

Rajgor's

Heritage Art Auction



Auction 17
28/4/14
The Taj President, Mumbai





140

An unmounted Diamond; Round Brilliant cut, 4.01 carats
₹ 95,00,000 - 1,00,00,000



36

Chandraprabhu Pratima, c. 18th century
₹ 1,00,000 - 3,00,000



PROPERTIES FROM

- Collection of Meshurbhai Dangar
- Former Collection of Bhujangilal Chhaya
- Manek Collection
- Collection of an Industrialist
- Collection of a Chennai based Industrialist
- Collection of a Mumbai based Gentleman
- Collection of a Jain Collector
- Collection of a Gujarati Collector
- Personal paintings of Alka Sagar
- Collection of a Parsi gentleman
- Collection of a Bengali Collector
- Collection of a Lady
- Other Properties

VIEWING (all properties)

Wednesday	23 April 2014	11:00 am - 7:00 pm
Thursday	24 April 2014	11:00 am - 7:00 pm
Friday	25 April 2014	11:00 am - 7:00 pm
Saturday	26 April 2014	11:00 am - 7:00 pm

605 Majestic Shopping Centre, Near Church, 144 JSS Road,
Opera House, Mumbai 400004

VIEWING (select properties)

Monday	28 April 2014	1:00 pm - 5:00 pm
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Ball Room, The Taj President Vivanta,
Cuffe Parade, Mumbai 400005

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Heritage Art

Auction 17

Monday, 28th April 2014
at 7:00 pm

Ball Room
The Taj President Vianta
Cuffe Parade, Mumbai 400005

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Front cover: **Lot 13** • Back cover: **Lot 144**



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Rajgor's

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Price: ₹ 2,500



Property of a Bollywood Fan

1
THE 'SHOLAY' COIN

Silver, 11.530 gr
British India

₹ 2,000 - 4,000

The Silver 1 Rupee coin was originally issued by the British Emperor George VI, in the year 1944 or 1945 from the Bombay mint. However, the interesting part of this tooled coin is that on both the sides, it has portrait of the king, i.e., the Head side is on both the sides. The coin is tooled wherein two coins were sliced from the centre and were stuck together to make a unique Sholay coin.

In the classic Hindi film Sholay (1975), the hero Jai (played by Amitabh Bachchan) always tosses a British silver Rupee coin and decides the future course of action. In the game, his partner Veeru (played by Dharmendra) always loses the toss as the toss invariably results in head. In the climax of the film, Veeru realizes that the coin has Head on both the sides and there is no Tail!

Property of a numismatic collector
NON-EXPORTABLE

2*
URDHVA-LINGASHIVA

Copper, 4.370 gr
The Great Kushanas North-West India

₹ 5,000 - 7,000



The copper coin of the Great Kushana Emperor, Kanishka I has been issued in the *Urdhva-Linga* Shiva type. The king standing to left with offering in the Fire Altar near his right leg and legend around on obverse. Lord Shiva standing with a single head and holding a trident in his right hand, his left hand is hanging by the waist and Greeko legend in the right field reading **OSHO**. Almost Extremely Fine, Extremely Rare.

The most outstanding part of the coin is the reverse with the Lord Shiva standing and having an *Urdhva Linga* (erect phallus called Ithyphallic Shiva), the pose is quite distinct with his out of proportion *Linga* shown in a more realistic pose than the unrealistic pose of the same on his gold coins. The out of proportion of the *Linga* is purposely made to show this characteristic feature of Lord Shiva on such a small coin which could have easily been missed by its holder. It seems that this pose of Shiva is the earliest form which was developed later into a more subtle form of Shiva Linga.

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Another Property
NON-EXPORTABLE

3*
SHIVA IN TRIBHANGA POSE

Gold, 7.990 gr
The Great Kushanas, North-West India
3rd century AD

₹ 3,00,000 - 4,00,000

The gold Dinar was issued by the Kushana king, Vasudeva II with the portraiture of King offering *havi* to the Fire Altar with right hand and holding a trident in the left, legend around on the obverse. The reverse is interesting with Lord Shiva standing with three heads, four hands and with left leg crossed and folded near the right leg, called *Tri-Bhanga* posture. The deity is holding a long trident in upper-left arm, a *Pasha* in upper-right arm, a *Kamandalu* in lower-left arm and the lower-right arm in the *Abhaya Mudra*. The lord is standing with his vehicle Nandi Bull to right, with the label reading, **OSHO** (Shiva) on reverse (Gobl# 525). Great Rarity.



Property of a senior collector
NON-EXPORTABLE

4*
ALUPA BOAR PAGODA

Gold, 4.760 gr
Alupas, Karnataka, 8th century AD

₹ 3,25,000 - 4,00,000

Aluvarsa II (AD 730-760), Boar Gadyana (Pagoda), the Chalukya Lanchan (emblem), the majestic boar is standing to right with his mouth shown eating a long stalk of a lotus which has two ends and both of them having lotus, and around the boar is a dotted border of beads. Outside the beaded border is Kanarese legend. The interesting thing about this type is that it does not have the Telugu-Kanarese legend (*Chandama*) above the animal on obverse. The reverse is shown with the typical Alupa-emblem of two fishes, shown here with two fishes placed vertically below a Royal Umbrella, above the spread lotus and both the fishes are placed over a hollow rectangle at bottom. The outer circle of the fish emblem is a beaded border and around it is Kanarese legend.

A similar coin was published earlier by Prabhu & Pai (# 1), second type of this variety was published by the Rajgor's and this is the third variety of this coin but without Brahmi legend. This is First known coin of this type and is Unpublished and of Great Rarity.



Another Property
NON-EXPORTABLE

5*
MARATHA RUPEE OF MANDLA

Silver, 11.53 gr
1787, Garha Mandla, Madhya Pradesh

₹ 2,000 - 3,000

The silver Rupee of the Great Marathas was issued by the Peshwas from Garha Mandla with the mint name Balanagar Garha. It was issued in the name of Mughal Emperor Shah Alam II, in the RY 28 (M&W# T1). Complete mint name, Extremely Fine, Rare.



Property of a senior collector
NON-EXPORTABLE

6*
JAUNPUR TANKA

Gold, 11.42 gr
Jaunpur, 15th century

₹ 40,000 - 50,000

The gold Tanka was issued by Sultan Ibrahim Shah (1402-1440), the Sultan of Jaunpur Sultanate. It was minted at Jaunpur mint, with *Fi Zaman* legend on obv and Tughra legend on rev (Rajgor# 2702; G&G#J2). Almost UNC.



Property of a senior collector
NON-EXPORTABLE

7*
KUTCH GOLD KORI

Gold, 4.680 gr
Kutch State, Gujarat
Dated 1870

₹ 20,000 - 25,000

The gold coin called Kori, equivalent to 25 Silver Koris (= 6¼ British Rupees) was issued by Pragmalji II (AD 1860-1875) from Bhujnagar, the capital of Kutch State. The coin has double years of issue, Vikram Samvat 1927 and AD 1870. On the first line on the face of the coin, three symbols, Trident, a moon and a dagger represent Goddess Ashapura, Chandravanshi clan of the issuing Jadeja Rajputs, and the dagger gifted by the priest of Goddess Ashapura to the founder of the State, Khengarji I in 1510 to conquer enemy. The next lines read in Nagari, *Maharaj Shri / Pragmalji / 1927*. On the back side of the coin is legend in Persian (Urdu) with the legend, *Malika Muazama Queen Victoria, Zarb Bhujnagar, 1870*. Gold coins of Kutch are generally rare but this particular date is rarer for collectors.



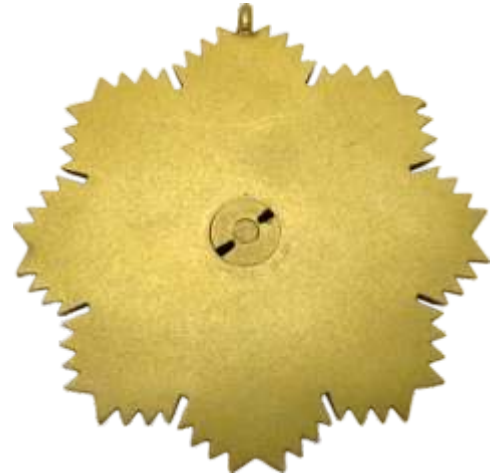
Property of a senior Gujarati collector
NON-EXPORTABLE

8*
GOLD ASHRAFI OF AWADH

Gold, 10.890 gr
Awadh State, Uttar Pradesh
Dated AH 1270 (AD 1854)

₹ 40,000 - 60,000

The gold coin called *Ashrafi* (Mohur) was issued by the Awadh Nawab, Wajid Ali Shah (AD 1847-1856), from the mint Baitus Sultanate Lakhnau Mulk Awadh Akhtarnagar, in the year AH 1270, RY 7 (date not listed in KM# 378.3). Almost UNC.



