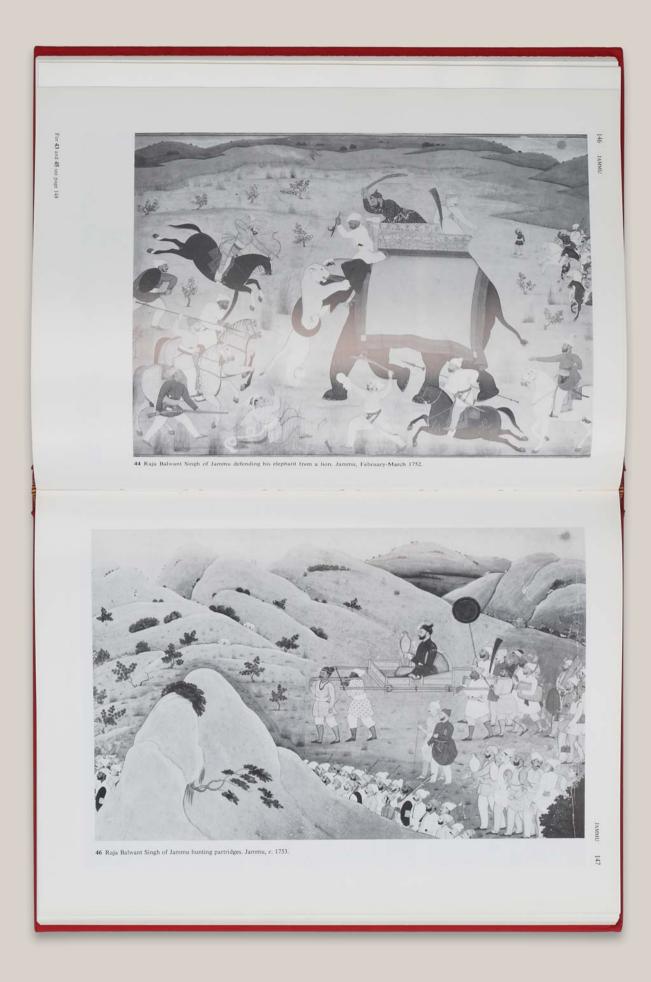
PAHÄRI MINIATURE PAINTING

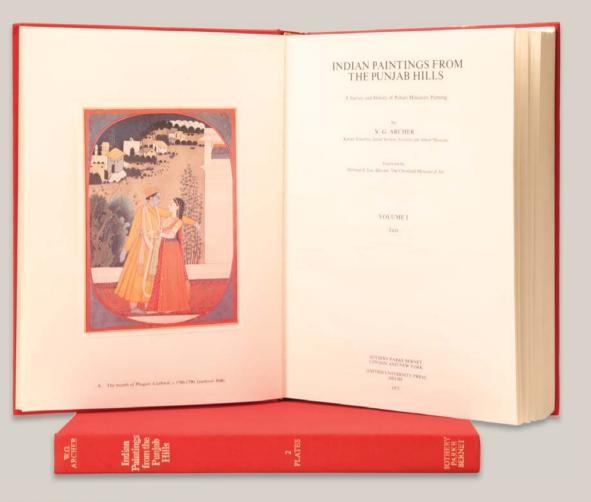


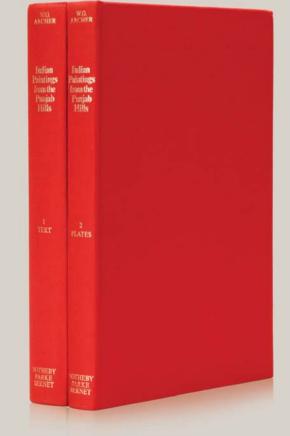




PAHARI MINIATURE PAINTING







37 INI TH TITL SUB EDI^T PUB PLA YEA VOI NO. VOI NO. BINI SIZE **RS 2**

INDIAN PAINTINGS FROM THE PUNJAB HILLS (2 VOLUMES)

TITLE: Indian Paintings from the Punjab Hills SUB-TITLE: A Survey and History of Pahari Miniature Painting EDITOR: W G Archer PUBLISHER: Sotheby Parke Bernet Publications Limited PLACE: London YEAR: 1973 VOLUMES: I (Text) NO.OF PAGES: xxxiv + 448 including 2 colour plates VOLUMES: II (Plates) NO.OF PAGES: 335 BINDING: Hardcover without dust jacket SIZE: 12 in (30.4 cm) high (each)

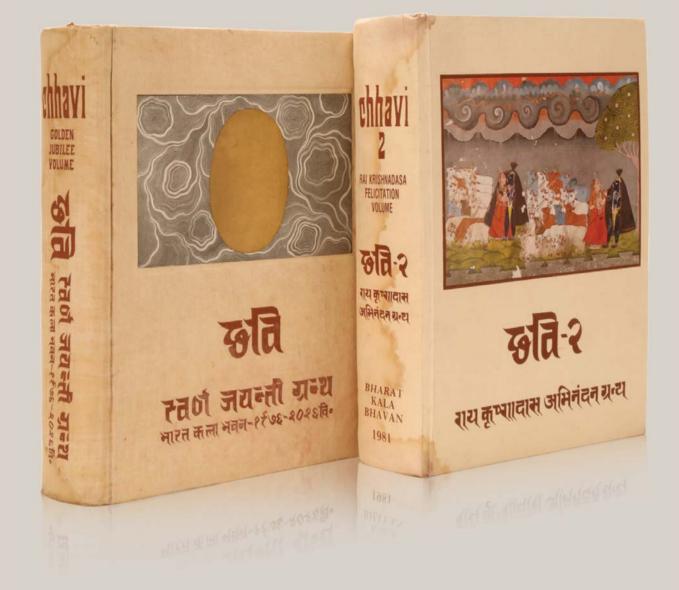
Rs 25,000 – 50,000 \$ 395 – 785



Pl. 13. Shahjahan, Mughal, or. 1628



Pl. J. Vishņu's Vaikuņtha paradise, painted by Ali Raza, Bikaner, ca. 1650, Bharat Kala Bhavan



38 CHHAVI GOLDEN JUBILEE (2 VOLUMES)

a)

TITLE: Chhavi Golden Jubilee EDITOR: Anand Krishna PUBLISHER: Bharat Kala Bhavan PLACE: Banaras YEAR: 1971 BINDING: Clothbound NO.OF PAGES: x + 656 including 75 tipped–in colour plates and 594 black and white photographic plates SIZE: 13.3 in (34 cm) high b) TITLE: Chhavi–2 Rai Krishnadasa Felicitation Volume EDITOR: Rai Krishnadasa PUBLISHER: Bharat Kala Bhavan PLACE: Banaras YEAR: 1981 BINDING: Clothbound NO.OF PAGES: xiv + 550 including 78 tipped–in colour plates and 675 black and white photographic plates SIZE: 13.3 in (34 cm) high

Rs 25,000 – 50,000 \$ 395 – 785



(a) Ādinātha's marriage celebrations.



