



Auction 4

18/04/13  
Taj President, Mumbai

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## Auction 4

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# 1 Dakshinamurti Ganesh with Right Trunk



Silver  
20<sup>th</sup> Century AD  
Karnataka

H: 4.5 cm, W: 2.6 cm, D: 1.5 cm, Wt: 20.01 gm

Estimate: ` 5,000-8,000

This beautiful piece of Ganesh Murti, called **Dakshinamurti** or **Dakshniabhimukhi Ganesh**, is made in three parts: the **Mool Upasya Murti** (the Main Idol for Worship), **Parikara** (the carved backdrop) and **Asana** (pedestal).

The four-handed Ganesh has the rare form of trunk orientation, namely **Balamuri**, the trunk turning towards Right or South (*Dakhina*) of the deity. In sculpture, the position of Lord Ganesh's trunk has a symbolic meaning. If the trunk turns to the Ganesh's left (*Edamuri*) that is meant for success in the world. It is a position associated with *grihastas*, or householders. The trunk to his right (*Balamuri*), represents *moksha*, and good for upcoming lives.

The intricately carved silver sculpture is made according to the ordeals from the **Moorti Shastra**.



## Lord Buddha with the Bhumi-Sparsh Mudra



Black Stone  
Pala dynasty, 8<sup>th</sup> Century AD  
Eastern India

H: 12 cm, W: 9.5 cm, D: 3 cm

Estimate: ` 60,000-80,000  
(Registered Antiquity, Not-Exportable)

**Names:** Buddha, Gautam Buddha, Siddhartha  
Gautama,

**Religion:** Buddhism

Lord Buddha seated in *Bhumi-Sparsh Mudra*, which in Buddhist iconography is a body posture or gesture with a special meaning. The *Bhumi-sparsha mudra* (gesture of touching the Earth) is also called the Earth Witness Mudra. This *mudra* represents un-shakability or steadfastness of Siddhartha.

The Mudra depicts the Buddha sitting in meditation with his left hand, palm upright, in his lap, and his right hand touching the earth. This represents the moment of the Buddha's enlightenment:

Just before the historical Buddha, Siddhartha Gautama, realized enlightenment, it is said the demon Mara attacked him with armies of monsters to frighten Siddhartha from his seat under the Bodhi tree. But the about-to-be Buddha did not move. Then Mara claimed the seat of enlightenment for himself, saying his spiritual accomplishments were greater than Siddhartha's. Mara's monstrous soldiers cried out together, *I am his witness!* Mara challenged Siddhartha, *who will speak for you?*

Then Siddhartha reached out his right hand to touch the Earth, and the earth itself roared, *I bear you witness!* Mara disappeared. And as the morning star rose in the sky, Siddhartha Gautama realized enlightenment and became a Buddha.

### Similar Sculptures

A similar but headless sculpture is housed in the Vaishali Museum, Archaeological Survey of India, Bihar



### 3

## Shiva Head



Terracotta  
Gupta Dynasty, 4<sup>th</sup> Century AD  
Mathura region, Northern India

H: 13 cm, W: 10 cm, D: 9.5 cm

Estimate: ` 30,000-40,000  
(Registered Antiquity, Not-Exportable)

**Names:** Shiva, Shankar, Rudra, Mahakaal, Bhairav

**Religions:** Hindu

The bust of Lord Shiva is portrayed here with a mystic smile on face with two big eyes and the third eye placed horizontally, instead of vertically in the centre of the forehead. The head is adorned with the typical *Jata* with 4 layers of the hair tied together at the top of the head.

The terracotta figure of the Lord Shiva is an amalgamation of two different schools of northern India: the Kushana as well as the Gupta School of Art. This early-Gupta terracotta antiquity is from the late phase of the Kushana School which had clear influence on the upcoming Gupta Art, which was still in the initial phase of attaining its world-known art form, the Gupta Art.

Shiva is the 3<sup>rd</sup> of the Hindu Triad and identified as the Personification of Destruction. Shiva represents Time, Endless and Inexorable. As a Destroyer, Shiva practically recreates, and the Death stands at the Gates of Life. Hence the name given to the agent of destruction is Shiva - the Bright and Shinning One, or the Propitious.

Sir William Jones, praises the Lord Shiva as:

“Is that the King of Dead,  
With ashy, musing face;  
From whose moon-silvered locks famed  
Ganga springs?”

## 4 Buddha Head



Stone  
15<sup>th</sup> century  
Western India

H: 13.5 cm, W: 11.5 cm, D: 10.5 cm

Estimate: ` 10,000-15,000  
(Registered Antiquity, Not-Exportable)

The unusual stone head of Lord Buddha is executed here with very broad eyes in the form of *badam* (almond), rounded nose and a half-smile on the face are signs of inner peace and joy reflecting on outer side. The head is surmounted by a *jata*-like gear representing the 7<sup>th</sup> Chakra which is now open and one with the Universal energy. The ear-lobes are studded with big round ear-rings, another sign of divinity.

Buddhism continued to flourish side-by side with Hinduism and Jainism in the Western India. Though the Buddhism did not regained its lost height that it had achieved in the early-historic era, it no doubt carved out a niche for itself in the subsequent centuries, especially in Gujarat.

## 5 Head of Lord Buddha with Sunken Eyes



Stone  
14<sup>th</sup> century  
Western India

H: 10 cm, W: 8.5 cm, D: 7.5 cm

Estimate: ` 10,000-15,000  
(Registered Antiquity, Not-Exportable)

**Names:** Buddha, Bodhisattva

**Religions:** Buddhism

The attractive boyish-face of the Lord Buddha is depicted here with sunken wide eyes with hairs neatly laid out on the head with a *jatabandh* (head gear of hair) at the top of the head called *Brahmarandhra*. The ears are small with extra large circular ear rings in the lobes.

The head is engraved with a devotion to give it a real divine look reflecting with the peace and inner joy on the face.



## 6

# Lajja Gauri the Goddess of Fertility



Black Stone  
Kushana-Kshatrapa Period, 3<sup>rd</sup> Century AD  
Gujarat, Western India

H: 9 cm, W: 12.5 cm, D: 2 cm

Estimate: ` 50,000-60,000  
(Registered Antiquity, Not-Exportable)

**Names:** Lajja Gauri, Uttanapad, Aditi, Adhya Shakti, Renuka, Matangi, Yallamma, Kotari, Kotavi, Kotta Mahika, Kotmai

**Religion:** Hinduism

Lajja Gauri is a Hindu Goddess associated with fertility. One of the many names of the Goddess is **Uttanapad** (she who crouches with legs spread), an apt name for the perfect pose of hers.

The fertility aspect of the Goddess is well represented in her sculptures, represented by symbolic forms of genitals, *Yoni* or the Womb, as blooming Lotus or as in the present sculpture with exposed vulva. She is always shown in a squatting position with legs wide open, as in during the childbirth. Her hands are bent upwards, holding the trunks of trees or lotus stems.

In sculptures of the early-historic period she has been depicted with a blossomed lotus pond as her head, while in her later evolved phase, she is depicted with full female head representing a female probably ready to give a child birth.

From the ancient to the modern periods, Lajja has been worshipped by child-seeking women who worship her genitals in the hope of getting blessed by a child.

Lajja is one of those rare deities of the Hindu pantheon who are worshipped right from the Indus valley Civilization (5,000 years ago) to the present times. This is probably because she is the only deity that guards the continuity of the human race!

## Goddess Bhudevi (Lakshmi)



Bronze  
Vijayanagara Empire, early 15<sup>th</sup> century  
Southern India

H: 17 cm, W: 6.5 cm, D: 4.5 cm

Estimate: ` 5,00,000-8,00,000  
(Registered Antiquity, Not-Exportable)

**Names:** Bhudevi, Devi, Bhumi, Bhumidevi, Prithvi, Lakshmi, Kasyapi, Satyabhama, Koumudi, Andal

**Religions:** Hindu

The intricately carved bronze statue of the Goddess Bhudevi is the best example of the famous Vijayanagara art of Southern India. The Goddess is represented here with the two hands only, the left holding a Blue Lotus called Komud or Utpal, which is a closed bud of lotus and blooms only in night. The right hand placed in an aesthetic pose called *Lolahasta Mudra*, mimicking the tail of a cow.

The Goddess in the *tribhanga* pose is wearing a three-piece necklace that is hanging between her blossoms; the big rounded breasts as a symbol of fertility are tied together in the centre with a narrow strip of cloth (breast-band). The breast band of the Goddess Bhudevi is a distinguishing mark which is missing on the statues of her counter-part, Sridevi.

A highly ornamented waist of the Goddess is wearing a traditional dress (stripped *dhoti*), and is standing on a circular pedestal. The Goddess is wearing a conical *Mukuta* and big round ear rings with *Baju Bandhas*, and has a *Srichakra* (hallow) at the back of her head, indicating her divinity.

Bhudevi is the Goddess of Earth, the daughter of Kashyap Prajapati, and the wife of Varaha, the Boar Incarnation of Lord Vishnu. Bhudevi is one of the two forms of Goddess Lakshmi, the other being Sridevi. As two consorts of Lord Tirupati Balaji, Bhudevi and Sridevi are placed in iconography on either side of Balaji.

### Comparables:

A similar bronze statue of the Goddess was sold by the Christies (New York, 2012) for a hammer price of US\$ 1,34,500.







Stone  
14<sup>th</sup> century  
Western India

H: 13 cm, W: 10 cm, D: 9 cm

Estimate: ` 10,000-15,000  
(Registered Antiquity, Not-Exportable)

**Names:** Vishnu, Narayan, Hari, Purushottam,  
Paramatma, Bhagawan

**Religions:** Hindu

The stone head of Lord Vishnu from Gujarat region is surmounted with a *Kirit Mukut*, a conical cap with elaborate designs. The long ears with lobes have circular wheel-like rings representing the *Sudarshan Chakra*, a weapon of Vishnu in his upper-right hand. The most unusual aspect of the stone sculpture is his eyes. The eyes are carved out in the form of a conch shell (*Shankha*), another divine weapon held by Vishnu in his upper-left hand. The eyes are sunken and are angled at about 45 degrees to give a gaze from the heaven to the devotees at earth. An unreported form of eyes for any Hindu God!

The Sanskrit word *Vishnu* means, *engulfing*, meaning thereby the deity is encasing the entire universe within Him and nothing is outside or away from Him. Vishnu is the 2<sup>nd</sup> deity of the Hindu Triad who is responsible for sustaining the universe. He along with his consort, Lakshmi is worshipped as Lakshmi-Narayan for centuries by the Hindus as well as the Vaishnavites.