Property of a senior Gujarati collector

9
**JAMNAGAR BULLION EXCHANGE
MEDAL**

Gold, 13.850 gr
Nawanagar (Jamnagar) State, Gujarat
Dated 1944

₹ 50,000 - 60,000

The gold medal of the little known Jamnagar Bullion Exchange has the standing Gajalakshmi figure in the centre with the name of the exchange above and date 1944 below. The plain reverse has the name engraved of the recipient, HATHISANG KESHAVJI. It has a suspender and a ring. Brilliant UNC.

Property of a numismatic collector

10
ORDER OF BRITISH INDIA

Gold, 22.810 gr
British India
Undated (1939)

₹ 65,000 - 80,000

The Order of British India Medal was a First Class Medal, and was awarded to persons of highest merit by the British Emperor in India. The gold medal has a floral base with a circular high relief central portion depicting a lion against a black enamel (*meenakari*). Around the lion emblem is a wreath (Mackay#36).



Property of a Gujarati Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

11 †*
DANCING APSARA

Bronze
Orissa, Eastern India
c. 18th century
7 x 7 x 4 in. (18 x 18 x 10 cm)

₹ 20,000 - 40,000

The beautiful Apsara (nymph) is seated with legs stretched out on a lotus pedestal with a horizontal Tri-Bhanga posture. She is wearing only a waist *vastra* richly decorated with floral motifs, while her modesty is hardly covered by a long single-string necklace. She is richly decorated with necklace, armbands and bracelets; two over-sized *Kundals* are flowing and hanging in the rhythm of her dance. She has finely tied her hair into a long *judā* exhibiting an artistic hair art. The heavenly character of the woman is also conveyed to the viewer by way of divine symbols of a *Padma* (lotus) in her palms as well as in legs.

The Apsara is so engrossed in her dance that her eyes are half-closed and it looks as if she is meditating during her dance or rather her dance itself is her meditation elevating her to a higher level of consciousness called *Samadhi* (trance). Her positions of hands further emphasize her divine contact. She is holding her left hand above her head whereas the right hand is placed in the preaching *Mudra* at her chest level. The placement of her hands and the expressions on her face suggest that though in the middle of performing a dance, she is in tune with a heavenly spirit and is passing down the divine message by way of *Dharma-Pravartana Mudra* of her right hand.

Though the torso of the Apsara is off-centred from the pedestal and is protruding outside the plinth, the artist has successfully balanced her posture without losing on the central balancing of the statue. In doing so he not only has succeeded converting a horizontal sculpture in to a vertical sculpture, but has also conveyed the inner message of rising from earthly desires of beauty to the upper world of heavenly spirit.

In the round sculpture is a finest example of Odyssey Art amalgamating physical beauty with material art *viz. a viz.* the divine spirit.



Property of a Gujarati Collector
 REGISTERED ANTIQUITY/NON-EXPORTABLE

12 † *
9-HEADED YAMĀNTAKA

Gold gilt Bronze
 Himalayan Region
 c. 18th century
 13½ in. (34 cm)

₹ 1,00,000 - 2,00,000

This Indo-Tibetan gilt sculpture of Yamāntaka is depicted with 9 heads in the 3 tiers of 3 heads each. The 10th head is a fierce head with three eyes like Mahākāla Shiva and, the mouth is open wide to reveal teeth, a lolling tongue and large lips placed over the stomach of the main figure. This four-armed, waist level awesome form of Vajrabhairava Yamāntaka has nine heads and all of them are wearing a tiara of human skulls. At top of the top-most layer of three heads is an eagle. All the heads of Manjushri Yamāntaka have large eyes and protruding with a third eye located at the centre of the forehead. The eyebrows are angrily knitted and elaborately raised. In Tantric texts, these nine heads are linked to the nine classic “sentiments”.

The upper-left arm holds an antelope, the upper-right and the lower left arm hold a bow and an arrow while the fourth hand, the lower right arm holds a *pāsha* (binding band). The God is shown wearing a *dhoti* of tiger skin with the tiger shown seated at the back of the statue. At the bottom of the statue is a flying ribbon with both the ends depicting human palms. The deity is richly decorated with ornaments like necklace, snake necklace, bracelets, armlets, big *Kundalas* and a big *Munda-Mālā* (necklace of human skulls), with a human head-ending *vastra* done in a style normally seen in the Yongle-period bronzes of Yamāntaka and Mahākāla. The whole execution is done on a square podium with the garlands flowing from the top skull borders.

The great clusters of limbs and heads create an awesome effect. The Tibetan infusion of a quality of deep primordial power emanates without restraint from this mesmerizing figure, striking to the heart of one who witnesses it!





Property of a Lady Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

13 ‡ *

MANJUSHRI-YAMĀNTAKA

Bronze

Himalayan Region

c. 18th century

18 in. (46 cm)

₹ 2,00,000 - 3,00,000

Provenance:

Inherited from her ancestors in late 1970s



The Indo-Tibetan bronze of Vajrabhairava Shiva as the Buddhist God Manjushri-Yamāntaka is powerfully and expressively modelled standing in *pratyālidhāsana* on a buffalo placed over a lotus plinth. He has been shown with four arms and two legs. He is wearing a tiger skin *dhoti* and a flayed skin over his back, multiple bracelets (*Bāju Bandha*), and a garland of a snake which is drinking from a skull-bowl held in his lower left arm. He is holding his distinctive *āyudhas* (attributes) viz., a *Trishul* (trident), a *Kārtika* (chopping knife), a *Kapāla* (skull-bowl) and a *pāsha* (binding band).

In the round figure in bronze is fierce (*Ugra Murti*) and is erotic in nature as well with an erect phallus (*Urdhva Linga*) called Ithyphallic Shiva. The four-piece cast sculpture is made of a pedestal, a buffalo, the main *Upāsya Murti* and his consort, Vajravetali. The buffalo-headed deity is shown with flames of fire emanating from his head indicating thereby the fierce nature of this Slayer of Death who otherwise is the Buddha of Wisdom.

Yamāntaka is a Mahāyāna Buddhist God (Tibetan *Yidam*). In Vajrayana Buddhism, *Vajrabhairava*, also known as *Yamāntaka*, is a wrathful, buffalo-headed meditational deity of the Highest Yoga Tantra class and also a Protector of *Dharma* (religion or Duty). Vajrabhairava is one of the principal three meditational deities of the Gelug school (Tibetan *gsang bde 'jigs gsum*; the others are Chakrasamvara and Guhyasamaja). He is also one of the main Yidams in the Sakya school where he comes in a variety of appearances. In both the schools, Vajrabhairava is seen as the wrathful manifestation of Manjushri, the Buddha of Wisdom. In the other schools of Tibetan Buddhism, Yamāntaka seems to be mostly revered as a protector.

In Sanskrit, *Vajrabhairava* stands for “Adamantine Terrifier”. Regardless which manifestation of Vajrabhairava one is looking at, he is always depicted as fear-inducing, scary, and intimidating. Not only is he terrifying to look at but, according to the *Vajrabhairava Tantra*, he also has conquered all evil spirits, including Yama, the Lord of Death. That's why he is also called “Yamāntaka”, the Slayer of Death!



**Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE**

14 ‡ *

YOGASAN BUDDHA

Bronze with gold leafing
Himalayan Region
c. late 17th century
13¼ x 9 in. (35 x 23 cm)

₹ 3,75,000 - 4,50,000

In the round and in relief sculpture of seated Buddha is carved here with the Yogasana pose. He is wearing his Ushanish over his head and Sanghati robe. The mystically smiling face of the Lord reminisces his inner joy achieved by the Great Master.

Among the icons of Buddha, his most famous statues are those in the Yogasana (meditative) posture, seated cross-legged, eyes closed, and looking inside and enjoying the cosmic *Anand*. Position of his hands vary from resting on his knees, to

palms placed over each other at the centre, or touching the earth by his right hand. This meditative pose of Gautam Buddha has widely spread right from Afghanistan in the Gandhara School to China through the Mathura School of Buddhist iconography. Though the basic pose among all these international schools remained the same, the major difference found is the personification of the Master as per physical features prevalent in those countries. As a result, Buddha in Gandhara School look like a Greek, while Shakyamuni in China looks like a typical Chinese. This can be seen as a tribute to the Master Preacher who saw equality in all the souls and never paid any attention to a body enveloping the soul.