(b) Anointment of Ādinātha.

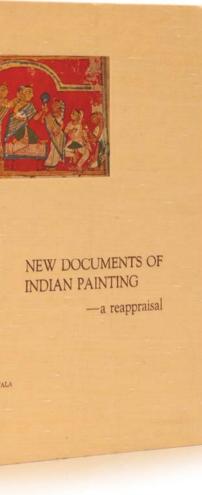
Pl. 17 (a and b). Folios from the Mahāpurāņa painted at Palam near Delhi. Dated A.D. 1540. Śrī Digambara Jain Atiśaya Kshetra, Jaipur.

XARL KHANDALAVALA MOTI CHANDRA

39 NEW DOCUMEN A REAPPRAISAL

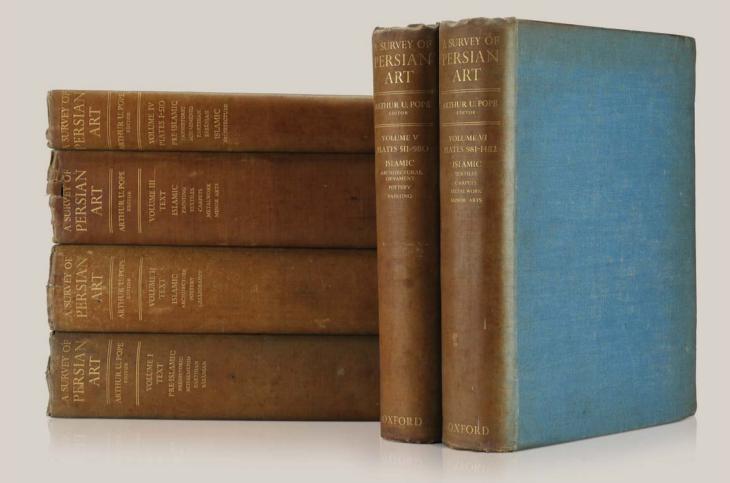
TITLE: New Documents of Indian Painting: A Reappraisal
EDITORS: Karl J Khandalavala and Moti Chandra
PUBLISHER: The Board of Trustees of the Prince of Wales of
Western India
PLACE: Bombay
YEAR: 1969
EDITION: From a limited edition of 500 copies
BINDING: Clothbound
NO.OF PAGES: viii + 240 pages including 26 tipped-in colour
plates and 209 black and white plates
SIZE: 11.25 in (28.4 cm) high

Rs 65,000 – 75,000 \$ 1,020 – 1,175



NEW DOCUMENTS OF INDIAN PAINTING:





40

A SURVEY OF PERSIAN ART- FROM PREHISTORIC TIMES TO THE PRESENT (6 VOLUMES)

TITLE: A Survey of Persian Art SUB TITLE: From Prehistoric Times to the Present EDITORS: Arthur Upham Pope and Phyllis Ackermann PUBLISHER: Oxford University Press (UK) PLACE: London

YEAR: Volume I: 1938 / Volume II– VI: 1939 EDIITION: First

VOLUME I: Text, Pre–Achaemenid, Achaemenid, Parthian and Sasanian Periods VOLUME II: Text, Architecture, the Ceramic Arts, Calligraphy and Epigraphy VOLUME III: Text, The Art of the Book, Textiles, Carpets, Metalwork, Minor Arts VOLUME IV: Plates 1–510, Pre–Achaemenid, Achaemenid, Parthian and Sasanian Period, Architecture of the Islamic Period

VOLUME V: Plates 511–980, Architectural Ornament, Pottery and Faience, the Art of the Book VOLUME VI: Plates 981–1482, Textiles, Carpets, Metalwork, Minor Arts BINDING: Original blue buckram with gilt–lettered spines SIZE: 15.1 in (38.5 cm) high (each)

Rs 1,50,000 – 2,00,000 \$ 2,345 - 3,125



41

TITLE: Catalogue of the Indian Collections in the Museum of Fine Arts, Boston EDITOR: Ananda K Coomaraswamy PUBLISHER: Museum of Fine Arts PLACE: Boston YEAR: 1923, 1924 PART: 1 (General Intoduction) NO.OF PAGES: 53 PART: 2 (Sculpture) NO.OF PAGES: 150 pages + 86 black and white plates PART: 4 (Jaina Paintings and Manuscripts) NO.OF PAGES: 77 pages + 39 black and white plates BINDING: Contemporary half cloth SIZE: 11.8 in (30 cm) high (each)

Rs 1,00,000 – 1,50,000 \$ 1,565 - 2,345

CATALOGUE OF THE INDIAN COLLECTIONS IN THE MUSEUM OF FINE ARTS, BOSTON

TITLE: Catalogue of the Indian Collections in the Museum of Fine Arts, Boston EDITOR: Ananda K Coomaraswamy PUBLISHER: Harvard University Press PLACE: Massachusetts YEAR: 1926 PART: 5 (Rajput Painting) NO.OF PAGES: 272 + 1 tipped-in color plate + 131 black and white plates BINDING: Contemporary half cloth SIZE: 11.8 in (30 cm) high

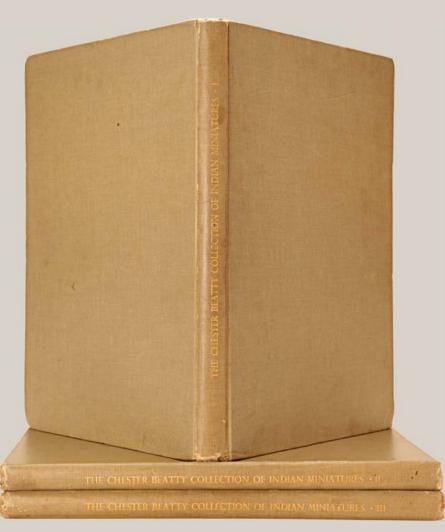




42 THE LIBRARY OF A. CHESTER BEATTY (3 VOLUMES)

TITLE: The Library of A. Chester Beatty SUB TITLE: A catalogue of the Indian miniatures AUTHORS:Sir Alfred Chester Beatty, Sir Thomas Walker Arnold EDITOR: James Vere Stewart Wilkinson PUBLISHER: Oxford: Privately printed by John Johnson at the Oxford University Press and published by Emery Walker PLACE: London YEAR: 1936 BINDING: Original green cloth, spines lettered in gilt, top edges trimmed, others untrimmed VOLUME I: (Text) NO.OF PAGES: xliii + 87 VOLUME II: (Plates) NO.OF PAGES: 1 colour frontispiece + 8 colour plates + 44 black and white plates VOLUME III: (Plates) NO.OF PAGES: 1 colour frontispiece + 8 colour plates + 40 black and white plates SIZE: 18.2 in (46.3 cm) high (each)

Rs 1,75,000 – 2,25,000 \$ 2,735 - 3,520





Closing Time: Wednesday, 11 April 2018 8.30 pm (IST) 11 am (US Eastern Time)