## 9

## Chaturbhuj Vishnu



Bronze  
Vijayanagara Empire, 15<sup>th</sup> century  
Southern India

H: 9 cm, W: 4.5 cm, D: 3 cm

Estimate: ₹ 25,000-30,000  
(Registered Antiquity, Not-Exportable)

**Names:** Narayan, Vishnu, Hari, Purushottam,  
Paramatma, Bhagawan

**Religions:** Hindu

Vishnu is the chief deity of the Golden Vijayanagara period in southern India. Here the bronze miniature statue made for personal worship has been carved with four hands (*Chaturbhuj*), the upper two hands hold *shankha* (conch shell) in left and *Sudarshan Chakra* in the right. The lower right hand is in the *Varad mudra* (boon giving posture) with a *Padma* (lotus) in the palm; while the left is holding a mace, *gada* at the top end (*not seen here*). Hence this is a perfect sculpture of Lord Vishnu with all of his attributes, viz., *Shankha*, *Chakra*, *Gada* and *Padma*. The head is adorned with his famous *Kirit Mukut* and the back of the head is decorated with hallow in the form of a circular disc. Narayana is standing on a circular Lotus (identifiable with his consort Lakshmi) and is placed on typical Vijayanagara-style square pedestal.

## Sapta-Padma Dal (Lotus with 7 Petals) of Sapta Matrikas



Bronze  
Pala Dynasty, 9<sup>th</sup> Century AD  
Eastern India

Closed Lotus: H: 13 cm, W: 5.5 cm, D: 5.5 cm  
Open Lotus: H: 4.5 cm, W: 22.5 cm, D: 22.5 cm  
Central Idol: H: 6 cm, W: 3.5 cm, D: 3.5 cm

Estimate: ~ 2,50,000-3,00,000  
(Registered Antiquity, Not-Exportable)

**Names:** Mahishasur-Mardini, Brahamani, Vaishnavi, Maheshwari, Kaumari, Varahi, Indrani and Chamunda

**Religion:** Hinduism

This unique bronze sculpture is a three-piece art, with the first piece consisting of a closed lotus with 7 petals joined together in a single wire with circular hinges, all placed on four horse-head-like stands and placed on a square pedestal. When the lotus is opened, all the seven petals of the lotus encase beautiful idols of seven Goddesses, called *Sapta-Matrikas* (7 Mother Goddesses). All the seven sculptures are carved as per the rules laid out in Murti Shastras. All the Goddesses have their defined weapons and are seated on their

respective *Vahanas* (mounts or vehicles). The third part of the Lotus Sculpture is the central figure of the Goddess Mahishasur-Mardini, killing the demon Mahisha, who has assumed the form of a buffalo. The idol of the Central Goddess, though damaged, is placed on a high circular pedestal of about 1.7 cm.

**Sapta Matrika** is the collective name of the 7 Divine Mothers who are associated with Lord Shiva both in mythology and iconography. There are different Puranic versions related to the origin of Matrikas. But the essence of all stories is that when Shiva and Vishnu joined together and tried to kill the *asura* named Andhaka and failed, they then created the seven mothers to kill him. From each drop of blood that fell on the ground of Andhakasura there rose another *asura*. It is believed that the 7 Goddesses drank up that blood and did not allow it to fall on the ground, which made it easier for Lord Shiva to kill Andhakasura.

These 7 Goddesses are: Brahamani, Vaishnavi, Maheshwari, Kaumari, Varahi, Indrani and Chamunda.

This sculpture is unique because such an intensely carved piece of art has never been reported, neither in any Museum collections nor in any private collections. Truly a Master Piece of Museum Quality!





## Miniature Folding Shrine of Goddess Andal (Lakshmi)



(Tanjore Glass Painting)

Oil, coloured stone, glass and gold foil on wood panel  
Early 20<sup>th</sup> Century AD  
Thanjavur, Southern India

Closed: H: 74 cm, W: 59 cm, D: 7 cm  
Open: H: 74 cm, W: 110 cm, D: 10 cm

Estimate: ` 3,00,000-4,00,000

**Names:** Andal, Antal, Lakshmi, Bhudevi, Bhumidevi, Kodhai, Matangi

**Religions:** Hindu

The central figure of this Tanjore painting is Goddess Andal or Lakshmi with a parrot on her right shoulder. Parrot is a symbol of her devotees who ask her questions and she replies to them on all aspects of life as well as of spiritualism.

Andal is the only female Alvar of the 12 Alvar Shivaishnava Saints of south India. Andal is known for her unwavering devotion to the Lord Vishnu, the God of the Srivaishnavas. The Srivilliputhoor Temple is dedicated to her and marks her birthplace. Adopted by her father, the Alvar Saint Periyalvar who found her as a

baby, Andal avoided earthly marriage, the normal and expected path for women of her culture, to "marry" Vishnu, both spiritually and physically. In many places in India, particularly in Tamil Nadu, Andal is treated more than a Saint and as a form of Goddess Herself.

The world famous Tanjore paintings originated from Thanjavur in Tamil Nadu. In this lovely artwork, a plank of wood was burnished and smoothed first. The outlines of the painting were then made out. Then the artist added gold leaves to dress the work. The final act of adding colours and finer details was carried out in the end. The bright and colorful Tanjore paintings helped liven up the dark wooden interiors in aristocratic houses in ancient Tamil Nadu. In case of such folding shrines, they were installed in wooden temples with elaborate paintings on the wooden walls, outside as well as inside the shrine. These Miniature folding Shrines were commissioned by the Royals and elite who used to travel a lot and were able to born the heavy cost of making it. Hence the rarity of these shrines.

An unusually big and large shrine of the famous Tanjore School.

### Comparables:

A similar but smaller shrine was recently sold by the Pundoles (Mumbai, 2012) for the hammer price of Rs. 6,50,000







Brass  
15<sup>th</sup> century  
Western India

H: 11 cm, W: 4.5 cm, D: 7.5 cm

Estimate: ` 25,000-30,000  
(Registered Antiquity, Not-Exportable)

**Names:** Durga, Amba, Bhawani , Shakti, Mahishasur-Mardini, Kushmaandi Devi

**Religions:** Hindu, Jain

The brass statue of the Goddess Amba is shown with the Goddess riding a lion. She has four hands with the lower-right hand is pampering the lion and the lower-left hand is shown holding a weapon. The other two hands are broken from shoulders onwards.

This unusual form of Durga is confined to the Lion itself as if she is looking down with *karuna* at the lion and pampering it with love. The lion on the other hand is happy with its tongue hanging out. Its tail is also curled and rounded at the waist of the Goddess and as if supporting her from back, a true service of a divine *Vahana* (vehicle).

Durga, a form of Devi or Paravati is a symbolic form of female power sustaining the universe. As a consort of the Universal Power, Shiva; she governs and maintains the universe while Shiva is engaged in his Yoga-Nidra.

The form of Durga riding a lion is worshipped during the Navaratri festival of 9 nights of celebration. The festival is a joyful celebration of the victory of Durga over the demon Mahisha, a buffalo-headed Asura. On the request of Shiva, Paravati took the form of female Goddess Warrior and killed the demon, entitling her a new name, Mahishasur-Mardini (the slayer of Mahishasur).

**In Jainism,** Durga is referred to as Kushmaandi Devi and is the Yakshini of the 22<sup>nd</sup> Tirthankar Lord Nemimatha or Arishtanemi.



### 13 Face Mask of Goddess Mahalakshmi



Brass  
Early 20<sup>th</sup> Century AD  
Kolhapur region, Maharashtra

H: 14 cm, W: 9.5 cm, D: 4.5 cm

Estimate: ` 8,000-10,000

**Names:** Lakshmi, Mahalakshmi, Shri, Thirumagal, Padma, Padmapriya, Vishnupriya

**Religions:** Hindu, Jain

The hollow Face mask of the Goddess Mahalakshmi is in the tradition of Mukha Lingas of Lord Shiva and Khandoba. These metal masks are placed on the face of stone Statues of the Goddess so the devotees can have a glimpse of her from a long distance. The present mask depicts a feminine face with big broad eyes, angular nose and closed lips. The ears are well in tradition of Medieval Maratha tradition with ear rings and small rings at top of the ears. She is wearing conical *Mukut* with an angular top. The worn out forehead is in continuation of *tilak*-wear & tear caused by applying *kumkum* over the third-eye portion of the forehead.

**In Jainism**, Goddess Lakshmi is one of the prominent Goddesses, associated with wealth and abundance.

### 14 Mukha Linga of Lord Shiva



Brass  
Early 20<sup>th</sup> Century AD  
Maharashtra Karnataka

H: 13 cm, W: 7 cm, D: 6.5 cm

Estimate: ` 9,000-10,000

**Names:** Mukha Linga, Shiva, Shankar, Rudra

**Religions:** Hindu

The prominent hollow brass head is called *Mukha-Linga* or *Mukhalingam* (Linga with a face). They are hollow covers for the phallic form of Shiva. The Mukha Linga is a metal covering used to give a face or iconic form to the Abstract Shiva Linga, the most sacred form of this powerful God. The face on the covering is normally made from brass, allowing its worshippers to both see and be seen by Shiva, an important aspect of the Shaivite ritual.

The Mukha Linga is of a rare variety with the Shiva head featuring a Maratha turban.

## 15 Face Mask of Lord Khandoba



Brass  
Early 20<sup>th</sup> Century AD  
Maharashtra Karnataka

H: 10.5 cm, W: 7 cm, D: 4 cm

Estimate: ` 6,000-8,000

**Names:** Khandoba, Khanderao, Khanderaya, Malhari Martand, Mailara Linga

The hollow Face mask of Lord Khandoba is worn to the statues of the Lord during sacred rituals on certain auspicious days. The Mask is used so that thousands of devotees visiting during those holy days can get a glimpse of the deity from a long distance. The mask is quite similar to those of Mukha Lingas of Lord Shiva as Khandoba is said to be an incarnation of God Shiva.

The face mask has ear rings, rings in the top of the ears, and has a conical *mukuta*. It also wears a necklace. The damaged portion of the forehead is significant because thousands of devotees put a *tilak* on the forehead of their deity and get blessed in return. Just imagine, how many million times the forehead must have been touched by devotees so that that part of the hard brass is finally worn off?