*“Meditate.
Live purely. Be quiet.
Do your work with mastery.
Like the moon, come out
from behind the clouds!
Shine”
- Gautam Buddha*

Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

15 ‡ *

BUDDHA WITH 9-HOODED COBRA

Bronze

Javanese or Far Eastern

c. late 16th century

13 x 8 in. (33 x 20 cm)

₹ 3,75,000 - 4,00,000

In the round sculpture, Lord Buddha, carved as a young thin man, is seated in Padmasana posture with both the hands resting at top each other in the lap, eyes closed and meditating. He is seated on a coil of a nine-hooded cobra, namely Mucalinda who is shielding Him from the back with its heads

forming a *Prabha-chakra* (Divine Aura) behind and over his head. Buddha is seated on a lotus pedestal over the three coils of the serpent. The hollow bronze sculpture is filled inside with baked clay to give strength to the statue.

A favourite motif of Angkorean sculptors from approximately the 12th century onward was that of the Buddha, sitting in the position of meditation, his weight supported by the coils of a multi-headed Naga that also uses its flared hood to shield him from above. This motif recalls the story of the Buddha and the serpent king Mucalinda: as the Buddha sat beneath a tree engrossed in meditation, Mucalinda came up from the roots of the tree to shield the Buddha from a tempest that was just beginning to arise.

*“Just as a snake sheds its skin,
we must shed our past over and over again”*

- Gautam Buddha



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

16 † *

LAUGHING BUDDHA

Bronze

Japanese or Far Eastern

c. 18th century

8¼ x 7½ in. (21 x 19 cm)

₹ 3,00,000 - 3,50,000

In the round sculpture, the Historical Buddha is carved out as a short and fat man, and laughing seated in a Padmasana posture on a triangular triple-tiered pedestal, with both the hands placed in the centre atop anklets and the palms supporting bulging belly. The Sanghati robe is finely carved with floral motifs. Beneath the Buddha is a triple-tiered pedestal with minutely carved flora in the bottom tier, dots and circles in the middle tier and Lotus in the top-most tier. A hanging cloth is also carved beautifully with floral motifs. On the reverse of the statue is a mount and its support for holding a *Chhatra* (Royal Umbrella) over the head of the Buddha. The hollow bronze sculpture is filled inside with baked clay to give strength to the statue. A few parts are damaged on the pedestal.

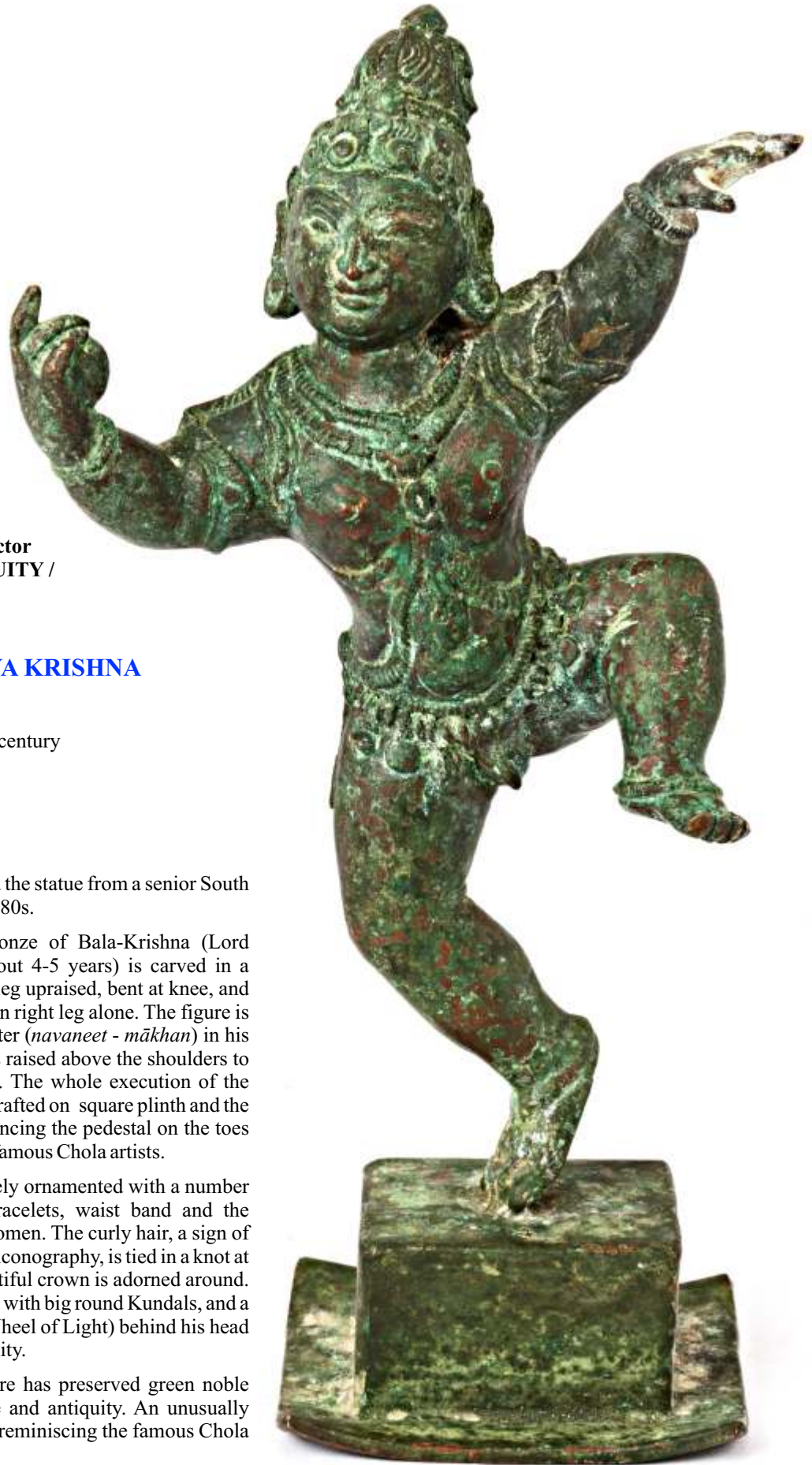
The concept of laughing Buddha developed in Japan and in the Far East based on the Indian sculptures wherein he is depicted with a smile on lips and eyes closed. The subtle smile reflecting the inner cosmic joy found and enjoyed by Buddha is manifested in the eastern sculptures with a big laugh signifying the same spiritual message but a bit louder.

Another major characteristic feature of the sculptures of the East and the Far East is the bulging belly of the Buddha. The pot-like belly in the Eastern cultures signifies the cosmic knowledge and the Inner Joy within.

The triangular triple-tiered pedestal of this sculpture also manifests the three Buddhist Marks of Existence: Impermanence, Suffering and NON-Self. The Buddha says that once you see and understand these three markers, you can rise and attain the Buddhahood. The present sculpture immortalizes the same concept of three marks and the final stage of becoming Buddha, the Enlightened One.

*“Look within,
thou art the Buddha”
- Gautam Buddha*





Property of a Jain Collector
**REGISTERED ANTIQUITY /
NON-EXPORTABLE**

17 ‡ *

NAVANEET NRITYA KRISHNA

Bronze

Southern India

Late Chola period, c. 13th century

8¼ in. (21 cm)

₹ 1,00,000 - 2,00,000

Provenance:

The collector had acquired the statue from a senior South Indian collector in early 1980s.

The exclusive Chola Bronze of Bala-Krishna (Lord Krishna as a child of about 4-5 years) is carved in a dancing posture with left leg upraised, bent at knee, and balancing while dancing on right leg alone. The figure is adorned with a ball of butter (*navaneet - mākhan*) in his right hand while the left is raised above the shoulders to balance the dancing pose. The whole execution of the bronze statue is masterly crafted on square plinth and the dancing figure is just balancing the pedestal on the toes only, a master-craft of the famous Chola artists.

The naked deity is profusely ornamented with a number of necklaces, armlets, bracelets, waist band and the *Chhana-vira* over his abdomen. The curly hair, a sign of divinity among the Hindu iconography, is tied in a knot at top of the head and a beautiful crown is adorned around. The child God is presented with big round Kundals, and a *Prabhā-chakra* (Divine Wheel of Light) behind his head further signifying his divinity.

The full in round sculpture has preserved green noble patina, suggesting its age and antiquity. An unusually highly carved piece of art reminiscing the famous Chola Bronze Art.

Other Properties
REGISTERED ANTIQUITY / NON-EXPORTABLE

18 † *

DANCING KRISHNA

Bronze

Tamil Nadu

Nayaka period, 18th century

10¾ x 4¾ in. (27 x 12 cm)

₹ 2,50,000 - 3,00,000

The exquisite piece of bronze art of Tamil Nadu highlights the smiling face of Child Krishna. He is dancing on his left leg, with the right leg upraised in the rhythm. In his right hand he is carrying a ball of butter (*Navaneet - Makhan*), and his left hand holds the tail of a snake, whose head is pleased below the right leg. The fat, nude child is bejewelled with a number of ornaments like necklace with pendant, armlets, bracelets, waist band, ankle-jewels, and long ear pendants, and the *Chhana-vira* over his abdomen. His long hairs are tied in a *juda* with Sun and Moon placed above the forehead. The figure of Krishna is placed in the centre of a double lotus placed over a square plinth.