HEAD OF BUDDHA

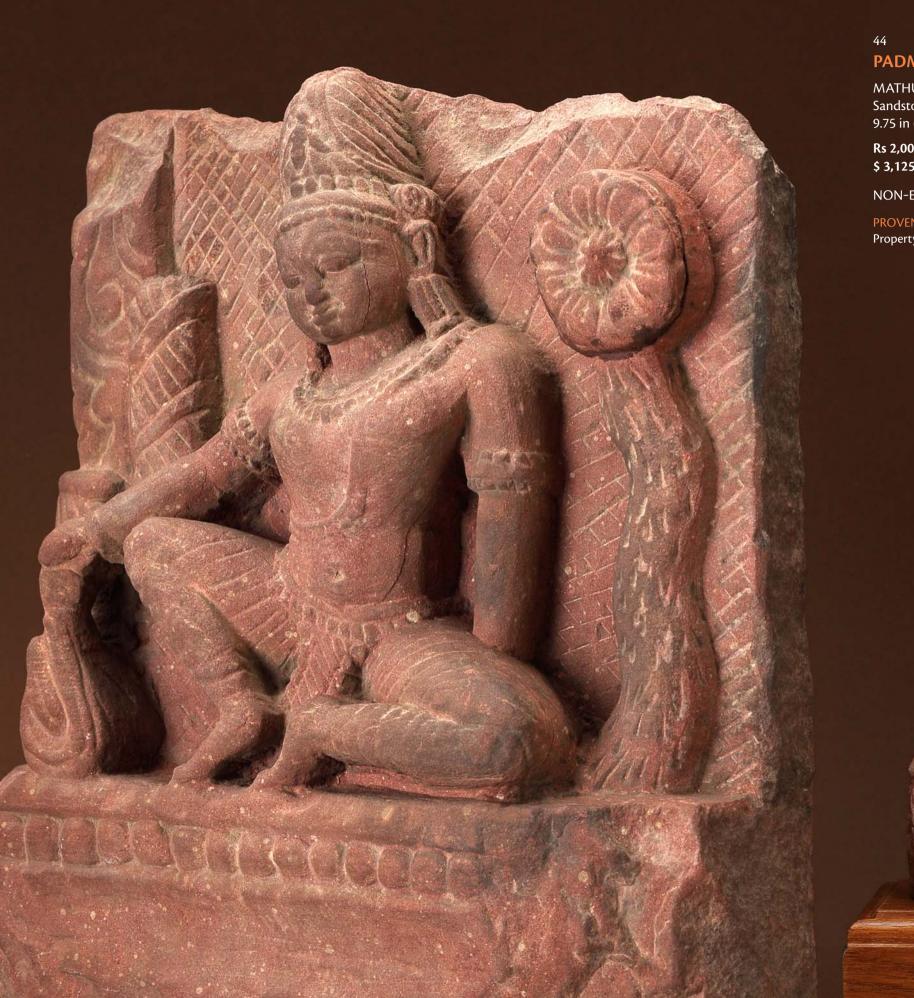
GANDHARA, 2ND – 3RD CENTURY Schist Height: 4.5 in (12 cm)

Rs 1,50,000 – 2,00,000 \$ 2,345 – 3,125

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection





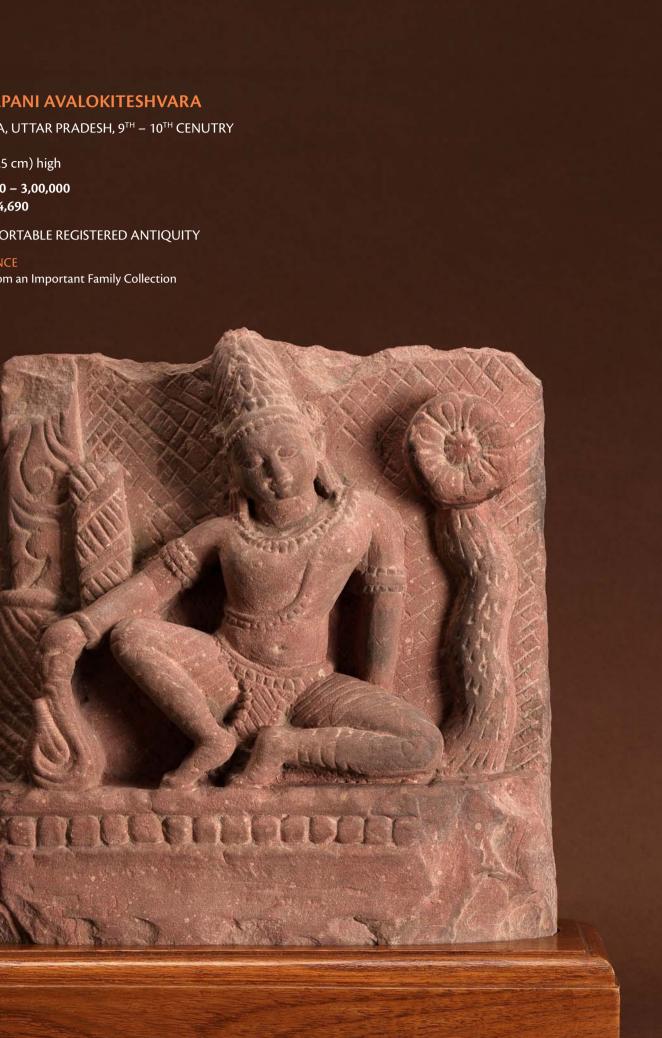
PADMAPANI AVALOKITESHVARA

MATHURA, UTTAR PRADESH, 9TH – 10TH CENUTRY Sandstone 9.75 in (24.5 cm) high

Rs 2,00,000 – 3,00,000 \$ 3,125 - 4,690

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection





45 VISHNU WITH

PERSONIFIED ATTRIBUTES, CHAKRAPURUSHA AND GADADEVI

BIHAR, 9[™] – 10[™] CENTURY Phyllite 16.25 in (41.1 cm) high

Rs 2,50,000 – 3,50,000 \$ 3,910 – 5,470

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection



46 HEAD OF VISHNU

BIHAR OR RAJASTHAN, $9^{TH} - 10^{TH}$ CENTURY Phyllite a) 4.5 in (11.4 cm) high b) 4.25 in (10.6 cm) high

Rs 1,50,000 – 2,00,000 \$ 2,345 – 3,125

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection

















47 MAHA VISHNU

UTTAR PRADESH, 9TH – 10TH CENTURY Sandstone 26.75 in (67.7 cm) high

Rs 20,00,000 - 30,00,000 \$ 31,250 - 46,875

NON-EXPORTABLE REGISTERED ANTIQUITY

foremost a saviour, 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





VISHNU WITH A CLUB

ODISHA, CIRCA 17[™] CENTURY Brass 9 in (22.6 cm) high

Rs 2,50,000 – 3,50,000 \$ 3,910 – 5,470

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection



49 VISHNU

TAMIL NADU, CIRCA 18[™] CENTURY Bronze 5.5 in (14.4 cm) high

Rs 1,50,000 – 2,00,000 \$ 2,345 – 3,125

NON-EXPORTABLE REGISTERED ANTIQUITY

Property from a Distinguished Family Collection





⁵⁰ VISHNU WITH CONCH

RAJASTHAN OR GUJARAT, CIRCA 13[™] CENTURY Chlorite 25.75 in (65.5 cm) high

Rs 3,50,000 – 5,00,000 \$ 5,470 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