## 16 Lord Khandoba with Wife



Brass  
Early 20<sup>th</sup> Century AD  
Southern Maharashtra Karnataka

H: 13 cm, W: 8 cm, D: 5 cm

Estimate: ` 6,000-8,000

**Names:** Khandoba, Khanderao, Khanderaya, Malhari Martand, Mailara Linga

**Religions:** Hindu

Lord Khandoba is depicted here with a sword in his right hand and a shield in the left hand; his wife, Rambai Shimpin, a *Devangana*, seated on his left thigh; both the figures are supposed to be seated on a horse back, with a ring attached on the back of the main figure.

Khandoba as an *avatara* of Lord Shiva was manifested to kill the demon Malla and his younger brother Mani, who had gained the boon of invincibility from Brahma. Both the brothers created chaos on the earth, and finally made Shiva to descent as Martanda Bhairava, riding on Nandi Bull and killing the demon brothers.

## 17 Nandi Bull



Bronze  
Early 20<sup>th</sup> Century AD  
Gujarat - Maharashtra

H: 10.5 cm, W: 7 cm, D: 11 cm

Estimate: ` 6,000-8,000

**Names:** Vrishabha, Nandi, Nandin, Nendi, Nandikeshwara, Basaveshwara

**Religions:** Hindu & Jain

The decorated Nandi Bull is seated with three legs bent from the centre and the fourth stretched and slightly bent in the front. The proud Bull is seated with head kept high and looking gorgeously at the worshippers, no doubt being a Vehicle of the Supreme Being, the Lord Shiva, the proud must reflect on its face. The bull is seated on a pedestal.

Nandi is a *Vahana* (vehicle, mount) of Lord Shiva and is the Gate Keeper of Mount Kailash, the residence of Shiva and Paravati on the Himalayas. Nandi is not only a Divine mount but also a Guru of 18 Siddhas (Great Spiritual Masters) including the famous Patanjali.

## 18 Nandi Bull with Shiva Linga



Brass  
Early 20<sup>th</sup> Century AD  
Maharashtra Karnataka

H: 8.5 cm, W: 4.5 cm, D: 6.5 cm

Estimate: ` 6,000-8,000

**Names:** Nandi, Nandin, Nendi, Nandikeshwara, Vrishabha, Basaveshwara

**Religions:** Hindu

The seated Nandi Bull is seated at ease with all the four legs bent and looking straight in the face of the devotees. The bull is ornate with a high pedestal and mount at the back to insert a snake as a *Chhatra* (divine umbrella). The Bull is enclosing a Shiva Linga between its front two legs.

Such portable Hindu Shrines were used by Shaivite devotees while they were on move. These small shrines allowed them to perform their daily worship without missing a single session of their religious duties. A highly worshipped piece of art.



## Punch-Chulika Apsara (Heavenly Nymph)



Terracotta  
Post-Maurya Period, 2<sup>nd</sup> Century BC  
Eastern India

H: 18 cm, W: 12.5 cm, D: 1 cm

Estimate: ` 50,000-60,000  
(Registered Antiquity, Not-Exportable)

**Names:** Punch-Chulika Apsara, Apsara

**Religions:** Hindu, Buddhism

The beautiful lady, an *Apsara*, in the terracotta sculpture is standing with both the hands resting on her waist. She is wearing a type of head-gear made from hairs called *Punch-Chulika* (five *Chudas* or Hair Bands), with big circular ear rings; heavily ornate bangles; a low-waist *kamar-bandh* (waist belt) made of big beads & lotuses but hardly hiding her modesty; ankles having similar

ornaments and she is shown standing on a lotus. The nude, voluptuous lady is happily standing, facing front and is attended by two of her similarly dressed nude dwarfs on her either side. The field of the plaque is decorated with lotus flowers and a thick rectangular border made of lotuses.

In Hindu mythology, Apsaras are voluptuously beautiful young women playing in the gardens of heaven and earth. They are basically female spirits of the clouds and water (representing Heaven and Earth, respectively). Their primary job is to entertain heavenly spirits, and of course seduce gods and men. The famous Puranic Apsaras are Urvashi, Menaka, Rambha and Tilottama.

The Apsaras are equated with the **Nymphs** of Classical Greek Mythology who inhabited forests and bodies of water. They are minor Nature Goddesses usually depicted as voluptuously beautiful maiden girls in Greek mythology.







Terracotta  
Kushana Period, 2<sup>nd</sup> Century AD  
Eastern India

H: 8 cm, W: 4.5 cm, D: 4.5 cm

Estimate: ` 20,000-25,000  
(Registered Antiquity, Not-Exportable)

**Names:** Kubera, Kuvera, Ratna-Garbha, *Sarvanubhuti*, *Sarvahna*, Vaisravana, Jambhala, Pañcika, Japanese *Bishamon*

**Religions:** Hindu, Jain, Buddhism and Japanese Buddhism

Kuber, the half-brother of Ravan is considered as a Hindu Pluto, who was once the overlord of Lanka, the City of Gold. He obtained a boon from Brahma that he should become the **God of Wealth** and of the four Guardian Deities of the World (*Dik-Pala*), a position of Great trust and responsibility.

The *Ramayana* mentions these four Dik-Palas as:

*“May he whose hands the thunder the wield (Indra)  
Be in the East thy guard and shield:  
May Yama's care the South befriend,  
And Varuna's arm the West defend  
Let Kuvera, the Lord of Gold,  
The North with firm protection hold.”*

Generally, meaning of the word Kubera is understood as deformed or monstrous or ill-formed. However, the word Kubera is derived from the Sanskrit root *kumbha*, meaning conceal, thereby the one who conceals or preserves wealth. Interestingly, the *Atharvaveda* calls him the **God of Hiding**. Kuber is often depicted in iconography as a dwarf, with a pot-belly and carrying a leather purse full of gold coins. His descendants are Yakshas.

As a Treasurer of the Gods, Kuber is known to have loaned money to **God Tirupati Balaji** for his marriage with Padmavati. In remembrance of this loan, devotees of Tirupati donate money to the Tirupati Temple so that Balaji can pay back his loan to Kuber!

**In Jainism**, Kuber as *Sarvanubhuti* is the attendant Yaksha of the 19<sup>th</sup> Tirthankara Mallinath. The Digambaras give him 6 weapons and 3 heads; while the Svetambaras describe him with 4 or 6 arms.

**In Buddhism**, Kuber as Vaisravana or Jambhala is the Regent of the North and the Lord of Yakshas. He is also equated with Pañcika, the husband of Hariti, the symbol of Abundance.

*No sculpture of Kuber is sold in near past.*



## 21

### Yaksha, the Care-taker of Natural Treasures



Terracotta  
Post-Maurya Period, 2<sup>nd</sup> Century BC  
Eastern India

H: 8.5 cm, W: 5 cm, D: 4.5 cm

Estimate: ~ 10,000-15,000  
(Registered Antiquity, Not-Exportable)

**Names:** Yaksha, Yak (in Thailand)

**Religions:** Hindu, Jain, Buddhism and Thai Buddhism

Yaksha is a Sanskrit name of a class of nature spirits who are caretakers of the Natural Treasures hidden in the earth and Tree roots. Yakshas are portrayed as naked dwarfs wearing a lot of ornaments and with big bellies. Female Yakshas, known as Yakshini, are depicted as beautiful young women with happy round faces and full breasts and hips.

Yakshas are the descendents of God Kubera, a race of Demy Gods into whose forms the souls of men transmigrate who in this life are addicted to sordid and base passions or are absorbed in mere worldly prosperity. The *Mahabharata* describes the story of Kubera-Yaksha as Kubera married Yakshi, and two of his sons, through a curse of the Saint Narada, became trees, in which condition they remained until Krishna as an infant uprooted them.

**In Jainism**, pairs of Yaksha and Yakshini are found around the idols of Jinas, who look after the well-being of the Tirthankaras. Yaksha is normally found on the right side and the Yakshini on the left side of the Jina idols. The Yakshas are also bestowed with super-natural powers including bestowing fertility and wealth.

**In Buddhism**, the Yakshas are the attendants of Kubera-Vaishrava. In Thailand, the Yakshas are guardians of the gates in Buddhist temples.

## An Enlightened Monk



Wood  
Early 20<sup>th</sup> Century AD  
Saurashtra, Gujarat

H: 19 cm, W: 6.5 cm, D: 2.5 cm

Estimate: ` 6,000-8,000

**Names:** Saadhu, Sanyasi

**Religions:** Hindu (Vaishnava)

This ornate piece of wood effectively portrays an enlightened Hindu monk of the Vaishnavite sect. The monk is looking downwards towards the earth with love and affection towards the God-seeking souls. He is carrying a water vessel, called *Kamandalu* in the left hand, a symbol for Sacred Water. He is wearing a loincloth around his waist and a small piece of cloth on his shoulders. Though a monk, he has been shown wearing necklaces and a *Janeu* (a sacred thread of Brahmanas). His long ears indicate that he is an Enlightened Soul. He is shown standing on a pedestal.

An interesting aspect of the wooden sculpture is a see-through hole right on the position of his genitals, probably a ritual indicating some kind of *Brahmacharya* (a self-imposed celibacy and a behavior that leads to Brahma).



## Wood Carvings of Vishnu



Wood  
Early 20<sup>th</sup> Century AD  
Southern India

H: 24.5 cm, W: 17.5 cm, D: 10 cm

Estimate: ` 25,000-30,000

Two square corner pieces of decoration are made in wood and are deeply carved with high relief. The subject of both the carvings look similar with a highly decorated Vishnu figure seated facing, wearing a crown and holding objects in four hands. The first figure is holding lotus stalks in both the upper arms, while the both the lower hands are in *Mudras*, *Abhaya Mudra* and *Varad Mudra*, signifying protection and Boon-giving postures. The second carving has a similar figure has similar attributes but the upper arms have a variety of closed lotus bud type that resembles more to a *Chauri*.

## Kalpasutra Folio with 14 Dreams of Mata Trishla



Paper  
Early 18<sup>th</sup> Century AD  
Western India

H: 12 cm, W: 29 cm

Estimate: ` 50,000-60,000  
(Registered Antiquity, Not-Exportable)

The single side page from the sacred *Kalpasutra* is written in golden ink in the center with blue floral designs in the margins. The right hand portion of the folio illustrates the famous scene of 14 Dreams of the would-be mother of Mahavir Svami. The scene of the Divine event is illustrated on the present page of the *Kalpasutra* manuscript with Trishla Mata dreaming the 14 Divine Objects while she is asleep on a royal bed. The objects of the dream are placed in three lines with 4, 6 and 4 objects in a line.