Other Properties
REGISTERED ANTIQUITY / NON-EXPORTABLE

19 ‡ *
TIRUPATI BALAJI
WITH GAJA-LAKSHMI

Bronze
 Southern India
 18th century
 13 x 8 in. (33 x 21 cm)

₹ 1,00,000 - 2,00,000

The central deity of Tirupati Balaji is shown here in the standing posture and is holding in four hands, *Shankha*, *Chakra*, *Gada* and *Padma*. He wears a long conical *Mukut* and is sheltered by the 5-hooded Cobra called *Shesha Naga*. On the either side of the God of Plenty is wife Bhudevi and Sridevi

(both are the two forms of Goddess Lakshmi). In the foreground of the two Goddess figures are placed two elephants with upraised trunk and seem to anoint the deity in the centre. Behind the trinity figures is a long *Parikara* with a dense tree and parrots sitting in its branches. The whole sculpture is placed on a rectangular pedestal with four legs.

This is very unusual bronze piece of art from deep southern India in Tamil Nadu. This is an amalgamation of two different aspects of Lakshmi-Narayana. Normally, Goddess Lakshmi is shown seated or standing on a lotus. In some rare sculptures she is shown anointed by two elephants, called Abhishek Lakshmi or Gaja-Lakshmi. However, in this piece, the trinity figures of Balaji and his two wives are kept untouched, but the artist has added two new features. Firstly, he has added a Cobra above the head of Balaji, which is not seen in the Balaji iconography. Secondly, he has placed two elephants in the foreground of the two Lakshmi figures, making it a Gaja-Lakshmi Balaji icon. An unusually rare piece of bronze.



Other Properties
REGISTERED ANTIQUITY /
NON-EXPORTABLE

20 † *
VISHNU

Bronze
Tamil Nadu
Nayakas, 18th century
14½ x 4½ in. (38 x 11 cm)

₹ 3,25,000 - 4,00,000

The standing figure of Lord Vishnu is placed on a lotus on a square pedestal. The Lord is holding in four hands, his usual attributes, *Shankha*, *Chakra*, *Gada* and *Padma*. He has a big conical crown, wears an elaborate costume with a number of ornaments, and is looking directly in the eyes of the beholder.

Other Properties

REGISTERED ANTIQUITY / NON-EXPORTABLE

21 † *

NATARAJ

Bronze

Tamil Nadu

Nayaka period, 18th century

8¾ x 5¾ in. (22 x 14 cm)

₹ 3,50,000 - 5,00,000

The Dancing Shiva, called Nataraj is the dancer of Cosmic nature (*Tandava*). His dance indicates the final doomsday of the earth. *Tandava* as the dance is known, wherein the dancing Shiva is shown with four arms and two legs. His upper two hands hold *Damaru* and *Agni* while the lower two hands are placed in *Nritya Mudra*. Behind His head is the flames of

Cosmic Fire, and the *Prabhavali Chakra* is made of 21 fire flames over a circular base. He is dancing over the body of a dwarf who is trying to look upwards though he is crushed under the feet of Shiva. A dwarf figure of Brahma is seen standing with folded hands in the right field while figures of male and female attendants are at the base of the pedestal. The stepped square pedestal supports the whole of the statue. The whole bronze piece is made from a single wax mould.

Tandava, the Cosmic Dance of Shiva is dual in nature. It's not only external wherein he destroys the malign earth, but it is also internal. Internally, the Lord awakens the ignorant human being called *Apasmar* (the one who has forgotten his self) with the kick of his leg. By the kick of his right leg over the body of the human, He makes him awake and helps him recognize his true self, and that's the reason the person crushed under the feet of Shiva is not afraid, but looks upwards towards his true identity, the Lord Shiva, and than he chants *Shivoham* - *Shivoham* (I am Shiva! - I am Shiva!)





Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

22 † *
BHAIRAVA MASK

Bronze
Southern India
c. early 18th century
12 x 12 in. (30 x 30 cm)

₹ 1,00,000 - 1,50,000

The metal mask of Lord Bhairava, the fierce incarnation of Lord Shiva, is carved in the round and in high relief as well. The head of Bhairava is surmounted by nine cobra heads, two ear pendants in the shape of triple-cobra head; two big eyes with a hole in each one of them, and the third eye on the forehead. His mouth is wide open and shows two rows of teeth, he is wearing a big moustache, and even his eyebrows are stylized.

The fierce head mask of Bhairava sufficiently represents the *Ugrabhav* of the deity whose job was ordained by the Great Shiva Himself to destroy the Yajna of his father-in-law, Daksha, the father of Sati. The birth of Bhairava took place once Devi Sati, the wife of Shiva, immersed herself in the *Yajnavedi*, after suffering the insult of her husband, Shiva at the hands of her own father, Daksha.

Property of a Gujarati Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

23 ‡ *

KARTIKEYA

Dark Grey Stone

Southern India

Vijayanagara Empire, c. 15th century

14½ x 7 x 4 in. (37 x 18 x 10 cm)

₹ 1,00,000 - 2,00,000

Provenance:

The present collector acquired the sculpture from another senior Bengali collector in early 2000.

The high relief stone statue of God Kartikeya, son of Shiva and Paravati and brother of God Ganesha, is the finest example of the famous Vijayanagara School of Stone sculpting.

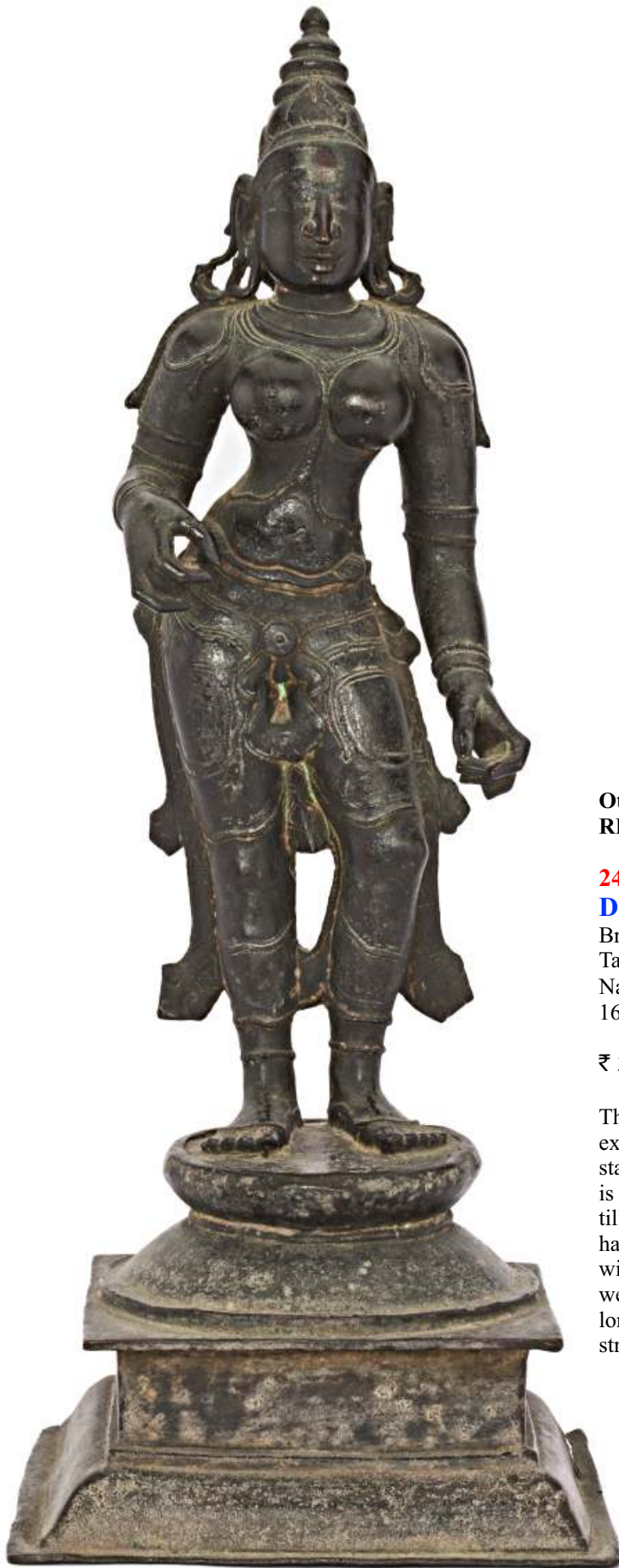
The standing pose of Lord Kumar is depicted with four hands, the upper-left holding a *Vajra* (thunder-bolt), the upper-right a double-sided *Trishul* (trident), the lower-left in the *Abhay*

Mudrā (Safe-Guarding pose), and the lower-right in the *Varad Mudrā* (Boon Bestowing hand posture); palms of both the hands depict the divine symbol of *Padma* (Lotus). The long conical *mukuta* (crown) of the God Shadanan follows the Vijayanagara tradition with a number of ornamentations and a beautiful bejewelled head-gear over the *lalāt* (forehead) of the divinity.