51 THREE ATTENDANTS

RAJASTHAN, 10[™] – 11[™] CENTURY Schist 10.75 in (27.2 cm) high

Rs 1,00,000 – 1,50,000 \$ 1,565 – 2,345

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection







AMAMA is the fifth avatar of Vishnu, in which he assumes the form of a dwarf. This rare, intricately carved Vamana from what is now Rajasthan, wears a closely-fitted garment secured at the waist by a strand of pearls and bejewelled belt. On his chest is the srivatsa, a symbol that is distinctive of Vishnu. He wears an upavita or sacred thread and is decked in jewellery, including necklaces, arm bands and waist bands. He holds a rosary in his right hand. Vamana's tight curls are a feature rarely seen among the holy trinity, and this elaborate coiffure crowns a gentle, smiling countenance. Standing on a lotus pedestal, Vamana is flanked by a couple bowing in admiration. Two female attendants with bouffant hairdos tend to him, and a male attendant with an elaborate hairstyle is seen by his side. A similar Vamana is on display at the Albert Hall Museum in Jaipur.

Vishnu as Vamana is not often worshipped as a separate deity and there are very few temples dedicated to him. Vishnu is said to have assumed 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 dwarfsized 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. Vishnu thus sends him into the netherworld with the third step. However, impressed with Bali's humility, Vishnu granted him a boon: that he would be allowed to visit his kingdom every year, and he would be reborn as the ruler of the heavens.

VAMANA VISHNU

RAJASTHAN, CIRCA 10[™] CENTURY Phyllite 14.5 in (36.6 cm) high

Rs 30,00,000 – 50,00,000 \$ 46,875 – 78,125

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

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53 NARASIMHA WITH CONSORT

TAMIL NADU, 17TH – 18TH CENTURY Bronze 5.75 in (14.6 cm) high

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

JI JIC III

SEM DOLLAR



54 SRIDEVI

TAMIL NADU, CIRCA 18TH CENTURY Bronze 10 in (25.6 cm) high

Rs 2,50,000 – 3,50,000 \$ 3,910 – 5,470

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCEProperty from a Distinguished Family Collection





55 VISHNU

TAMIL NADU, CIRCA 15[™] CENTURY Bronze 18.25 in (46.8 cm) high

Rs 35,00,000 – 45,00,000 \$ 54,690 – 70,315

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Private Collection, Mumbai



56 WARRIOR WITH SWORD

RAJASTHAN, CIRCA 10[™] CENTURY Sandstone 10.5 in (26.7 cm) high

Rs 2,00,000 – 3,00,000 \$ 3,125 – 4,690

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

ATTENDANT HOLDING A STAFF

UTTAR PRADESH OR MADHYA PRADESH, CIRCA 12TH CENTURY Sandstone 16 in (41 cm) high

Rs 4,00,000 – 6,00,000 \$ 6,250 – 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



58 FEMALE DEITY

RAJASTHAN OR MADHYA PRADESH, CIRCA 11TH CENUTRY Sandstone 8.5 in (21.8 cm) high

Rs 80,000 – 1,20,000 \$ 1,250 – 1,875

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

59 BUST OF A DEVI

UTTAR PRADESH OR MADHYA PRADESH, CIRCA 12TH CENTURY Sandstone 7.5 in (19 cm) high

Rs 2,50,000 – 3,50,000 \$ 3,910 – 5,470

NON-EXPORTABLE REGISTERED ANTIQUITY





60 UMA MAHESHWAR

MADHYA PRADESH, CIRCA 12TH CENTURY Sandstone 23.25 in (59.3 cm) high

Rs 12,00,000 – 15,00,000 \$ 18,750 – 23,440

NON-EXPORTABLE REGISTERED ANTIQUITY







61

SHIVA AND PARVATI

HIMACHAL PRADESH, CIRCA 19TH CENTURY Bronze with silver overlay a) 7.75 in (19.9 cm) high b) 3.5 in (9.1 cm) high

Rs 1,50,000 – 2,50,000 \$ 2,345 – 3,910

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection





62 ARDHANARISHWARA

MADHYA PRADESH, 10TH – 11TH CENTURY Sandstone 20 in (51 cm) high

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY





63

KARTHIKEYA

RAJASTHAN, CIRCA 17[™] CENTURY Sandstone 10.25 in (25.8 cm) high Rs 80,000 – 1,00,000 \$ 1,250 – 1,565

NON-EXPORTABLE REGISTERED ANTIQUITY



64 SUPPORTING YAKSHA

RAJASTHAN OR MADHYA PRADESH, CIRCA 10TH CENUTRY Sandstone 14.25 in (36.5 cm) wide

Rs 2,00,000 – 3,00,000 \$ 3,125 - 4,690

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

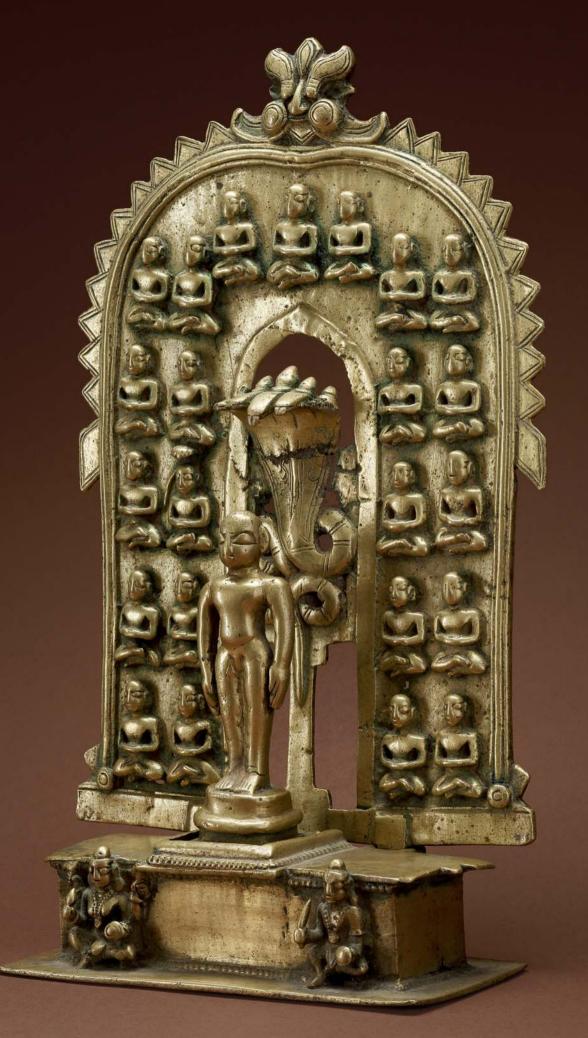
65 SAINT WITH FOLDED HANDS

UTTAR PRADESH OR RAJASTHAN, CIRCA 10TH CENTURY Sandstone 9.5 in (24.1 cm) high

Rs 1,00,000 – 1,50,000 \$ 1,565 - 2,345

NON-EXPORTABLE REGISTERED ANTIQUITY





Lots 66 - 87

Closing Time: Wednesday, 11 April 2018 8.45 pm (IST) 11.15 am (US Eastern Time)