The sacred *Kalpasutra* originally written by Acharya Bhadrabahu (433-357 BC), is a biography of the Tirthankaras. The page from the *Kalpasutra* illustrates the 14 Divine Dreams seen by pregnant Trishala Mata, the mother of the 24<sup>th</sup> Tirthankara, Bhagwan Mahavir. Trishladevi was the wife of Jain Monarch Siddhartha of Kundagram, Bihar.

As narrated by the Jain *Shastras*, Devi Trishla had fourteen dreams after the conception of her son. Having these celestial dreams, she woke up and told her husband, Siddharth about the dreams. The next day, the king summoned the scholars of the city and asked for explanation of the dream. The scholars concluded that these dreams meant that the child would be born very strong, courageous and full of virtue.

The fourteen dreams were:

1. Elephant
2. Bull
3. Lion
4. Lakshmi
5. Flowers
6. Banner (*Dhvaja*)
7. Silver Urn
8. Lake filled with Lotuses
9. Milky-White Sea
10. Celestial Vehicle
11. Full Moon
12. Sun
13. Heap of Gems, and
14. Fire without smoke

However, the Digambaras consider it to be 16 dreams and include a Pair of Fish, and a Throne.

#### Comparables:

A *Kalpasutra* page with 14 Dreams of Mata Trishla is of great rarity. Any page of this theme has never been auctioned by any major auction houses of the world in the near past.





## Panch Tirthik of Suparshvanath, the 7<sup>th</sup> Tirthankar



Bronze  
AD 1297 (Vikram Samvat 1354)  
Gujarat

H: 16.5 cm, W: 10.5 cm, D: 6.5 cm

Estimate: ` 2,00,000-3,00,000  
(Registered Antiquity, Not-Exportable)

The bronze Panch-tirthika of the 7<sup>th</sup> Tirthankar Jina Suparshvanath is the central idol of the sculpture seated in a *padmasana* mudra on a cushioned throne over a stepped pedestal with five serpent hoods over the head (the identifying mark of the Tirthankar). He is surrounded by four small Jina figures in *Kayotsarga* posture, and two in *padmasana* posture. All the Jina figures are depicted in arch-shaped *Parikara*. The pedestal contains Sasanadevatas, Navagrahas, worshippers and an attendant figure. The central figure of the Tirthankara is richly inlaid with silver. The Panch-Tirthika is inscribed on the reverse in early Gujarati script, dated in Vikram Samvat 1354, equivalent to AD 1297.

Suparshvanath was the 7<sup>th</sup> Jain Tirthankar of the present age called Avasarpini. He was born to King Prathistha Raja and Queen Prithvidevi at Banaras in the Ikshvaku clan. When Suparshva became young he was married and later ascended the throne. He ably conducted the affairs of the state and looked after the well being of his people. One day while he was enjoying the nature sitting at the roof top, he observed the falling of leaves and wilting of flowers. Suddenly he became aware of the transient nature of life. This gave a rising to the feeling of detachment and desire for spiritual upliftment. He gave his kingdom to his son and became an ascetic. After 9 months of disciplined practices he became an omniscient on the 6<sup>th</sup> day of the dark half of the month of Phalgun. For a long period he worked for the spread of right knowledge. He attained Nirvana on the 7<sup>th</sup> day of the bright half of the month of Pargun at Sammetshikha

This is a very early and rare sculpture of this type as most of other known sculptures are of very late period starting mostly in 15<sup>th</sup> century and onwards.







## Chauri Bearer (female)



Bronze  
14<sup>th</sup> century  
Chudasama dynasty, Gujarat

H: 16 cm, W: 9.5 cm, D: 6.5 cm

Estimate: ` 5,000-10,000  
(Registered Antiquity, Not-Exportable)

**Names:** Yakshi, Yakshini, and 24 names in Jain Shastras

**Religions:** Jain, Hindu

The roots of Chauri Bearers can be found as early as 3<sup>rd</sup> century BC in the form of the famous voluptuous sculpture of Didarganj Yakshi from the Ganges River. Chauri Bearers are chiefly the female figures found by the sides of kings and emperors, and of course those of Gods and Tirthankaras. The female forms of the Chauri Bearers (Yakshini) are the perfect female forms as described in the Shastras of a beautiful lady.

This female figure of a Chauri Bearer (fly-whisk holder) from Saurashtra is an excellent example of Jain craftsmanship in the medieval India. The beautiful lady is standing with left and right hands stretched for holding a fly-whisk in either hand. Both the hands are full of bangles, right till the elbows, an indication of a just-married young woman. She is looking straight passionately in the front with wide eyes; big sized rounded ear rings in her big ears with long lobes; she has a beautiful *juda* (hair-knot) at top and well laid *chotla* at the back of head. She is wearing a necklace hanging between her blossoms with firm, rounded breasts covered in a small *choli*. The waist is adorned with a *kamar-patta* and a stylish cloth hanging till her knees. The right leg is wearing a ring near the ankle and standing on a flat surface. The whole execution of the lady is made in the proportion of 36:28:38 ratio, a medieval symbol of a perfect beauty.

**In Jainism,** 24 Yakshis are found represented in Jain temples. The *Tiloypannatti* and the *Abhidhanachintamani* enlist names of all of them, the popular among them being, Padmavati, Ambika, Rohini and Aparajita.

27

## Chauri Bearer (male)



Bronze  
14<sup>th</sup> century  
Chudasama dynasty, Gujarat

H: 15 cm, W: 7.5 cm, D: 5.5 cm

Estimate: ` 5,000-10,000  
(Registered Antiquity, Not-Exportable)

**Names:** Yaksha

**Religions:** Jain, Hindu

The present male figure of a Chauri Bearer (fly-whisk holder) from Kathiawad (Gujarat) is a piece of Jain art in the medieval Gujarat. The handsome man (Yaksha) is standing with right hand stretched with a round object in the palm for holding a staff, the left hand is broken from the elbow but a portion of the Chauri is still visible on his left shoulder.

The Yaksha is looking straight in the front with a deep gaze as if penetrating in the minds of worshippers. Over-sized ears with ear rings, a beautiful *juda* (hair-knot) at top and well laid *chotla* at the back of head make him a spouse of the female Chauri Bearer. His waist is adorned with a stylish cloth hanging till his ankles.

The male Chauri Bearer (Yaksha) is generally found on the right-hand side of the Jina idols while the female Chauri Bearers (Yakshini) are located on the left-hand side of the idols of the Tirthankaras. Both the idols are found together in pairs and are considered as Guardian Gods and are bestowed with Super-Natural powers like fertility and wealth. As a result they were placed in temples as central deities as well.



## Jain Portable Shrine with Golden and Gem Stone Decoration



Brass and mirror  
Early 20<sup>th</sup> century  
Western India

H: 10.5 cm, W: 10.5 cm, D: 4 cm

Estimate: ` 5,000-9,000

The central figure on the base of the Shrine depicts Tirthankara Bhagwan in the *Padmasana* posture with eyes wide open and looking at the worshipper with *Karuna*, the kind gaze of eyes with love and affection. The figure is decorated with golden beads, ruby and green emeralds. The central figure is embedded with 4 figures of Jain Munis in four directions and 4 Mantras between the two Munis.

The lid houses a mirror inside the lid. Both the base and the lid are adorned with beautiful metal carvings.

29

**Panch-Tirthik of  
Parshvanath,  
the 23<sup>rd</sup> Tirthankar**



Brass  
20<sup>th</sup> century  
Bihar Bengal

H: 21.5 cm, W: 14 cm, D: 6.5 cm

Estimate: ` 25,000-30,000

The brass Panch-tirthika of the 23<sup>rd</sup> Tirthankar Jina Parsvanath is the central idol of the sculpture seated in a *padmasana* mudra on a cushioned throne over a stepped pedestal with a *Chhatra* over the head. He is surrounded by four small Jina figures in *Kayotsarga* posture, and two in *padmasana* posture. All the Jina figures are depicted

in arch-shaped *Parikara*. The high pedestal contains the central figure of Goddess Lakshmi seated on a lotus, with a pair of a lion and an elephant on her either side. The Panch-Tirthika is undated. The Tirthik is made in two parts.

Jina Parsvanatha is considered to be the earliest known historical Jain Tirthankar. Parshva was the son of King Ashvasena and Queen Vama of Varanasi. He belonged to the Ikshvaku dynasty. He lived as formal prince of Varanasi and at the age of 30, he renounced the world to become a monk. He meditated for 84 days before attaining Kevala Jnana. He achieved Nirvana at the age of 100, atop Shikharji Hills, now named Parshvanatha hills after him.

*For other antiques related with Jainism, kindly refer to Lots 1, 7, 10, 11, 12, 13, 17, 20, 21 and 50.*



Golden work on red Glass  
Early 20<sup>th</sup> Century AD  
Cooch Behar Kingdom, Bengal

From a Royal Collection, Kolkata  
Cup: H: 6 cm, W: 8 cm, D: 5.5 cm  
Saucer: H: 2 cm, W: 11.5 cm, D: 11.5 cm

Estimate: ` 25,000-30,000

The richly decorated pair of the Royal Cup and Saucer is from the personal use of the Royal family with golden plating and porcelain flowers around the red glass.

Cooch Behar was the erstwhile independent kingdom of Cooch Behar in modern West Bengal. Cooch Behar is situated in the foothills of the Eastern Himalayas, ruled by the Narayan rulers. The history of Cooch Behar goes back to 7<sup>th</sup> century when it was a part of the Ratnaph of the ancient Kamrup kingdom. Later it became a part of the Kamata kingdom, then of the Tibetans and the Pala dynasty intermittently. It was ruled by king Jalpeswar and than by the Kamarupa-Palas. It was ruled by the local chiefs, the Sultans of Bengal, and by the Koch kingdom and than by the Narayan rulers till 1948.



## 31 A Royal Bowl



German Silver  
Early 20<sup>th</sup> Century AD  
Cooch Behar State, Bengal

From a Royal Collection, Kolkata  
H: 5 cm, W: 12.4 cm, D: 12.4 cm, Wt. 135 gm

Estimate: ` 8,000-10,000

A deep bowl made by order the Royal family of the Cooch Behar State, has a Coat of Arms of the State engraved in the centre of the bowl, having a lion and an elephant supporting the Royal Shield in the centre, surmounted by the God Hanuman and motto of the State in Sanskrit, reading in Nagari script, *Yato Dharmma, Sttato Jayaha* (where there is Righteousness, there is Victory).