The peaceful face of the God is in totally contrast of his profession as the *Senapati* (Army Chief) of the Gods. The half-closed eyes of the Lord reflects the inner peace he has within Himself. The bare chest of Skanda is jewelled with a number of necklaces, *Yajnopavita*, *Chinna-vira* and an elaborate chest belt, along with armlets and bracelets. He is shown wearing a *dhoti* reaching right up to His ankles, the upper part of the garment is so intricate and broad that it serves as a loin cloth. It has been decorated with a *Kirit Mukha* below the naval and a multi-fold drapery behind the legs. A finely carved Peacock, the divine vehicle of the Lord is holding a snake in its beak, and another snake (*Naga*) is placed near the legs of the animal. The depiction of the peacock is extended from the left edge to right up to the right edge of the sculpture.







Other Properties
REGISTERED ANTIQUITY / NON-EXPORTABLE

24 ‡ *

DEVI

Bronze

Tamil Nadu

Nayakas, 18th century

16½ x 6½ in. (42 x 16 cm)

₹ 3,00,000 - 3,50,000

The standing figure of Devi, carved in the round is a best example of the Nayaka Art of Tamil Nadu. The Devi is standing on a circular pedestal placed over a square plinth. She is standing in a *Tri-bhanga* posture with her right hand raised till her waist and the fingers placed in a *mudra*. Her left hand is hanging by her side near the knee. She profusely bejewelled with a beautiful drapery from her waist to her ankles. She is wearing a conical *mukut*, a *prabhavali* behind her head and her long ear lobes have attractive ear pendants. She is looking straight and has a mystical smile on her face.

Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

25 † *

MAHĀPARINIRVĀNA BUDDHA

Wood and metal
Himalayan Region
c. 15th century
13 x 6½ in. (33 x 16.5 cm)

₹ 1,00,000 - 1,50,000

The high relief wooden sculpture of the Lord Buddha is the last iconification of the historical Buddha, viz., his last moments in the physical form before he attained the *Mahaparinirvana* (the Entry into the Final *Nirvana* - salvation). The Lord is shown in a sleeping posture on a rectangular bed over a rectangular high base. His head on a pillow, the right hand on a pillow kept below his head and his left hand on his left knee. He is wearing an *Ushanisha* on his head and a *Sanghati* robe. On the left of his head is placed a *Vajra* (thunderbolt); on the front side of the platform below are two flying dragons; four Buddhist figures; and two ornamental metallic appliques.

The Buddha attained his Nirvana at the age of 81 at Kushinagar in about 480 BC. The physical death of the Buddha occurred due to an illness brought on by some error in

diet. At that night he ate *Sukaramaddavam*, prepared for him by a lady adherent named Cundo. The word *Sukaramaddavam* generally means hog's flesh, while others held that he ate *Sukarakanda*, i.e., hog's root.

On falling ill, Gautam Buddha said to Anand, *Go Ananda, prepare for me, between twin Sal trees, a couch with the head northward. I am exhausted and would like to lie down.* A wonderful scene followed: The twin Sal trees burst into full bloom although it was not the blossoming season. Those flowers fell on the body of Buddha out of reverence. Divine coral tree flowers and divine sandalwood powders fell from above on Buddha's body out of reverence.

As the third watch of the night approached, the Buddha asked his disciples thrice if there were any remaining perplexities concerning the doctrine or the discipline. Receiving silence, he gave them the famous exhortation: ***Impermanence is inherent in all things. Work out your own salvation with diligence.*** Then, passing through the meditative absorptions, Shakyamuni Buddha entered Mahaparinirvana. The earth shook, stars shot from the heavens, the sky in the ten directions burst forth in flames and the air was filled with celestial music.

*"How transient are all component things!
Growth is their nature and decay:
They are produced, they are dissolved again:
And this is best, when they have sunk to rest."
- Mahaparinirvana Sutra*



Other Properties

REGISTERED ANTIQUITY / NON-EXPORTABLE

26 † *

MARBLE VISHNU

Marble

Abu region, Rajasthan

13th century

23½ x 10 in. (60 x 26 cm)

₹ 2,50,000 - 3,50,000

The standing pose of the deity in marble effectively carves the well-known figure of Lord Vishnu in standing position. The God is four-armed with *Shankha* in his upper-right arm, *Chakra* in the upper-left arm, a rosary and a *Padma* in the lower right hand and the fourth arm, lower-left is broken and holds a *Gada*. He is wearing a long *mukut* with decorations inside, he is profusely ornamented with precious jewellery. He has been attended by four dwarfs, who are basically humanised forms of his attributes.



Property from the collection of an Industrialist

REGISTERED ANTIQUITY / NON-EXPORTABLE

27 † *

LORD NARASIMHA

KILLING HIRANYAKASHYAP

Wood

Tamil nadu

c. early 19th century

16 x 17¼ in. (41 x 44 cm)

₹ 1,75,000 - 2,00,000

The black coloured wooden piece of Tamil art is made in high relief with the central figure of Lord Narasimha (Nrisimha), the incarnation of Vishnu, with 8 arms, devouring the belly of the demon Hiranyakashyap. The eight-armed Lion-headed God with torso of a human is shown with two rear arms upraised, the other two arms holding a *Chakra* and a Conch Shell, respectively, two arms holding the body of the demon, and with rest of the two arms he is cutting open the belly of the demon. The Lord is flanked by a boy devotee, Prahalad on the right side and Mother Kayadu on the left side. The composite statue is inscribed in two lines in Tamil script.

The Puranic story of Prahalad, Holica and Narasimha has been talked about in a number of Puranas. The worship of Lord Narasimha remained popular mostly in northern India and it hardly reached the southern tip of peninsular India. In this light the present sculpture of the god with intricate carving of the scene is unusual and interesting.

*Among the Daitya demons -
I am the devoted Prahlada,
among subduers I am time,
among beasts I am the lion,
and among birds I am Garuda.
- Bhagavada Gita (10.30)*



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

29 ‡ *

RAMA-LAKSHMAN-SITA

Wood
 Southern India
 c. late 18th century
 15¼ x 17½ in. (38.5 x 45 cm)

₹ 2,25,000 - 3,00,000

The black patinated wooden piece of Southern art is made in high relief with the central figures of Lord Rama, Devi Sita and Lakshman. The panel depicts the figure of Sita standing, facing front and is attended by a dwarf lady with *chauri*. Lord Rama is holding his bow and arrow in the left field, whereas Lakshman is standing in the right field. The whole execution is done on a double lotus plinth.

The scene depicted in this wooden panel belongs to the just-married phase of Ram-Sita. Here Devi Sita is standing to the left of Ram, indicating that she is His Better Half now, and she is being fanned with a *chauri* by a dwarf attendant. This kind of scene was never repeated in iconography after the marriage ceremony of the divine couple.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

28 ‡ *

KAMALASANA LAKSHMI

Wood
 Southern India
 c. 18th century
 19 x 8½ in. (49 x 22 cm)

₹ 2,00,000 - 3,00,000

The black polished wooden piece of Tamil art is made in high relief with the central figure of Lotus-based Goddess Lakshmi. She is shown seated half-crossed legged on a four-tied *Padma* (lotus), with four hands, holding a *Shankha* (Conch shell) in upper- right hand, a *Gada* (mace) in her upper-left hand and the lower-right hand in the *Abhaya Mudra*, while the lower-left hand is rested on her left knee. She is wearing a conical *Mukut* (crown) and a number of ornaments. She has a *prabhavali* made of lotus petals behind her head, an dwarf attendant on lower-right.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

30 ‡ *
KO-DANDA RAMA

Wood
Southern India
c. early 18th century
16½ x 7 in. (42 x 18 cm)

₹ 1,50,000 - 2,00,000

The multi-coloured wooden piece of Southern art is made in high relief with the standing figure of Lord Rama, holding bow in his hands and pointing the bow towards left. He is with four arms, a nice conical *mukut* (crown) at the head, wearing divine cloths are flowing with the wind. The Lord is facing front but is pointing his bow and arrow on the left side.

The charging pose of Rama is known in Hindu *Shastras* as *Ko-danda Ram*. In most of the sculptures of Rama, he has been shown as a peaceful deity, although he is carrying his weapons of bow and arrow. This pose of the God is very rare and it can be linked with his famous war with the demon king Ravana of Lanka.