66 TORSO OF AN ATTENDANT

UTTAR PRADESH OR RAJASTHAN, 11TH – 12TH CENTURY Sandstone 13.75 in (35.1 cm) high **Rs 1,50,000 – 2,50,000 \$ 2,345 – 3,910**

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE
Property from an Important Family Collection

67 FEMALE ATTENDANT

RAJASTHAN OR MADHYA PRADESH, CIRCA 11TH CENTURY Sandstone 23 in (58.5 cm) high **Rs 3,00,000 – 5,00,000** \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY



68 APSARA

RAJASTHAN OR MADHYA PRADESH, CIRCA 9TH CENTURY Sandstone 15.25 in (39 cm) high

Rs 5,00,000 - 6,00,000 \$ 7,815 - 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE The Estate of Khorshed Karanjavala Saffronart, Cl*assical Indian Art,* Mumbai, 14 December 2015, lot 62





69 TWO ATTENDANT FIGURES

RAJASTHAN OR MADHYA PRADESH, CIRCA 10TH CENUTRY Phyllite 11 in (27.7 cm) high Rs 1,00,000 – 1,50,000 \$ 1,565 – 2,345

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

70 ATTENDANT FIGURE

RAJASTHAN, CIRCA 11[™] CENTURY Sandstone 12 in (30.5 cm) high

Rs 1,00,000 – 1,50,000 \$ 1,565 – 2,345

NON-EXPORTABLE REGISTERED ANTIQUITY



71 SET OF TWO HEADS

MADHYA PRADESH OR RAJASTHAN, $11^{TH} - 12^{TH}$ CENTURY Sandstone a) 3.5 in (8.8 cm) high b) 5.75 in (14.6 cm) high

Rs 80,000 – 1,00,000 \$ 1,250 – 1,565

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

72

HEAD OF A DEITY

MADHYA PRADESH OR RAJASTHAN, $9^{TH} - 10^{TH}$ CENTURY Sandstone 7.25 in (18.7 cm) high

Rs 1,00,000 – 1,50,000 \$ 1,565 – 2,345

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from an Important Family Collection



73

SET OF FIVE HEADS

RAJASTHAN OR MADHYA PRADESH, $10^{TH} - 12^{TH}$ CENTURY Sandstone

a) 3.25 in (8.2 cm) high b) 4 in (10.2 cm) high c) 6 in (15.4 cm) high d) 3.75 in (9.4 cm) high e) 4.25 in (11 cm) high

Rs 1,00,000 – 1,50,000 \$ 1,565 – 2,345

(Set of five)

NON-EXPORTABLE REGISTERED ANTIQUITY







74 HEAD OF VISHNU

MADHYA PRADESH OR UTTAR PRADESH, 11TH – 12TH CENTURY Sandstone 13.75 in (34.7 cm) high **Rs 15,00,000 – 20,00,000 \$ 23,440 – 31,250**

NON-EXPORTABLE REGISTERED ANTIQUITY

The Chandela Dynasty ruled over much of what is now Central India, from the 9th to the 13th centuries. Best known for the Khajuraho temple, Chandela sculpture has been called "poetry in stone." The crown atop the head of Vishnu in the present lot, is a striking example of the extravagant and intricate detailing which characterises Chandela artistry. Carved in high-relief, the ornamentation on the crown is elaborate and organic, capturing the unrivalled skill and imagination of master sculptors. Other typical facial features are "half-open, and sometimes, drooping eyes" and each eyebrow "designed in a long beautiful line with raised ridges - terminating near the root of the nose." (O C Gangoly and A Goswamy eds., The Art of the Chandelas, Calcutta: Rupa & Co, 1957, p. 25)



Jainism is based on a philosophy of 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 traverses 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 asceticism and renunciation, as seen in the following lots.



75 AMBIKA

GUJARAT OR RAJASTHAN, DATED VS 1533 = 1477 CE Inscribed and dated in Nagari on the reverse Bronze

5.75 in (14.9 cm) high

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection



76

STANDING TIRTHANKARS

GUJARAT, 15TH – 16TH CENTURY Brass a) 7.5 in (18.8 cm) high b) 6.25 in (15.9 cm) high

Rs 6,00,000 – 8,00,000 \$ 9,375 – 12,500

(Set of two)

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

77 SEATED TIRTHANKAR WITH CHAUBISI

GUJARAT, DATED VS 1518 = 1452 CE Inscribed and dated in Nagari on the reverse Brass with silver inlay 11 in (28.2 cm) high

Rs 4,00,000 – 6,00,000 \$ 6,250 – 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection



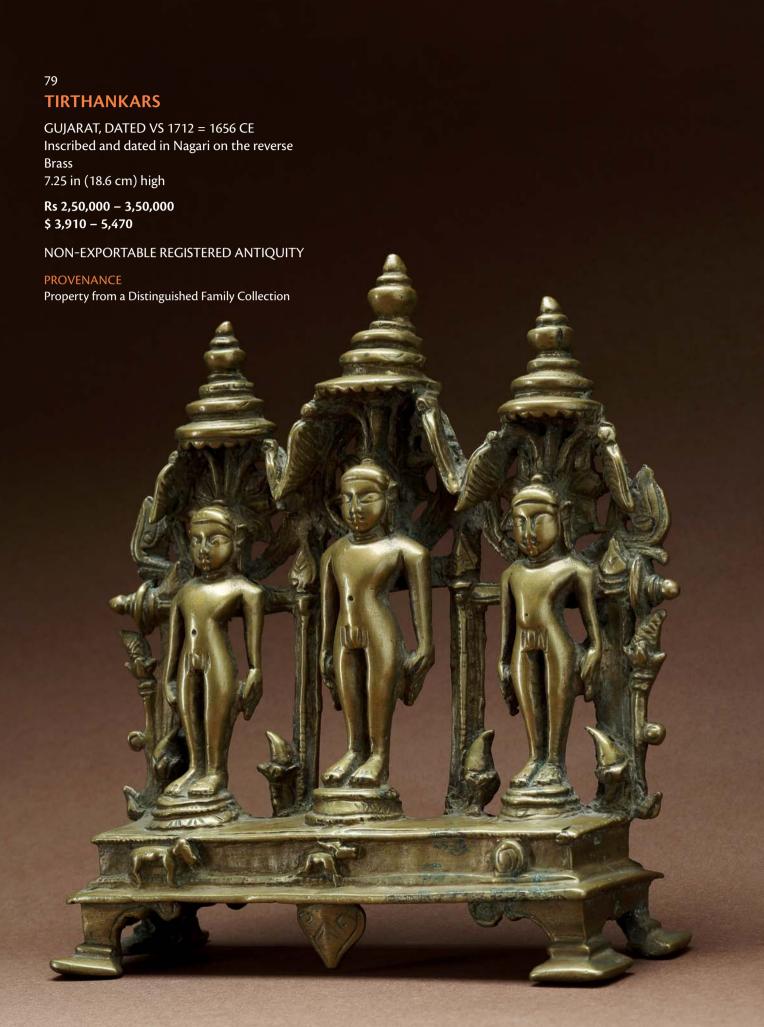


78 NAVA DEVA

GUJARAT, 18TH – 19TH CENTURY Brass 7.75 in (20 cm) high

Rs 4,00,000 – 6,00,000 \$ 6,250 - 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY



80 AMBIKA

RAJASTHAN OR MADHYA PRADESH, 9[™] – 10[™] CENTURY Sandstone 8.25 in (21.2 cm) high

Rs 1,00,000 – 1,50,000 \$ 1,565 – 2,345

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection



Ambika

An aspect of Parvati, Ambika is a goddess of fertility and abundance, typically shown holding mangoes or a branch of a mango tree, and with a child. Jainism favours her over other *yakshis*, or spirits, and portrays her as a Mother Goddess assigned to protect the twenty–second *tirthankara*, Jina Neminatha. The iconography of Ambika has existed since well before the sixth century AD, when she was depicted as a *yakshi bahu–putrika* (one having many children), as part of a widespread cult that worshipped the Mother Goddess. Similar to Parvati and Durga, Ambika's *vahana* is the lion.

81 AMBIKA UNDER A MANGO TREE

RAJASTHAN OR MADHYA PRADESH, CIRCA 11TH CENTURY Sandstone 21 in (53.4 cm) high

Rs 4,00,000 - 6,00,000 \$ 6,250 - 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY





82

AMBIKA SEATED ON HER LION MOUNT

RAJASTHAN OR MADHYA PRADESH, CIRCA 10TH CENTURY Sandstone 23.5 in (59.5 cm) high

Rs 4,00,000 – 6,00,000 \$ 6,250 – 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from an Important Family Collection

DUNT 0[™] CENTURY

83 DOOR JAMB: GANGA WITH ATTENDANT

MADHYA PRADESH, CIRCA 11TH CENTURY Sandstone 12.5 in (31.6 cm) high

Rs 2,50,000 – 3,50,000 \$ 3,910 - 5,470

NON-EXPORTABLE **REGISTERED ANTIQUITY**



84 SEATED JINA

GUJARAT, CIRCA 16[™] CENTURY Inscribed and dated 15XX in Nagari on the reverse Bronze 6.5 in (16.5 cm) high

Rs 2,00,000 – 3,00,000 \$ 3,125 - 4,690

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection



85 PARSHVANATH WITH CHAUBISI

GUJARAT, 15TH - 16TH CENTURY Brass 10.5 in (26.7 cm) high

Rs 3,00,000 – 5,00,000 \$ 4,690 – 7,815

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE Property from a Distinguished Family Collection

86

JINA SHRINE

GUJARAT, DATED VS 1587 = 1531 CE Inscribed and dated at the base on all sides Brass 7.5 in (19.3 cm) high

Rs 4,00,000 – 6,00,000 \$ 6,250 – 9,375

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Property from a Distinguished Family Collection

In the present lot, four Jinas are standing on each side of the four-sided sculpture. This composition, also known as the *chaumukha*, symbolically expresses the notion of omnipresence and divinity. This is similar to the four-faced Shivalinga, the four manifest aspects of Vaikuntha Vishnu, and the Buddhist stupa depicting four celestial Buddhas on each side.





⁸⁷ RAM LAXMAN SITA

TAMIL NADU, CIRCA 18[™] CENTURY
Bronze
a) 9.75 in (24.8 cm) high
b) 8.75 in (22.3 cm) high
c) 7.75 in (20 cm) high

Rs 6,00,000 – 8,00,000 \$ 9,375 – 12,500

(Set of three)

NON-EXPORTABLE REGISTERED ANTIQUITY

-118.1-

THE PRIME ! .

States -

PROVENANCE Property from a Distinguished Family Collection



< 1411- -1-111

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. Viewings Details listed in the Sales and Enquiries section of the online catalogue
- ii. The online auction catalogue available on saffronart. com
- 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. Saffronart 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. If applicable there is a link for pricing achieved for similar art works at auction available next to the lot in the online catalogue. 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 Saffronart and we will process the details for you. Saffronart 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, Saffronart 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. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

- i. Bidding Online: Once you have identified the lot that you would like to bid on, click on "Bid Now" and enter either the bid amount for regular bidding, or a maximum price for proxy/automatic bidding. Regular bidding is the method by which you actively participate in the bidding process by entering the next valid bid (or one of a higher value) each time you are outbid. Your screen will display the next (minimum) valid bid, based on a predetermined increment. You may also view the entire bid history prior to making your decision. After you enter your bid, it is advisable to view the bid history to verify that your bid has been recorded. Please note that bidders may be contacted during the auction for bid verification in order to protect all bidders and maintain the efficacy of the process.
- ii. Bidding on the Phone: Saffronart 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 Saffronart.

- iii. 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. Download the app from the iTunes App store and the Google Play store.
- iv. 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.

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 at the back of the catalogue (on the reverse of the Absentee/Proxy Bid Form).

Can a bid be cancelled?

Once the auction has started, bids may not be cancelled by a bidder. Absentee/Proxy bids may be altered prior to the start of the auction. Absentee/Proxy bids placed online may be lowered if the bidder has not reached their proxy (maximum) value. Saffronart reserves the right to cancel a bid at its discretion if it considers it necessary to do so.

What is the currency of bidding?

Bids may be placed in US Dollars (USD) or Indian Rupees (INR). However, only buyers in India may pay for their purchases in INR at the close of the auction. All other buyers must complete payment in USD. Certain lots have been marked with the sign \clubsuit . These lots are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details. 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.

Absentee/proxy bids received before the start of the auction will be recorded as follows:

- i. If the absentee/proxy bid is less than the opening bid value it will be recorded and displayed below the opening bid value at the time of the start of the auction in the bid history for that particular lot.
- ii. If the absentee/proxy bid is greater than the opening bid value and is less than the next valid bid for that lot (based on the minimum increments) it will be recorded and displayed as the current highest bid above the opening bid value at the time of the start of the auction in the bid history for that particular lot. The next valid bid in this case will be greater than the current highest bid by a minimum increment, which applies to that bid value.
- iii. Multiple absentee/proxy bids received on a particular lot before the start of the auction will be recorded and displayed in the bid history of the lot according to the values with the highest bid being the current valid bid at the time of the start of the auction. Absentee/proxy bids received at the same value will be prioritised based on the time of receiving the bids and will be shown in the bid history of the lot.