At the bottom of the bowl, circular embossed logo reading in English, **MADE IN ITALY**, and at bottom **GERMANSILVER**.

## 32 A Royal Ashtray



Silver  
Early 20<sup>th</sup> Century AD  
Bhavnagar State, Gujarat

From a Royal Collection, Rajkot  
H: 2.5 cm, W: 10 cm, D: 10 cm, Wt.: 107.2 gm

Estimate: ` 8,000-10,000

An Ashtray for the Royals and their visitors made by order for the Royal family of the Bhavnagar State. The customized ashtray has a Coat of Arms of the State engraved on the side of the bowl near the central handle, having two crowned lions supporting the Royal Shield in the centre, surmounted by a ship and motto of the State in Sanskrit, reading in Nagari script, *Manushya Yatna; Ishwara Krupa* (Human effort bestows Divine Favour).

Hallmarked. Embossed logo on the back side of the ashtray reads in English, **TRIPLE / DEPOSIT / MAPPIN & WEBB'S / PRINCE'S PLATE / LONDON & SHEFFIELD** and sign of Pound in a shield (for the year of manufacture and metal content), and a number engraved in the last line, **W 20445**.

33

### A Royal Set of Coat Accessory



Enameled Badge, and a gold set of 4 Coat Buttons  
 Early 20<sup>th</sup> Century AD  
 Bikaner State, Rajasthan

From a gentleman's collection, Jaipur

**Badge:** Copper with golden, red and green Meenakari;  
 H: 3 cm, W: 4.5 cm, D: 0.5 cm

**Coat Buttons:** 9 carat Gold; H: 2.2 cm, W: 2.2 cm, D: 0.7 cm, Wt: 3.14 gm each *without a ring*

Estimate: ` 55,000-60,000

The Royal Set of Coat Accessory consists of a Badge and 4 pieces of Gold Coat Buttons. The Badge is richly laid with golden, red and green *meena* (enamel), placed on the Royal Coat of Arms of the Bikaner State. The four pieces of gold Buttons are hallmarked, with **9 ct, 6/8** and **LONDON MADE** inscribed on rear, the front consisting of the Royal Coat of Arms of the State.

All are in just-minted state of preservation and seem to have hardly been in use as these were meant for ceremonial use by the Royals like coronation or visit of an English Governor or like.

34

### Royal Wine Bottle of Bikaner State



Moulded Glass  
 Early 20<sup>th</sup> Century AD  
 Lallgarh Palace, Bikaner State, Rajasthan

H: 21 cm, W: 7.5 cm, D: 7.5 cm

Estimate: ` 5,000-8,000

The Wine Bottle made from moulded glass was specially commissioned for use of the Royals in the Lallgarh Palace of the Bikaner State. The Bottle has embossed Coat of Arms of the State in the centre, with name **LALLGARH PALACE / BIKANER / BIKANER GLASS**. It has usual wooden lid.

The Lallgarh (Lalgarh) Palace was built by Maharaja Ganga Singh Bahadur between 1902 and 1926 according to the Rajput, Mughal and European architectural styles, being largely in the Indo-Saracenic style. The building was commissioned by the British-controlled regency for Maharaja Ganga Singh (1881-1942) while he was still in his minority as they considered the existing Junagarh Palace unsuitable for a modern monarch. Ganga Singh decided that the palace should be named in memory of his father Maharaja Lall Singh.



### 35 Royal Surme Daani of a Queen



Enameled, Gold gilt over glass bottle  
Early 20<sup>th</sup> Century AD  
Murshidabad, Bengal

From a Royal Collection, Kolkata  
Gold gilt, red and gold Meenakari, and Green Emerald  
case over a glass bottle with lid and an eye-liner  
H: 3 cm, W: 4.5 cm, D: 0.5 cm, Wt: 11.37 gm

Estimate: ` 6,000-8,000

Surma is a black paste applied by ladies, chiefly by Muslim Royalty who apply them to their eyes with the help of a liner. The present antique is from a Royal Muslim collection wherein the ladies used it for their personal use. The amount of fine carving in silver with gold plating and gem stone studded case over a glass bottle justify it a piece of Fine Art in Metal.

### 36 Royal Cigarette Case of Sayla King

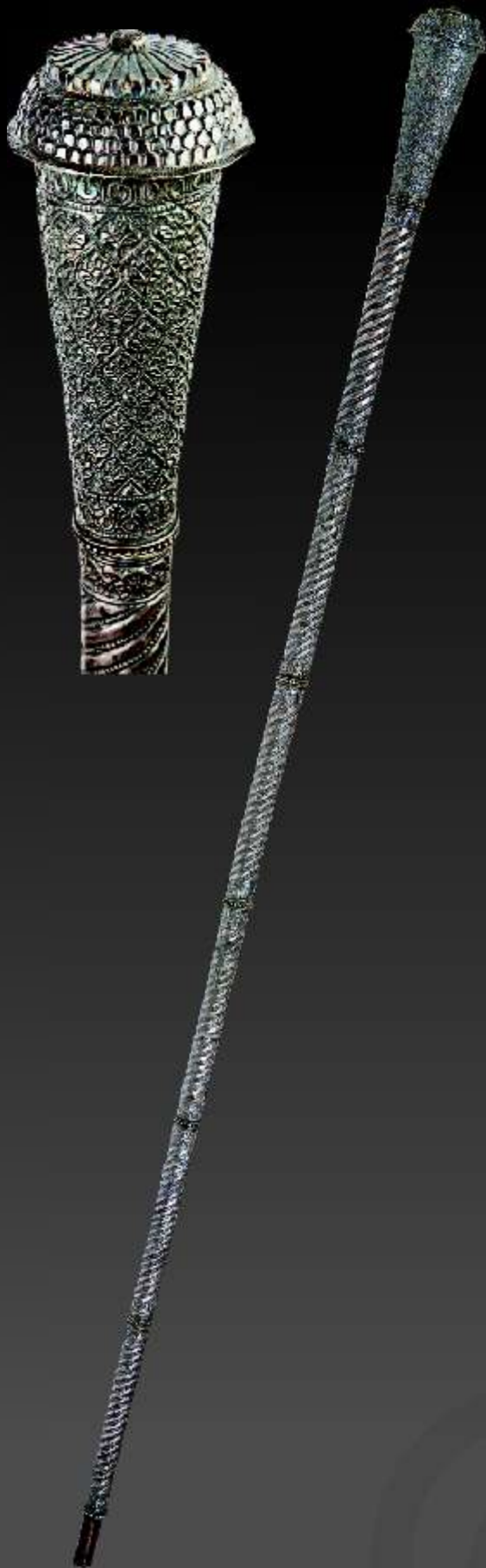


Silver  
1930s  
Sayla, Gujarat

H: 1.4 cm, W: 8 cm, D: 8.5 cm, Wt: 149 gm

Estimate: ` 35,000-40,000

This locally made Silver article was locally manufactured at Sayla, Gujarat. Sayla was a small State with only 575 sq. km, ruled by the Jhala Rajputs, a clan that came to Saurashtra from Sindh and established their reign at Patdi in the 12th century. The rulers were called Thakore Saheb. The present article has monogram of the State on the front with Nagari legend inscribed in the centre, *Svasthan / Shri / Sayla / Thakore / Saheb, of Thakore Saheb of Sayla State*. In the two compartments of top and bottom, inscribed in English, *MADE IN SAYLA*. The case is said to be a personal property of the last King of the State, Thakore Karansinhji (1938-1947).



37

## Raj Danda (Imperial Scepter)

Silver

1930s

A personal Scepter of a Rajasthani Princely State King

H: 145 cm, W: 8 cm at top, and 1.5 cm at bottom, D: 8 cm at top, and 1.5 cm at bottom, Wt: 1100 gm gross

Estimate: ` 1,00,000-1,25,000

An unusually rare item to be auctioned. The *Raj Danda* (Imperial Scepter) is made of intricately carved silver over a wooden stick. The silver carving is made in seven parts, the bottom six are with a floral motif at top and bottom and spiral lines in between. The joining part is made of a dotted circle. The top of the Staff is intricately carved with floral motifs and the top is surmounted with a *chakra* and adjoined with four layers of big solid dots.

A **scepter** is a symbolic ornamental rod borne in the hand by a ruling monarch as an item of royal insignia. Long before the western emperors adopted the use of a scepter, Indians in the before-Christ era understood the use of such a symbolic staff called *Raj Danda* (*literally* Royal Staff or Staff for Punishment). The Staff not only stood as a power to punish but it was also meant as a centre of authority, as the person wielding the Staff was the king. In later period, a staff was also used with other insignias. For example, in the Gupta period, each ruler adopted the use of a Garuda-Standard, a Garuda seated on a Standard as the royal insignia, but many a times monarchs also invented their own Standards, like a peacock on a Standard for Kumaragupta I, as the name Kumar is identified with Kumar-Kartikeya whose insignia is a peacock. The practice of holding such a *Danda* continued in the Princely India also.

Unfortunately, the practice of holding a staff is now degenerated and is used by Darbaans or watchmen outside the main entry of government buildings or in the courts!

## Three-Piece Art Deco Tea Service



Silver

1910s

J. Manikrai & Sons, Elphinstone Street, Karachi

Tea Pot: H: 13 cm, W: 24 cm, D: 9.5 cm, Wt: 563 gm

Milk Jug: H: 10.5 cm, W: 13.5 cm, D: 6.5 cm, Wt: 284 gm

Sugar Pot: H: 11.5 cm, W: 14.5 cm, D: 7 cm, Wt: 282 gm

Total Weight: 1129 gm

Estimate: ` 75,000-80,000

Hallmarked Tea Set of three pieces consisting of Tea Pot, Milk Jug and Sugar Pot. It was made by the famous J. Manikrai & Sons of Karachi, now in Pakistan. Hallmarked with **935 Silver** and a mark of a **Bear**, it also has a separate tablet mark with the name **J. Manikrai & Sons**, stamped separately on the faceted octagonal foam, footed base with the Tea Pot having faux wood handle.

Manik Rai was a silversmith of Kutch who fled the region due to the infamous famine called *Chhapaniao Dukar* (famine of VS 1856, AD 1899). He shifted his base to Karachi and continued his silver business from there under the name of J. Manikrai & Sons. He is known to have been an exhibitor in the Lahore Exhibition of 1909.