The biggest and famous temple of Kodanda Rama is called Kondadaramaswami Devasthanam, located at Hiremagalur, near Chikkamagaluru, Karnataka. It was built in the 14th century in the Dravidian architecture style.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

31 ‡ *
PARAVATI WORSHIPPING SHIVA LINGA

Wood
Rajasthan
c. 18th century
14½ x 8½ in. (37 x 22 cm)

₹ 2,00,000 - 3,00,000

The wooden piece of Rajasthani art depicts unmarried Parvati, the consort of Lord Shiva worshipping the Lord in His Linga form. Both she and the Linga are placed on a double lotus pedestal. She is bowing down over the Linga and is offering it a long garland of flowers. She is richly decorated with various ornaments, suggesting thereby her royal patronage.

Paravati as an unmarried girl, worshipped Lord Shiva and always wanted to marry Shiva. To prove her love to the God, she used to worship Shiva Linga for days together and offered it garlands of flowers she picked from the woods. Finally Shiva got pleased by her *tapasya* and fulfilled her wish to be His wife.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

32 † *
SNAKE CHARMER

Wood
Western India
c. 18th century
18 x 16 in. (46 x 41 cm)

₹ 2,00,000 - 3,00,000

The black coloured wooden piece of art probably from Rajasthan has an adult man playing a bugle to left and is shown trying to woo a triple-Cobra hood near his left leg. He is wearing a turban, frock-coat as upper garment, a tight garment on his waist and legs, and a scarf at the neck. He is flanked by an animal on top-left, and a dog-like animal between his legs. A young man is playing a bugle in the right field behind the main figure. The whole sculpture is engraved on a double striped pedestal. The wood is coloured black, slightly defaced at a few places but carved in high relief.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

33 † *
ELEPHANT-RIDING LORD AYANAR

Wood
Tamil Nadu
c. 18th century
19½ x 10¼ in. (50 x 26 cm)

₹ 2,00,000 - 3,00,000

The black painted wooden piece of religious art immortalizes Lord Ayyanar (Aiyyanar), riding an elephant. The god is seating on his vehicle elephant, facing front and carrying an axe in his right hand and the left hand resting on his left knee and arm placed over the elephant head. On either side of Lord is his wives. Behind him is a *prabhavali*, signifying his divine nature.

Ayanar is a Tamil Village God, worshipped predominantly in Tamil Nadu and Tamil villages in Sri Lanka. He is primarily worshipped as a Guardian Deity who protects the rural villages. His priests are usually non-Brahmins, who belong to mostly the potter caste, but other caste members also officiate in his temples. The temples of *Aiyyanar* are usually flanked by gigantic and colorful statues of him and his companions riding horses or elephants.



Property from the collection of a lady
NON-EXPORTABLE

34 *
NADI-JYOTISH MANUSCRIPT

Palm leaves (210) with wooden ends
Kanchipuram, Tamil Nadu
c. 18th century
14 x 1¼ in. (36 x 3 cm)

₹ 10,000 - 15,000

The *Nadi Jyotish* (Tamil, *olai-chuvadi*) astrology manuscript with 210 pages of palm leaves are written in Vatteluttu script. It is an ancient Tamizh (Tamil) script. It has four lines of horizontal legends on all the pages throughout the manuscript. The manuscript is recorded with lives of people of a number of lives, with details of their parents, marriage, kids, professions, disease and their cures, and a general map of each life.

Nadi Jyotish is a form of Hindu astrology practiced in Tamil Nadu. It is based on the belief that the past, present and the future lives of all humans were foreseen by Hindu sages in ancient time. The basis of this prediction is manuscripts, like the present one, wherein ancient rishis have inscribed their lives. These were written by a Rishi Agathiyar who had a highly developed consciousness. The person seeking the future predictions has to give an impression of his thumb (right for man, and left for woman). The astrologer will then compare it with his records, find a few suitable manuscripts from his library. Then after questioning a few facts like your name, parents name, and like, he will finally reach to a manuscript that has details of your present life. Then he will go on reading from the manuscripts and one can tally his readings and compare them with one's details. The readings are accurate to the finest details like your present occupation, names of your family members, exact years of your milestones in your life and so on.

**Property of a senior collector
NON-EXPORTABLE**

35 *

**KOHINOOR DIAMOND WAS A
PRIZE MONEY (BATTI) FOR ARMY**

Handwritten Paper, 2 pages & four sides
Dated 17th August 1849, Sultanpur (U.P.)
8¼ x 10¾ in. (21 x 27 cm) each page

₹ 2,50,000 - 3,00,000

The handwritten letter informs that the Kohinoor Diamond was taken from the Sikhs as a “**Batta** or a **Prize Money** for the (East India Co.) Army of the Punjab” for defeating the Sikhs under Maharaja Ranjit Singh at Lahore.

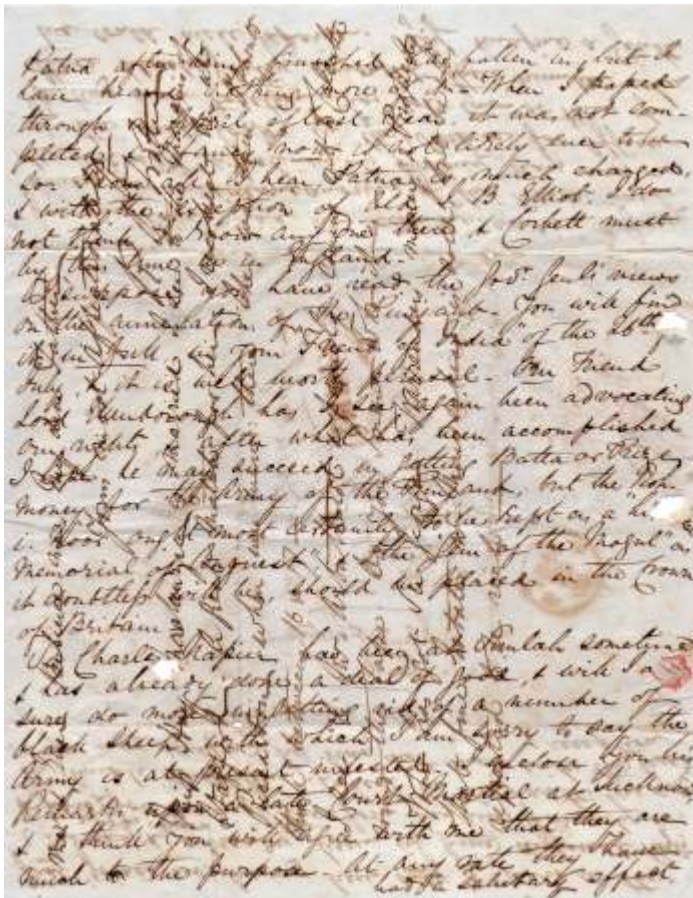
The normal historical view about the diamond is that it was presented by the Sikh Maharaja Duleep Singh (the successor of Ranjit Singh) to Victoria, the Queen of England. However, the fact is that the diamond was taken as a prize money from the Sikhs and Duleep Singh never presented it to the Queen. And originally the diamond was not intended to be presented to the Queen but kept by the East India Company. But later it was opined that “the Kohi-Noor ought most certainly to be kept as a “his memorial for conquest” and the Gem of the Mogul” as it doubtless will be should be placed in the Crown of Britain.”

The letter was written by R. G. Trotter to his father G. Trotter, Ex. G.O. (of Dryden, the Bush, W. Edinburg) on 17th August 1849, from Shahjahanpur (Uttar Pradesh), and was received on 7th November 1849. The letter was sealed from Shahjahanpore with orange seal dated 1849, it was also sealed at Port Bordeaux S.B.F., France in 1849 and embossed. It was sent “Overland via Southampton” and inland postage was received.

The related paragraph reads on page 3:

I suppose you have read God's Jewels views on the annexation of the Punjab: You will find it in full in your “Friend of India” (newspaper) of the 26th July in it is well worth perusal, our friend Lord Ellinbourough (Governor General) has I see again been advocating our mights and after what has been accomplished I hope he may succeed in getting Batta or Prize money for the army of the Punjab, “but the Kohi-Noor ought most certainly to be kept as a “his memorial for conquest” and the Gem of the Mogul” as it doubtless will be should be placed in the Crown of Britain. Sir Charles Napier has been at Simlah some times and has already done a deal of Good and wish I assure do more in getting rid of number of black sheep with which I am sorry to say the army is at present infested. I enclose you his remarks upon a late Court Martial at Lucknow and I think you will agree with me that they are much to the purpose at any rate they have had a salutary effect.

The full text of this historical letter can be found on the website, www.Rajgors.com





Property of a Jain Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

36 † *
**CHANDRAPRABHU,
8TH JAIN TIRTHANKARA**

Black polished Stone with silver inlay
Western India
c. 18th century
9½ x 7½ x 4 in. (24 x 19 x 10 cm)

₹ 1,00,000 - 3,00,000

The *padmasana* posture of Chandraprabhu (also called Chandraprabhā), the 8th Jain Tirthankar is shown here with open eyes filled with *Karunā* (divine gaze) and looking directly in the eyes of the worshipper. The *Murti* is inlaid with

silver discs on chest, shoulder, forehead, head, arms, knees and on toes, the points of worshipping where a worshipper puts *tilak* as a part of his reverence. The plinth is made of rectangular base with a Crescent Moon placed in a central square as the identifying mark of the Jina Bhagawan. The rare sculpture is made in the round.