How do I track my bids?

Under 'My Bids' on the page "My Auction Gallery", bidders can keep track of their bids. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves when prompted.

The most updated bid values shall be shown only when the page on the website containing the information on bid values is refreshed, which shall happen either automatically at regular intervals (indicated at the top of the page), or when a bidder clicks on the "click to refresh immediately" link on the page, or on the "refresh" or "reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in bid values shall not be visible to the bidder until the values are refreshed again whether automatically or by the bidder.

We encourage bidders to set absentee/proxy bids for lots they are interested in well in advance of the closing time for a lot.

When does a lot sell? What are closing and winning bids?

The closing bid for a lot is the highest bid at the time a particular lot's bidding has ended. No further bids can be made at that point. The closing bid is considered a winning bid, only

if the bid equals or exceeds the reserve price. If the closing bid on a particular lot is below the reserve price, it will not be considered a winning bid and the lot will be deemed unsold. However, if the closing bid belongs to a proxy bidder and is below the reserve price, but the proxy bidder's maximum bid price exceeds or equals the reserve price, then the lot will be sold to the proxy bidder at the reserve price. The winning bids for all sold lots will be posted on the website after the close of the auction.

Groups of lots are scheduled to close at different times on the last day of the auction. The bid closing schedule for each auction is listed online, and at the back of the printed catalogue. Pre-determined groups of lots will close according to the bid-closing schedule unless a bid is recorded within a span of 2 minutes prior to the lot's scheduled closing time. In this case, the lot closing time will be extended to 2 minutes after the time of the last bid. If this time extension takes place, bidding on any lot will only end if there is no bid recorded for a continuous period of 2 minutes. Bidders are advised to click on the "click to refresh immediately" link on the website page being viewed by them, or on the "Refresh" link if bidding on a mobile, at regular intervals for updates on latest bids and time extensions if any.

What is Buyer's Premium?

In respect of each sale at the auction, Saffronart shall charge a Buyer's Premium calculated at 20% of the winning bid value of up to and including USD 1,500,000; 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. For lots being shipped from India, a GST (Goods and Services Tax) on the Buyer's Premium shall be to the account of the Buyer. This is applicable for deliveries within India as well as overseas.

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 GST 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 Saffronart. 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.

i. Deliveries in India for lots originating in India:

Any sale of lots originating from India to an address in India is subject to GST at applicable rates on the winning bid value and an 18% GST on the Buyer's Premium. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

International Shipments for Lots not marked as Special Lots:

For lots originating from India, an 18% GST 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 Saffronart 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.

(iii) Shipments and Deliveries for Lots originating outside India (lots marked with the symbol ↔)

These lots are located outside India. Persons residing in India can bid on and pay for in USD by complying with the appropriate foreign exchange regulations for making overseas payments. There are import duties applicable on artworks shipped into India. Please contact Saffronart for further details.

In the event that the lot is to be shipped internationally, additional charges for international shipments mentioned in the above section shall apply.

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 Saffron Art 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 Saffron Art 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

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?

1. For Antiquities: Upon receipt of payment from the buyer, Saffronart 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 Saffronart 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.

For Non-antiquities: Purchases shipped out within 10
 15 business days of the payment being cleared are

insured under the terms of Saffronart's 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.

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged storage and insurance at applicable rates.

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 any relevant documentation for the lot that has been mentioned in the lot details. Please note that Saffronart 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 Saffronart 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 Saffronart 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.

What are some of the symbols used next to the lots on auction?

- i. ◆ Lots marked with are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details. ◆
- ii. \triangle Lots marked with \triangle indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

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 online auction, you acknowledge that you are bound by these conditions for sale as listed below and on the **Website** saffronart.com. 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 which is an Antiquity, till the receipt of full payment by Us in respect of such Antiquity from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by Us from the winning bidder, the ownership of the Antiquity along with its registration (as required under the Antiquities Act) will be first transferred/delivered from the seller to Us, and thereafter will be transferred/delivered by Us to the winning bidder in accordance with the provisions of these conditions for sale.
- 1.4 The possession of the **Lots** which are **Antiquities** has passed from the respective sellers to **Us** within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers have intimated the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to **Our** designated premises.

2. Our role as the agent of the Seller:

- 2.1 We undertake to sell the Lots through this online auction as agents for and on behalf of sellers. Unless stated otherwise, We have no ownership interest in any Lot in this online auction.
- 2.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract

of sale between $\boldsymbol{\mathsf{Us}}$, 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.

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, 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 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 3.6 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) Viewings details listed in the 'Sales and Enquiries' section;
 - (ii) The Online **Auction Catalogue**; and
 - (iii) The Mobile Auction Catalogue
- 4.2 We may withdraw any Lot before, during, or after the online 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. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 We have the sole and absolute discretion to: (i) determine the form and content of the descriptions of Lots in the Auction Catalogue, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number 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 limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the "Refresh" icon or the re–load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate

the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.

- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction.
- 4.8 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 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
- 5.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 5.4 below) for updates on latest bids and time extensions, if any.
- 5.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.

- 5.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.
- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:64 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 5.9 **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 during the half an hour prior to the scheduled

closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such Technical Downtime. In case the Technical Downtime extends beyond the closing time for a particular **Lot** group, the Website and the MobileApp, as the case may be, shall, after the Technical Downtime, show the auction for the particular **Lot** group as closed. However, the closing time for such Lot group and subsequent Lot groups shall be extended by the duration of the Technical Downtime and appropriate details of the extension shall be published on the **Website** shortly after recovery from the Technical Downtime. Bids recorded prior to any Technical Downtime will 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** and any determination made by **Us** in respect of extension of the closing time shall be final.

- 5.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by Us. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by Us after the closing time for the Lot in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on Lots which the bidder wishes to bid for.
- 5.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder may place. Proxy Bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.

Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.

- 5.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to reset their passwords at the close of the auction.
- 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 also bid in charity auctions that are held on the **Auction Platform**.

- 5.14 **Our** auction platform does not allow any bids to be placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.
- 5.15 We have the right to exercise reasonable discretion in setting bid increments, 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 will be conclusive.
- 5.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.
- 5.17 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.
- 5.18 At **Our** discretion, 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. Notwithstanding the above, in the event that there is a bid lower than such minimum value and there is no competing higher bid, then **We** may, at **Our** discretion, execute the **Lot** at such lower value.
- 5.19 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 (a) The title to all **Lots** marked with * shall pass from the seller to **Us** outside the territory of the United States of America.
- 6.2 (b) The title to the Lots other than mentioned in 6.2(a) above 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 **Lot**. In any event, the **Lots** purchased will not be released or shipped out to the winning bidder or his/ her representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.