## A Hallmarked Trophy of Bikaner State



Hallmarked Silver  
1919, awarded in 1940s  
Bikaner State, Rajasthan

H: 18 cm, W: 24.5 cm, D: 14.5 cm, Wt: 500 gm

Estimate: ₹ 55,000-60,000

The hallmarked silver twin-handled Trophy was awarded by the Maharaja of Bikaner State, Dr. Karni Sinha (AD 1942-1948), who was the last ruler of Bikaner State. The Trophy reads in Hindi-Nagari, *His Highness Maharaja Shri Karni Singhji dwara / pradatta / varshik / swasthya saptah / tatha / pradarshini / Bikaner*. It was awarded by His Highness Maharaja Shri Karni Singhji for the Annual Health Week and Exhibition at Bikaner. On the left hand side of the inscribed Nagari legend are 4 hallmarks. The Trophy on the other side has engraved the Royal Coat of Arms of the State.

The Silver Trophy was made at Birmingham, England by the Saunders & Mackenzie in 1919 with the purity of Sterling Silver of .925.

## 40 Swami Silver Bowl



1940s  
Silver  
Madras, Southern India

H: 11.5 cm, W: 15 cm, D: 15 cm, Wt: 324 gm

Estimate: ₹ 25,000-30,000

The unhallmarked Silver bowl made on the high standards of the famous Swami Silver or Madras Silver is a fine piece of silver art from southern India. The body of the bowl depicts 11 figures of Hindu mythological deities posed in various seated *asanas* holding hanging pieces of cloth in their hands. The upper portion of the bowl is embossed with decorative lines, while the lower is made of foliate designs. The base is again made of similar designs.



## Dancing Peacock of O.M. Bhuj, Kutch



Silver  
1900s  
M/s Oomeree Mawjee, Bhuj, Kutch, Gujarat

H: 5.5 cm, W: 4 cm, D: 3.5 cm, Wt: 37 gm

Estimate: ` 25,000-30,000

This beautifully carved single piece with the theme of a dancing peacock is a Master Piece of the famous OM Bhuj Brand of Oomeree Mawjee of Bhuj, Kutch. Mr. Oomeree Mawjee was a Silversmith to the H.H. Khengariji III, the Maharao of Kutch.

The peacock is hallmarked with **O.M. / BHUJ** in two separate tablets at the bottom of the piece.

## Scroll-Holder of Kutch



Silver  
1920s  
Kutch, Gujarat

H: 5 cm, W: 29 cm, D: 5 cm, Wt: 269 gm

Estimate: ` 20,000-22,000

The beautiful silver scroll holder of Kutch is densely populated with intricate carvings of foliage of the famous OM Bhuj Brand of Oomeree Mawjee of Bhuj. The centre of the scroll has plain and elongated quatrefoil to be inscribed with the name of the recipient. It has hand-engraved legend in Gujarati, reading: *Khedani / Dasha Porwad Jain Kom Tarafthi / Rao Saheb Hiralal Gokuldas / sahib ne Bhet Ta. 18.7.1926*, meaning thereby, *Gifted to Rao Saheb Hiralal Gokuldas by the Dasha Porwad Jain Community of Kheda, dated 18-7-1926.*





## 43 Rose-Water Sprinkler of Kutch

Silver  
1920s  
Kutch, Gujarat

H: 24 cm, W: 7.5 cm, D: 7.5 cm, Wt: 202 gm

Estimate: ₹ 15,000-20,000

The famous silver art of Kutch has emerged from the famous O.M. Bhuj Brand of Oomarsee Mawjee of Bhuj, Kutch. The high standard lay by the O.M., was further carried on by local silversmiths and spread the Kutch silver art. The present piece of **Gulab-Jal Daani** is one such specimen of Kutch. The Sprinkler is rising from a raised domed foot adorned with the traditional coriander leaf design set amidst scrolling vines and flowers, both on the body as well as baluster-like neck, and further upwards towards the top with ribbed fluting. Engraved *T.N.K.* at bottom.

The traditional system of sprinkling rose water on the shoulders of visiting guests at home and at marriage functions is still a living tradition among Kutchi-Gujaratis in India. In the British era, an English visitor would receive the rose water on his handkerchief, while an Indian was greeted with sprinkling it on his shoulders. Unfortunately, this nice gesture of welcoming guests has been replaced in modern times by high speed fans and automatic perfume feeders which sprinkle rose-water on the visiting guests in marriages. What a loss of personal touch!



## 44 Bombay Flower Vase of Kutch



Silver  
1910s  
Bombay

H: 23 cm, W: 14.5 cm, D: 14.5 cm, Wt: 283 gm

Estimate: ` 21,000-25,000

This beautiful Silver Vase was made in Bombay by the imported Silversmiths of Kutch (Gujarat). This piece of silver art is a good combination of Kutch foliate work with the British influence of architecture comprising of houses, bungalows and temples, is a novel variety that has produced an Anglo-Kutch style of Silver Art in western India. This vase is made from four separate pieces and can be joined together to make a composite beauty.

Unlike Kutch, Madras, Calcutta, Burma or even Alwar, Bombay in the 19<sup>th</sup>-20<sup>th</sup> centuries could never carved out a local style of silver art for itself. The silverware made in Bombay was done by migrant silversmiths from all parts of the country, including Kutch and Madras. The resultant silver art in Bombay was a mixture of local colonial style with that of the silversmith who carved it. As a result we find such hybrid silver pieces, which in themselves are distinct for Bombay art.

## 45 Hallmarked Calling Card



Hallmarked Silver  
1917  
John Septimus Beresford, London

H: 1 cm, W: 5.5 cm, D: 8.8 cm

Estimate: ` 21,000-25,000

The hallmarked Silver Calling Card was made at London, England by the John Septimus Beresford in 1917 with the purity of Sterling Silver of .925. The present Card Case belongs to a male army officer of a very high rank. It is engraved in the centre of the British Cross with his initials **GR** and has coloured metal ribbon at top.

Calling Cards in 18<sup>th</sup> 19<sup>th</sup> centuries were indispensable to qualify for an invitation to any social event. One of the first tasks of newcomers to a Presidency Cantonment, the official British enclave of a town, was to make this 'call', and for this ritual everyone ordered Calling Cards (similar to modern Visiting Cards) of special elegance with their name printed in stylish lettering. Visiting officer was supposed to carry such a card and present it at the entrance of the host. If one didn't had such a card, than he would be greeted with *Not at Home* message.

To prevent such important Calling Cards getting spoiled, Silver Cases were made in England and also in major cities of India with the local influence.

## 46 Cigarette Case



Silver  
1930s  
A Rajasthani Princely State

H: 1 cm, W: 10 cm, D: 8.5 cm, Wt: 129 gm

Estimate: ` 50,000-60,000

This is a non-hallmarked Silver Cigarette Case of a King from a Rajasthani Princely State. The case has enameled Coat of Arms that has a big **Aum** symbol below the Sun face and above the central shield. It also has straight blue enameled lines. Inside the case has a spring to hold cigarettes with the name of manufacturer as **Hill Shenstone**. The case is of slender rectangular form, with engine turned decoration and gilt interior.



47

### Miniature Cannon



Iron  
Babi Rulers of Junagadh State  
Early 20<sup>th</sup> Century AD  
Junagadh, Gujarat

From a Royal Collection, Rajkot  
H: 4.5 cm, W: 5.5 cm, D: 10 cm

Estimate: ` 6,000-8,000

The miniature cannon is made from iron. It has two proper wheels to run around in a house. It has its usual fire-lighting hole to fire ammunition.

Such Miniature Cannons were a part of the Royal and elite homes in the State of Junagadh in 19<sup>th</sup> and 20<sup>th</sup> centuries. These still-working *Tops* were employed during various occasions like marriages, processions and Diwali festivals. During these occasions, the Cannons were fed with usual ammunition from front and were fired to salute a Royal Processions or mark the festivals to show ones high stature in the society. A miniature but powerful asset to possess!

48

### An Intricately Carved Indian Lota of Kutch



Bronze  
Early 20<sup>th</sup> Century AD  
Kutch, Gujarat

H: 11.5 cm, W: 12.5 cm, D: 12.5 cm

Estimate: ` 8,000-10,000

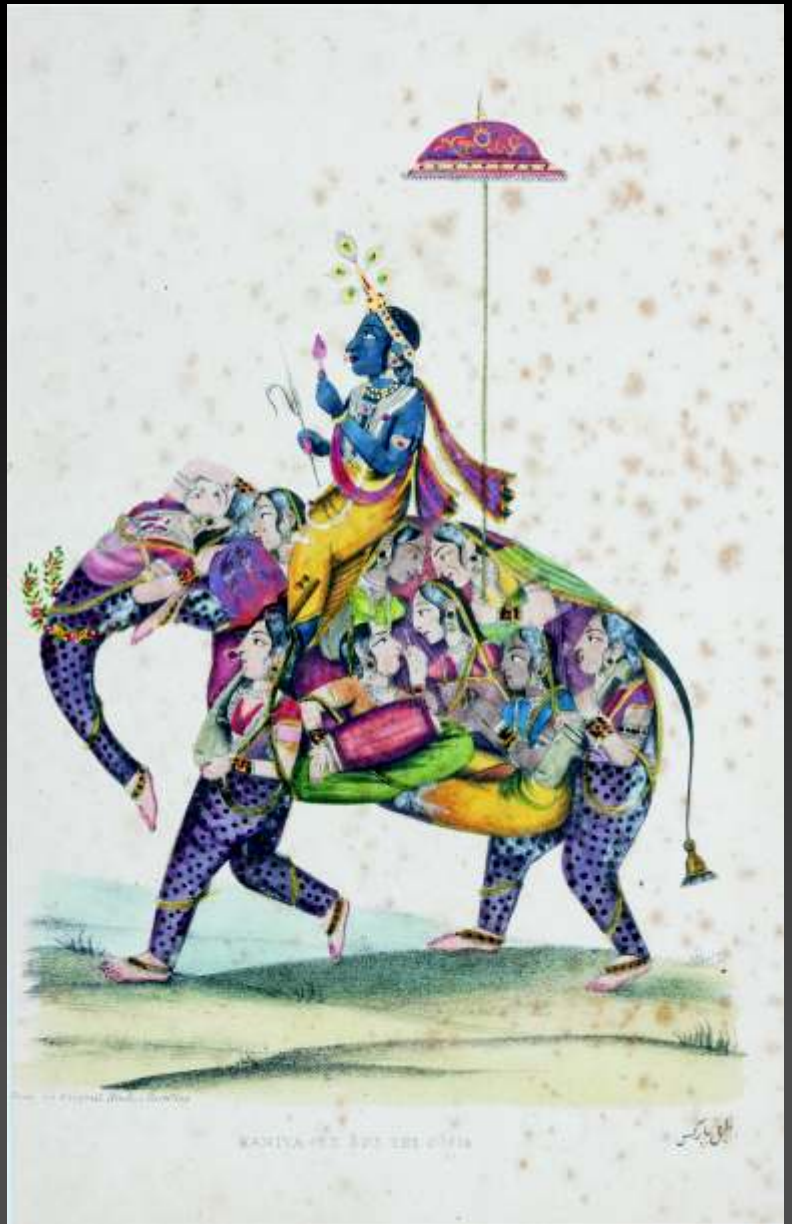
The densely foliated *Lota* (water pot) is a finished product of the Kutch School of Metal carving. The centre of the vessel is carved with a traditionally dressed Kutchi-Gujarati man with turban on his head and is shown playing with foliage. The figure of the man is repeated in four cardinal directions, alternated by animal figures of an Elephant, a lion, a dog and a deer. Engraved in Gujarati on the inner rim of the *lota* with the name of the owner, *Shivlal Jagjiwandas*.