In Jainism, Chandraprabhu was the 8th Tirthankara of the present age called *Avasarpini*. According to Jain beliefs, he became a Siddha, a liberated soul who destroyed all of his karma. Chandraprabhu was born to King Mahasena and Queen Lakshmana Devi at Chandrapuri to the Ikshvaku dynasty. His birth-date was the 12th day of the Posh Krishna month of the Indian calendar.

Chandraprabhu is said to be of historical age and believed to have roam and preached northern India about 10,129 years ago. He attained his *Nirvana* at Shikharji. His colour is white and his identifying symbol is a crescent moon.

Other Properties
REGISTERED ANTIQUITY / NON-EXPORTABLE

37 † *
JAIN ALTARPIECE WITH
24 TIRTHANKAR

Bronze
Gujarat, Western India
Dated VS 1571 (AD 1514)
11 x 7½ in. (28 x 19 cm)

₹ 1,50,000 - 2,00,000

The *Chovisi* bronze has the principal image of the 23rd Tirthankar, Lord Parshvanath is seated on a lion throne over the stepped pedestal with diminutive figures. He is seated in the *padmasan* posture in the centre of the sculpture with other 23 Tirthankaras around him. He has a Chhatra, supported by two elephants on sides.

Inscribed on the reverse with the name of the donor and dated Monday, Posh Vadi 1, 1571 (AD 1514).

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.





Other Properties
REGISTERED ANTIQUITY / NON-EXPORTABLE

38 † *

JIN PRATIMA

Bronze

Western India

c. 18th century

12½ x 3¾ in. (32 x 9.5 cm)

₹ 1,50,000 - 2,00,000

The Pratima of the Jina Bhagawan is standing on a lotus pedestal, placed on a square pedestal. He is standing with both the hands placed by his sides, eyes closed as if in deep meditation, has curly hair and wears long ear pendants. He has auspicious marks below the knees and behind the legs. The figure is without any cloths, a sure sign of a Jain image differentiating it from the Buddhist images.



Property of a Jain Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

39 † *
A FOLIO FROM KALPASUTRA (page 72)

Paper
Western India
c. 16th century
10 x 4½ in. (25.5 x 11.5 cm)

₹ 15,000 - 20,000

The page from the famous Jain *Shashtra*, called *Kalpasutra* illustrates Lord Mahavir seated in the *padmasana* posture in the centre of a Mandala in the right field. The image of God is painted in golden colours with blue fillings. The page number in the lower-right field reads, 72. The upper-right corner reads a label, *Sabhosarana*. The elaborate shlokas in the right field are hand-written in black ink with colourful decorations around.

The sacred *Kalpasutra* originally written by Acharya Bhadrabahu (433-357 BC), is a biography of the Tirthankaras. *Kalpasutra* is for Jains what *Bhagavada Gita* is for Hindus, *Quran* is for Muslims and *Granth Saheb* is for Sikhs. Quite like the other religious books, the *Kalpasutra*, too is a mine of information about the Gods and steps to live a religious life.



Property of a Jain Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

40 † *
A FOLIO FROM KALPASUTRA (page 65)

Paper
Western India
c. 16th century
10 x 4½ in. (25.5 x 11.5 cm)

₹ 15,000 - 20,000

The single folio from the *Kalpasutra* illustrates Jin Bhagwan as a Royal king, seated to left in the preaching posture on the right field. Two of the attendants are placed in the upper part of the painting, while two *Chauri* Bearers are placed in the lower area of the painting near the Tirthankar. The image of God is painted in golden colours with light blue fillings. The upper-right corner reads a label, *Viman*. The elaborate shlokas in the right field are hand-written in black ink with colourful decorations around. The page is numbered as 65 on the lower-right corner on the reverse of the folio.



Property of a Jain Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

41 † *
A FOLIO FROM KALPASUTRA (page 62)

Paper
Western India
c. 16th century
10 x 4½ in. (25.5 x 11.5 cm)

₹ 15,000 - 20,000

The page from the famous Jain *Kalpasutra* illustrates parents of Lord Mahavir standing facing each other around a trunk of a tree, a snake is placed on the tree trunk between the two. A *chauri* bearer is seen on the upper-left portion of the father figure. The image of the parents are painted in golden colours with blue fillings. The page number in the lower-right field reads, 62. The upper-right corner reads a label, *Amlika*. The elaborate shlokas in the right field are hand-written in black ink with colourful decorations around.



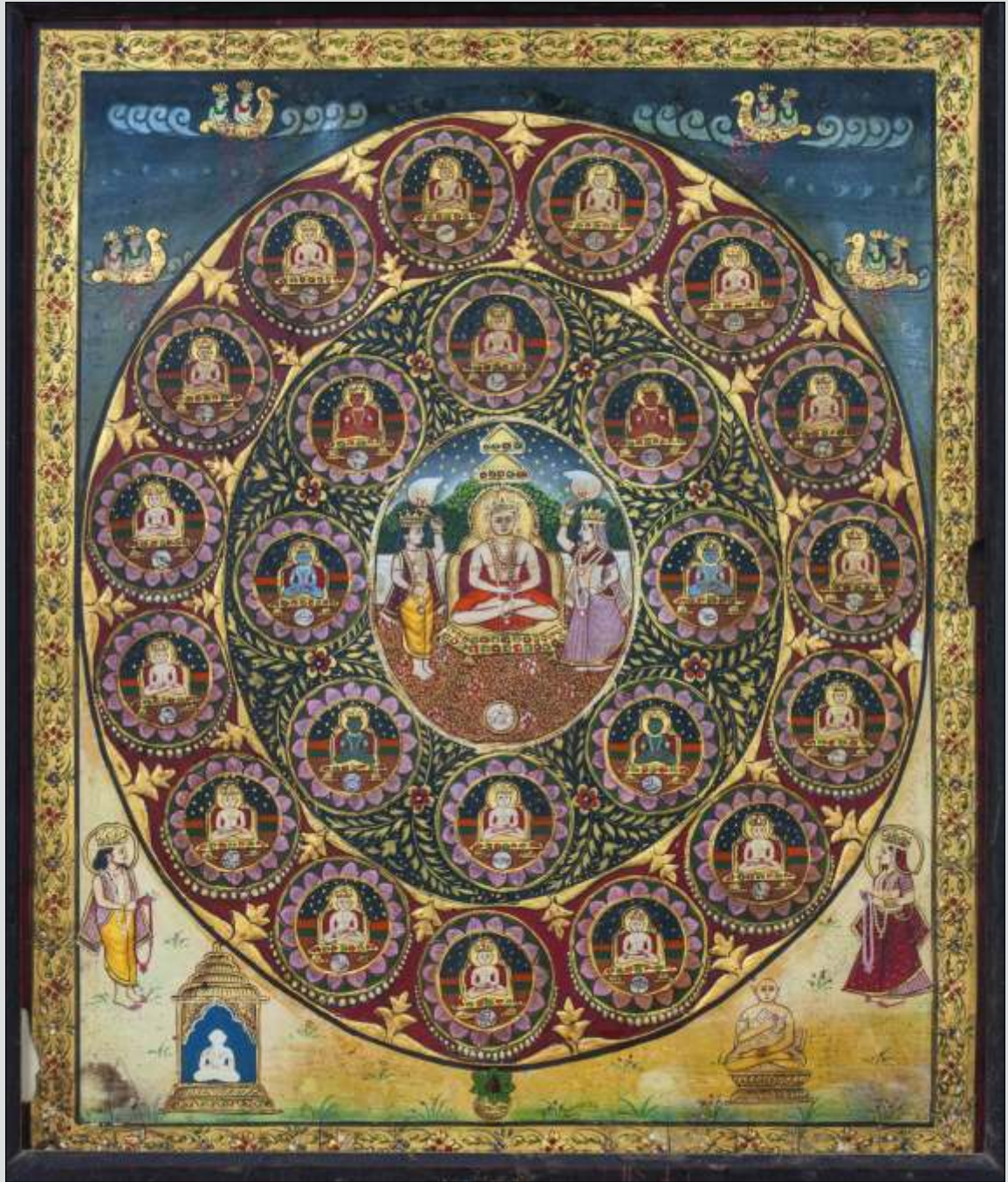
Property of a Jain Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

42 † *
A FOLIO FROM KALPASUTRA (page 9)

Paper
Western India
c. 16th century
10 x 4½ in. (25.5 x 11.5 cm)

₹ 15,000 - 20,000

The single folio from the *Kalpasutra* illustrates Mahavir Svami seated in the *padmasan* position in the centre of a Yantra with four openings in four cardinal directions. A number of animals around the Yantra Mandala. Decorated with golden, red and blue inks. Partly damaged in the lower right field. The upper-right corner reads a label, *Samosarana*. The elaborate shlokas in the right field are hand-written in black ink with colourful decorations around. The page is numbered as 9 on the lower-right corner on the reverse of the folio, with elaborate notes written in the margins on the reverse.