- 6.3 For **Lots** which are not **Antiquities**, the title to the **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 **Lot(s).** 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 (a) Subject to fulfilment of all these conditions for sale, the title to the Lots which are Antiquities shall pass to the winning bidder upon full payment by the winning bidder to **Us**, and such winning bidder assumes full risk and responsibilities thereafter. However, since We cannot deliver possession of the Antiquity to a third person prior to transferring the ownership along with valid registration to such third person in accordance with the provisions of the Antiquities Act and the Rules, subject to receipt by **Us** of full payment and of the duly signed requisite forms and documents from the winning bidder required for the purpose of transferring the ownership along with registration of the **Antiquity** to the winning bidder, We shall make best endeavours to transfer/ deliver such **Antiquity** to the winning bidder within 90 days from the date of the receipt of full payment, and transfer papers from the winning bidder. The winning bidders are hereby made aware that the process for transfer of ownership along with registration from one person to the other in accordance with the provisions of the Antiquities Act and the Rules is a process administered by the Archaeological Survey of India and may take longer than the envisaged period of 90 days. We will not be responsible for any delays involved in transfer/delivery of ownership along with registration of any **Antiquity**. In the event that the registering officer or any other employee of the Archaeological Survey of India empowered to execute the transfer of ownership along with registration of an Antiquity insists on sending the duly transferred registration certificate directly to the winning bidder, We will not be responsible for any damage or loss in transit of the said registration certificate. 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).
- 6.4 (b) **Lots** over a hundred years old, whether registered with the ASI or otherwise, or deemed National Treasures,

are NON–EXPORTABLE as per the **Antiquities Act** and the **Rules**, and cannot be exported out of India.

- 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 USD 1,500,000 (ii) 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000 and (iii) 12% of the winning bid value in excess of USD 3,000,000. GST 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 and other charges, if any) within 7 (seven) business days from the date of invoice. Subject to paragraph 6.4 above, 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 **Lots** 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** 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 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 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**) or INR 10,000 per month, whichever is higher, 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 Us 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 sale price and Buyer's Premium, including storage and insurance at applicable rates.
- 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 your 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 "Saffronart". 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 Saffronart, 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:
 - (ii) in the case of email transmission on the date of the transmission; or
 - (ii) in case of transmission by courier 2 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.

15. Symbols used in this catalogue

- Lots marked with are not situated in India and therefore, may only be bid for and purchased in USD.
 Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.
- \triangle Lots marked with \triangle indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

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.

GST: Goods and Services Tax

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 Saffronart, in Saffronart's capacity as **Our** service provider providing a mobile auction platform for the auction.

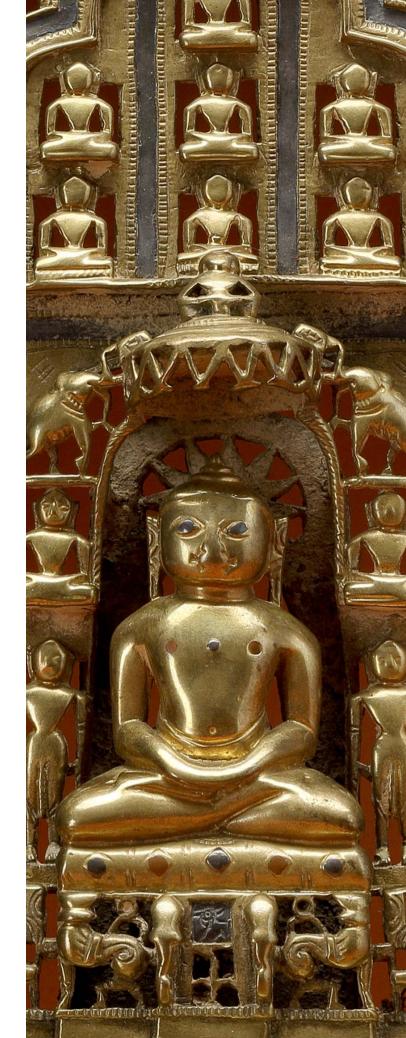
Our/Us/ We: Saffronart Private Limited

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: Saffronart's website (www.saffronart.com), in Saffronart's capacity as **Our** service provider providing an online auction platform for the auction.



CLASSICAL INDIAN ART | 10 - 11 APRIL 2018 CLOSING SCHEDULE

Auction Closing

For your convenience, especially if you are bidding on multiple lots, groups of lots are scheduled to close at different times on 11 April 2018.

Pre-determined groups of lots will close according to the bid-closing schedule below unless a bid is recorded within a span of 2 minutes prior to the lot's scheduled closing time. In this case, the countdown clock for that lot will be reset to 2 minutes and the lot closing time will be extended accordingly. Bidding on any lot will only end if there is no bid recorded for a span of 2 minutes.

Lots have been allotted into groups, and the closing schedule for the various groups is as follows:

Groups	Lot Number	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1	1–19	8 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM
2	20-42	8.15 PM	10.45 AM	7.45 AM	3.45 PM	11.45 PM	10.45 PM
3	43–65	8.30 PM	11 AM	8 AM	4 PM	12 AM (Apr 12, 2018)	11 PM
4	66–87	8.45 PM	11.15 AM	8.15 AM	4.15 PM	12.15 AM (Apr 12, 2018)	11.15 PM

CLASSICAL INDIAN ART | 10 - 11 APRIL 2018 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 or on the Saffronart website.

"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 USD / INR		
		1		
Name:	Email:			
Address:				

Tel (office/home):

City:	Pin/Post Code:

Saffronart username:

Tel (mobile):

204

Country:

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.

\$100.001 - \$500.000

\$500,001 - \$1,000,000

\$1,000,001 - \$5,000,000

• By \$10,000 up to \$150,000 • By \$15,000 up to \$200,000

• By \$20,000 up to \$250,000 • By \$25,000 up to \$500,000

• By \$50,000 up to \$750,000 • By \$75,000 up to \$1,000,000

• By \$100,000 up to \$2,000,000

• By \$150,000 up to \$3,000,000 • By \$200,000 up to \$4,000,000

• By \$250,000 up to \$5,000,000

Below \$5001

- By \$100 up to \$1,000
- By \$150 up to \$2,500
- By \$250 up to \$5,000

\$5,001 - \$10,000

- By \$500 up to \$7,500
- By \$750 up to \$10,000

\$10,001 - \$50,000

- By \$1,000 up to \$15,000
- By \$1,500 up to \$25,000
- By \$2,500 up to \$50,000
- \$50,001 \$100,000
- By \$5,000 up to \$75,000
- By \$7,500 up to \$100,000

INR increments are subject to change depending on the exchange rate for the auction.

1. I agree and consent to paying the Buyer's Premium calculated at the rate of 20% of the winning bid value of up to and including USD 1,500,000; 15% of the winning bid value in excess of USD 1,500,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. 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 for 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

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