The amount and the depth of carving on the artifact indicate that it must have been for personal use of a very highly placed individual.



49

## A Lithograph of Krishna with Gopis



Hand-coloured Lithograph  
1850  
London  
H: 27 cm, W: 17 cm

Estimate: ` 8,000-10,000

The hand-coloured lithograph with the theme of Lord Krishna and his friends Gopis depict Krishna as a child riding an elephant made with the alignment of 9 Gopis who are seen dancing, playing music and chatting. Trunk of the elephant is made by the body of a Gopi, while four legs of the animal are made with the help of two Gopis. Krishna is riding the elephant with an *Ankush* in right hand and holding a closed lotus in the left. One of the Gopis is holding a *Chhatra* (Royal Umbrella) over his head from the backside.

The lithograph is captioned in Urdu and in English, *Kaniya-Jee and the Gopia*. A small caption on the lower left gives the origin of the lithograph as *From an Original Hindoo Painting*.

The lithograph is from the well known work by an authoress, Fanny Parks, in her book *Wanderings of a Pilgrim in search of the picturesque during four and twenty years in the East; with revelations of life in the Zenana*, published by Pelham Richardson, London in 1850. Fanny was born in 1794 and married to Charles Parks, a writer in the East India Company. She arrived in November 1822 at Calcutta. She maintained a diary as a record for her mother in England and included descriptions of her daily activities and observations of Indian religion, society and customs. The rare book is profusely illustrated with such lithographs of India and Indian life-style.

Canvas  
Early 20th century AD  
Rajasthan - Gujarat

H: 152 cm, W: 76 cm

Estimate: ` 25,000-30,000

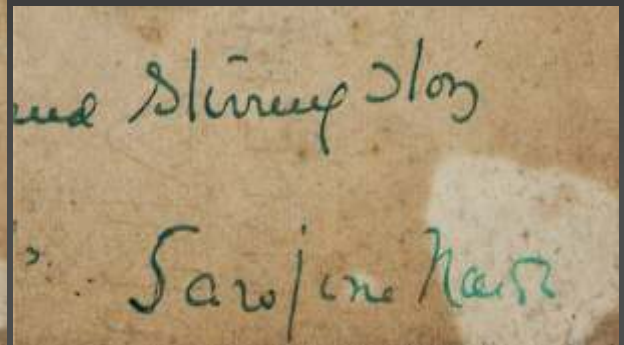
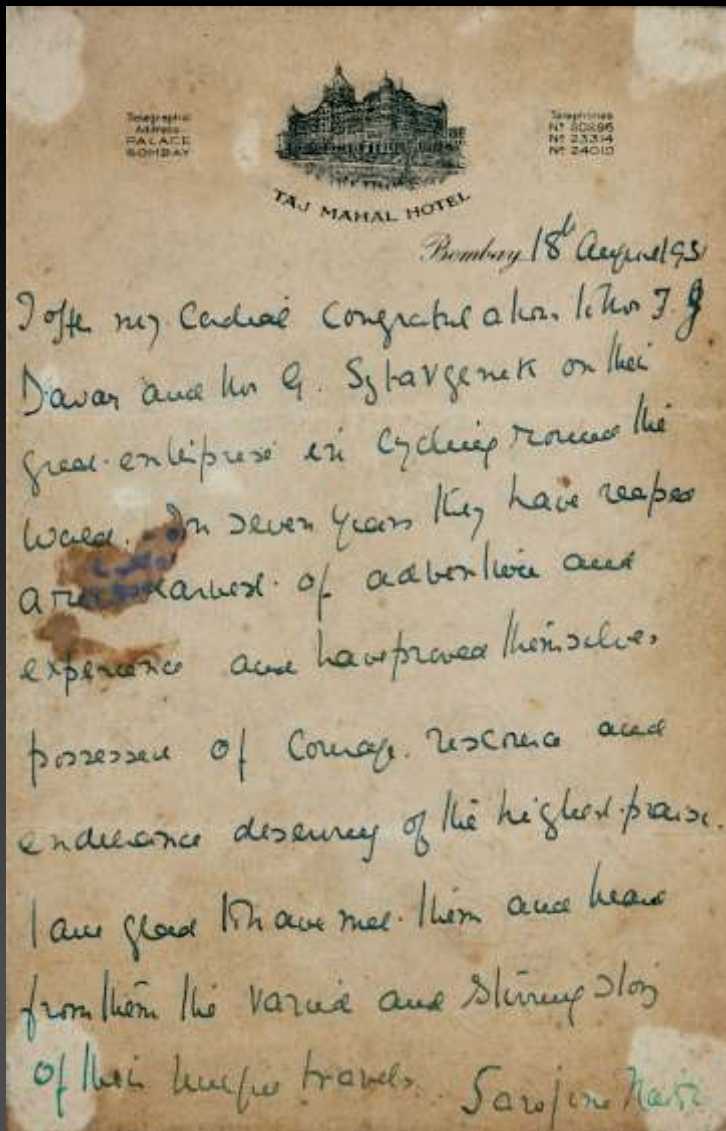
The colourful painting effectively illustrates the figure of a Cosmic Man called **Lokapurusha** in Jain scriptures. The Purush has a typical Jain crown with big round earrings and his whole body is made of grids of various colours prominent among them are red, yellow, green and blue. The painting is depicting a Cosmic figure with flaring sashes in a grid pattern of red and green squares with the circular Middle World *Jambudvipa* at center, hell in area of legs, and the heavens in the upper body. The central vertical line has a column of Shlokas consisting of words and numbers.

*Lokapurusha* depicts the correlation between man and the universe by relating the cosmos to the proportions of the human figure. Divided into three parts, *adholoka* is represented from below the navel to the base; *madhyaloka* reduced to just the *jambudvipa* and represented by a round disk at the waist; and *urdhvaloka* is depicted by the torso, neck and head.





## An Autographed Letter of Sarojini Naidu



Bond Paper made in USA  
Dated 18th August 1931  
Taj Mahal Hotel, Bombay

H: 22 cm, W: 14.3 cm

Estimate: ₹ 35,000-50,000

This historic hand-written letter is written and autographed by Sarojini Naidu, the Nightingale of India. The letter is dated 18th August 1931 and is written on the official Letterhead of the Taj Mahal Hotel, the Taj Mahal Palace of present times.

The letter is written to a Parsi gentleman, **Mr. F. J. Davar** (of E 23, Jerbai Baug, Victoria Gardens Road, Bombay - 27) and his companion, **Mr. G. Sztavjanik of Vienna**. Both of them made a world tour on bicycles. They started their journey in 1924 from Bombay, and crossed the Sahara and the Andes and gone through little

known Amazon regions, and visited the whole of India, Persia, all European countries, Nigeria, Gold Coast, all parts of South and North America, Japan, China, the Philippines, Singapore and Hong Kong, and travelled more than 70,000 km on cycles. During the journey they met political leaders, Heads of States, Governors, officials, monks, and laymen. They carried with them hundreds of trophies and curiosities they found in odd corners of the world. Their only object was to make a book of their travels, take photographs, autographs, and of course satisfy a desire of adventure, in which they succeeded fully.

The present letter is written to them by Sarojini Naidu on successful completion of their travels. Sarojini Naidu was a child prodigy, an activist of Independence for India and a poet. She became the second Indian woman President of the Indian National Congress. She was one of the framers of the Indian Constitution, and the first woman to become the Governor of Uttar Pradesh.



## Conditions of Sale

- 1) This is a public auction sale conducted by Mumbai based licensed auctioneer, **Rajgor's Auctions of NGS of India Pvt. Ltd.** (hereinafter referred to as "Auctioneer"). Bidding in this Auction constitutes acceptance by you (the "Bidder") of all the conditions of sale stated herein. Bidders may include consignors who may bid and purchase lots in the Auction consigned by the consignor or by other consignors pursuant to their consignment agreement. The Auctioneer reserves the right to include in any auction sale its own material. Bidder acknowledges and agrees that the Auctioneer may not be required to pay a Buyer's Premium, or other charges that other Bidders may be required to pay and may have access to information concerning the lots that is not otherwise available to the public. Any claimed conflict of interest or claimed competitive advantage resulting there from is expressly waived by all participants in the Auction. The Buyer is the Bidder who makes the highest bid accepted by the Auctioneer, and includes the principal of any Bidder acting as an agent. In the event of any dispute regarding the Bidders, the Auctioneer shall have absolute discretion to determine the dispute or may re-sell the disputed lot.
- 2) The Rajgor's Auctions reserve the right to postpone or cancel the auction without notice in its sole discretion. Any lot/s may be withdrawn by Auctioneer without notice prior to its being opened for bidding. The Auctioneer or Consignor shall not be liable for any costs or damages arising from either the withdrawal of material at the auction or the delay or cancellation of the auction.
- 3) The Auctioneer shall have absolute discretion to divide any lot, to combine any lots, or to withdraw lots from the sale without giving any reasons. The bidding shall be regulated at the absolute discretion of the Auctioneer who shall have the right to refuse any bid/s.
- 4) The **estimate figures** for each lot are the Auctioneer's estimation of an expected price only. These estimates are not representative of a reserve price and are published only as a guide to buyers. Bidders may bid at or within the estimate, or above the estimate, however, bids which are less than the lower estimate will not be considered by the Auctioneer.
- 5) Lots may carry a **Reserve**. A Reserve is a confidential price or bid below which the Auctioneer will not sell an item or will re-purchase on behalf of the Consignor or for the Rajgor's Auctions. The Auctioneer reserves the right to place bids on behalf of the consignor up to the amount of a reserve price established by the consignor.
- 6) The Auctioneer acts solely as **an agent** and shall not be responsible for any default either by the buyer or by the seller or for any action or claim which may arise in respect of any lot.
- 7) The bids will be opened for bidding in numerical order. In the event that bids for the same amount are received for the same lot, the **winning bid** will be the **earliest received**. The decision of the Auctioneer as to identity of the winning bidder shall be final.
- 8) Only a **registered member** is allowed to bid in the auction. Each auction requires a new registration. Registration process may require your Client ID and/or you may be required to fill a registration form with your address, telephone number, and signature, after which you will be allotted a numbered paddle to bid. First-time bidders may be asked to **provide references** and/or a refundable **money deposit** and/or show a government-issued picture ID before the start of the auction, subject to the Auctioneer's sole discretion. Any person submitting bids on behalf of a corporation or any other person / persons, agrees to be personally liable for full payment of the invoice. The Auctioneer reserves the right to prevent those bidders to take a part in auction who have not paid their previous bills.
- 9) Bidding commissions for anyone unable to attend the auction in person may be carried out by the Auctioneer without charge, in strict confidence. But **"BUY"** commissions will only be accepted, solely at the absolute discretion of the Auctioneer. No bids will be accepted from Minors. Bids lower than lower estimate will not be accepted.
- 10) Auctioneer shall make maximum efforts to properly enter and execute bids received by E-mail, Fax or by other means. However, Auctioneer shall not be liable for any errors for incorrectly entered or incorrectly executed bids. Bidders are responsible for their bids including any errors they may make in placing bids. Auctioneer reserve the right to refuse and reject unsigned bid sheet.
- 11) Lots are sold as shown with all faults, imperfections and errors of description. Neither the Auctioneer nor the seller shall give warranty to any buyer in respect of any lot, or be liable for any fault or error of description. All statements as to the items sold, whether made in catalogues, during the course of the auction, or otherwise are statements of opinion only, and are not and shall not be taken to be statements or representations of fact. The Auctioneer reserves the right in forming his opinion, to consult and rely upon any expert or authority considered by him reliable. Notwithstanding the forgoing, if any lot should have been wrongly described in any material aspect, the buyer may reject the same, provided that he shall have given **notice of intention** to do so and shall have returned the same to the Auctioneer **within seven (7) days** from the day of the sale. Under no circumstances will the Auctioneer be liable for any costs, expenses or damages incurred by the buyer in respect of any lot, including, but not limited to, loss of any kind of profit whatsoever.
- 12) Bidders are advised to **scrutinize the lots they bid for**. Buyers must satisfy themselves as to the accuracy of their purchases at the time of delivery. The Auctioneer cannot be held responsible for any discrepancy which might be discovered after the lots have been **removed from their original packing**.
- 13) Each lot shall be at the buyer's risk from the fall of the hammer.
- 14) **Delivery is against payment in full**. Delivery of the items may be made on the following day after receiving full payment of the purchase price.
- 15) The Purchase price shall be the sum of winning bid and a buyer's premium of **10% plus applicable taxes**, has to be paid by the purchaser. The total Invoice amount shall be paid in full prior to delivery of the lot within **7 days** of the date of invoice. The Auctioneer reserves the right to charge the interest at the rate of 2% per month for the overdue amount.
- 16) Payment shall be by cash in Indian Rupees or by cheques / DD drawn on Indian banks. The purchase price shall be paid upon delivery of the lot or receipt of Invoice for the lot, whichever occurs first. All associated costs for the delivery of lots such as **handling, shipping, and insurance** will be added to the purchase price. Credit card Payments are subject to **2% surcharge** on Master, Visa and American Express Cards.
- 17) The Auctioneer will not hold himself responsible for the safe custody of any lots left for more than **seven (7) working days** after the date of sale, and reserves the right to charge storage and re-sell by auction or privately, and without notice to the buyer, any lots not removed from his premises within **fourteen (14) days** from the date of sale. Buyers shall not be entitled to remove lots from the auction room during the course of the auction.
- 18) **Export of Antiquities:** Buyers are requested to note that according to the Antiquities and Art Treasures Act, 1972 (Act No. 52 of 1972), items (including coins) **over 100 years old**, cannot be exported out of India except the permission of the Director General, Archaeological Survey of India, Janpath, New Delhi.
- 19) By making a bid the buyer acknowledges **his acceptance** of these conditions of sale and shall be bound by them. These Conditions shall take effect and shall be construed in accordance with Indian law and are subject to Mumbai Jurisdiction.
- 20) The auction is conducted in **Indian Rupees**.
- 21) Subject to transfer of ownership along with registration of antiquities in accordance with the provisions of the Antiquities and Art Treasure Act, 1972 and rules made thereafter, all lots of antiquities will be shipped out in an "as is" condition meaning that the item is sold with all existing faults and imperfections.
- 22) The Bidders are required to provide all invoicing details to the Rajgor's Auctions prior to the sale at the time of registering.
- 23) The price estimates do not include any packing, shipping, handling or insurance charges, all of which will be borne by the buyer. The exact amount of shipping-handling and insurance will be conveyed when the final invoice is prepared.
- 24) All duties and taxes as applicable, including VAT and Service Tax will be borne by the buyer.
- 25) Purchases are normally shipped within 60 days from the date of the receipt of the full payment and of the transfer of papers duly signed by the buyer. The transfer and or delivery of ownership of antiquities along with registration is a regulatory process administered by the Archaeological Survey of India and may take longer than envisaged period of 60 days. The buyer will be informed about the current status or delay of their transfers.
- 26) Buyers may choose to collect their purchases from the Rajgor's Auctions office in Mumbai after the transfer is completed.
- 27) The buyer shall ensure that all payment formalities are completed within 7 working days of the receipt of the invoice. In case payment is not received within such period, this shall be treated as a breach of contract and the Rajgor's Auctions may take any steps, including the institution of legal proceedings, which are appropriate to enforce payment by the buyer. The buyer shall also be charged demurrage @ 1% per month on the value of the lots.

# Past Auctions

## Auction 1

12/12/12 • Pune



### Bid Analysis

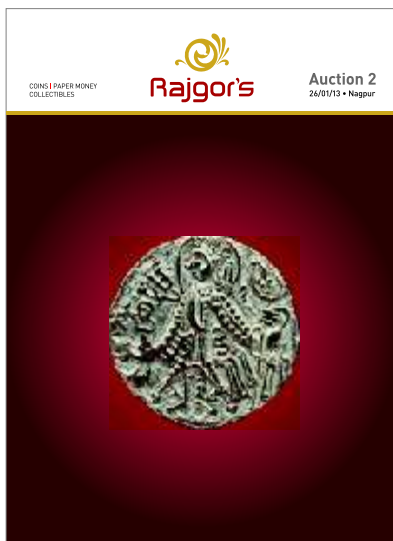
|                   |             |
|-------------------|-------------|
| Total Online Bids | 1,649 Bids  |
| Unique Bids       | 734 Bids    |
| Live Bidders      | 136 Bidders |

### Sale Analysis

|            |               |
|------------|---------------|
| Total Lots | 346 (100 %)   |
| Lots Sold  | 299 (86.42 %) |

## Auction 2

26/01/13 • Nagpur



### Bid Analysis

|                   |             |
|-------------------|-------------|
| Total Online Bids | 1,539 Bids  |
| Unique Bids       | 739 Bids    |
| Live Bidders      | 139 Bidders |

### Sale Analysis

|            |            |
|------------|------------|
| Total Lots | 444 (100%) |
| Lots Sold  | 373 (84%)  |

## Auction 3

1/3/13 • Ahmedabad



### Bid Analysis

|                   |             |
|-------------------|-------------|
| Total Online Bids | 1,663 Bids  |
| Unique Bids       | 819 Bids    |
| Live Bidders      | 137 Bidders |

### Sale Analysis

|            |            |
|------------|------------|
| Total Lots | 470 (100%) |
| Lots Sold  | 376 (80%)  |







**Dr. Dilip Rajgor**  
CEO

Dr. Dilip Rajgor is an archeologist with bachelors in commerce. Based on his research, Dilip was allowed to skip the mandatory M.A. degree and directly earned his Ph. D. in Ancient Indian Culture (numismatics) from the University of Bombay through the Bharatiya Vidya Bhavan (1995). Later he topped M.A. (Archaeology) with distinction, and simultaneously also topped the Post Graduate Diploma in Linguistics from the M.S. University of Baroda (1997). He also cleared the much coveted NET of the University Grants Commission in the first attempt.

Among a number of Honours and awards, Dilip is the recipient of the prestigious H. D. Sankalia Young Archaeologist Award (1997), Pune; Outstanding Achievement Award, Jain Vishvavidyalala-Jain Terapanthi Mahasabha & the Numismatic Society of Calcutta (2007); Hon Life Member, Mumbai Coin Society (2010); and Life Time Achievement Award, Delhi Coin Society (2013).

He has been a prolific writer with 21 research books and 75 research articles published in national and international journals. A number of his books have been given the status of university text books at the Master's level. Dilip has edited various research journals since 1990. He has also been a principal researcher for a documentary film (2004). He is the only person who has been a founder cataloguer for as many as 4 auction houses in India and has catalogued nearly 100 auction catalogues since 1989.

In 2002, Dilip established Reesha Books International being the exclusive publishers for numismatic publications. Gullak (Piggy Bank) is a monthly hobby newspaper edited by him since 2009.

In an attempt for horizontal expansion, Dilip, for the first time in India introduced grading and certification of coins under the banner of Reesha Coin Services with the brand name of NGS (2011). Having successfully sailed the ship, the brand NGS was converted into a corporate entity with the name Numismatic Guarantee Service of India Pvt. Ltd. (2012). Later in the same year he also launched Rajgor's Auctions for Coins, Antiques and Collectibles.

Among the important Positions held by him, he is the Founder Director of Dinesh Mody Numismatic Museum and Institute, University of Mumbai and was instrumental in launching India's first Master's degree in Numismatics (2005). He is also a Regional Secretary for South Asia of the Oriental Numismatic Society, United Kingdom (2006).