Property of a Jain Collector

43
CHOVISI PAINTING

Paper
Western India
23½ x 20½ in. (60 x 52 cm), mounted

₹ 20,000 - 40,000

The Chovisi painting has the centre figure of Lord Mahavir Svami attended by two *chauri* bearers, He is surrounded in circles by rest of the 23 Tirthankaras. Enclosed is a decorative foliage border.

PAINTINGS

Lots 44 - 69



Property of a Jain Collector
REGISTERED ANTIQUITY / NON-EXPORTABLE

44 † *
**SCROLL PAINTING OF
HINDU GODS & GODDESSES**

Paper, mounted
Western India
c. 18th century
246¼ x 7½ in. (20½ feet, 626 x 20 cm)

₹ 20,000 - 30,000

One of the longest scroll paintings of the Hindus (as long as 20 feet), depicts various gods and goddess along with their battle scenes with demons like Madhu Kaitabha. The deities include, Ganesha, Kali, Mahakali, Gaja-Lakshmi, Lakshmi, Sheshsayi Vishnu, Adi Varah, Hrim Yantra, Cosmic Purusha, a number of Tantric deities, short Mantras and a number of shrines and other religious objects. The painting is basically a sketch work with colours filled in some parts of the figures. At the end of the scroll is a ledger-type writing giving details, probably of the painter and like.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

45 ‡ *

RAMDEV PIR

Paper, green, white, red, brown, black colours

Mewar, Rajasthan

c. 19th century

23¼ x 19½ in. (59 x 49 cm), inner frame

₹ 1,00,000 - 1,50,000

The Rajasthani painting portrays the famous Ruler-Saint Ramdevji or Ramdev Pir *alias* Ramdev Baba of Runicha, Pokhran, Rajasthan. The painting depicts Baba Ramdev riding a horse to left with a nimbus around his head, holding a spear in his left hand, a dagger at the waist, dressed in royal robes and is accompanied by a dog in the front. Green and sandy background on the upper back side with clouds in the sky.

Ramdev (AD 1352-1385) was a ruler of Pokhran and second son of King Ajamal (Ajaishinh) and Queen Minaldevi. Ramdev is considered to be an incarnation of Lord Krishna and is worshipped throughout Rajasthan, Kutch, Saurashtra and Gujarat.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

46 ‡ *

A DECCANI QUEEN

Paper, with gold leafing

Deccan

c. 19th century

17 x 19½ in. (43 x 13 cm), inner frame

₹ 1,00,000 - 1,50,000

The Deccani painting shows the portrait of a Queen, profile facing left, holding a sword in her hands, richly ornamented with precious jewels and royal robes. A stole covering her shoulders, and a curtain in the background.

The profile of a lady in the royal robes and against a rich backdrop indicate the lady being a Queen of an estate in the Deccan. The gold leaves applied on the painting to decorate her and the painting further signify that she is from a very high strata of the society.



Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

47 ‡ *

VISHVARUP KRISHNA (VISHNU)

Pichwai, Paper, cloth

Rajasthan

c. 18th century

33½ x 21½ in. (85 x 54.7 cm), mounted

₹ 3,00,000 - 4,00,000

The Pichwai painting is intricately painted with the Vishvarup or Virat Swarup of Lord Krishna. The famous scene from the battlefield of Kurukshetra in the Mahabharat between the cousins, Pandavas and Kauravas, simplifies the knowledge of the Bhagavada Gita.

Here Lord Krishna is shown as a Cosmic Man (the man engulfing the whole Universe with Upper as well as the Nether worlds). As a human, Krishna is riding the chariot of Arjun and is preaching him about His true Self. In the middle of the painting is shown the cosmic form of Krishna with all the Gods, Goddesses and demi Gods residing in his body. He has been shown with 7 heads and 10 arms. Above the oblong frame of the Viratrup, are three other worlds with gods & goddesses, Ras Leela of Krishna and on the top-most field are Indra and Indrani in their elephant chariot, and Lord Shiva with his consort Paravati in their Nandi Chariot.

Property from the collection of a Gentleman
NON-EXPORTABLE

48 *

DANIELL'S LITHOGRAPH OF KALYAN PORT, BOMBAY

Paper; by Daniell and Grindlay

Bombay

c. 1880s

11½ x 10 in. (29 x 26 cm)

₹ 10,000 - 20,000

The beautiful lithograph of the late 19th century is an attractive piece of early printing world. The litho portrays the morning scene on the Arabian Port of Kalyan, now a suburb near Bombay. It shows a mercantile boat being unloaded into a

smaller boat, in the lower-left foreground; a number of sailing boats in the background in the sea; a lady passenger waiting for the boat with her luggage on her head and in her left hand; a woman carrying a water pot on head and is waiting on the left of the lady passenger; another male passenger is pulling a horse, to board the boat. The near background of the litho depicts mountain range with palm trees, while the backdrop has two large Aravali mountains partly covered by the clouds. The lithograph effectively portrays the morning life of a Bombay port about 134 years ago, a stark difference from what is now.

The lithograph is entitled, “Morning View from Calliann, near Bombay”. The caption below reads **Painted by WM. Daniell R. A. from a Drawing by Capt. Grindlay**. The name of the engraver is written in the lower-left margin as **Engraved by R.G. Reeve**. It was published by the Smith, Elder & Co., Cornhill, London.



Property from Collection of
Meshurbhai Dangar
NON-EXPORTABLE

49 *

**HILDEBRANDT'S
CHROMOLITHOGRAPH OF
BOMBAY**

Paper
Bombay
c. 1867
13 x 9½ in. (33 x 24 cm)

₹ 5,000 - 7,000

The beautiful lithograph called chromolithograph was drawn by the eminent German traveller and watercolourist Eduard Hildebrandt (1817-1869).

In oil he gradually produced less, in water colours more. Fantasies in red, yellow and opal, sunset, sunrise and moonshine, distances of hundreds of miles like those of the Andes and the Himalaya, narrow streets in the bazaars of Cairo or Suez, panoramas as seen from mast-heads, wide cities like Bombay or Peking, narrow strips of desert with measureless expanses of sky all alike display his quality of bravura.



Property of a Bengali collector
NON-EXPORTABLE

50 *

RAG BHAIRAV LITHO OF LORD SHIVA

Paper
Bengal
c. 1890s
8 x 5¼ in. (20 x 13.5 cm)

₹ 5,000 - 7,000

The lithograph has two parts, the upper part has a landscape scene with a mountain range of 9 mountains in the group of 3, with trees and vegetation; the second half of the litho, against a black chequered background is the figure of Lord Shiva partly seated on his vehicle, Nandi Bull to left, Shiva is nude, with long *Jata* at the back and from the head is the depiction of flowing River Ganga, he holds a *trishul* in his left hand while the left is placed at his waist, he is seated on a *vyagra-charma* (tiger skin) and the bull is looking in the front. At the bottom of the litho is signature in Bengali, reading *Shri Madhavachandra Das Khodat* (i.e., engraved by Shri Madhavachandra Das). And in the centre is the caption in Bengali, *Raga Bhairava*.





Property of a Gujarati Collector
NON-EXPORTABLE

51 *

RAJA RAVI VARMA (1848-1906)

Shri Datt (Duttatreya Bhagwan)

Colour lithograph

27½ x 20½ in. (70 x 52 cm), mounted

Unsigned

By Ravivarma Fine Art Litho Works, Malavli, Dist. Poon

₹ 4,000 - 6,000



Property of a Gujarati Collector
NON-EXPORTABLE

52 *

RAJA RAVI VARMA (1848-1906)

Shankar (Shiv Pariwar)

Colour lithograph with ornamentation of pearls and gems

19 x 14 in. (48 x 36 cm), mounted

Signed Ravi Varma (lower-right)

By Ravivarma Fine Art Litho Works, Malavli, Dist. Poon

₹ 3,000 - 5,000



Property of a Bengali Collector

53
BENGALSCHOOL

Tripur Sundari
Oil on canvas
Bengal
Early 1900s
22½ x 16½ in. (57 x 42 cm), mounted
Unsigned

₹ 10,000 - 25,000



Property of a Muslim Collector

54
NAWAB OF RADHAPUR STATE

Oil on canvas
Early 1930s
20 x 16 in. (51 x 41 cm), mounted
Unsigned

₹ 25,000 - 35,000

The portrait probably of Babi Nawab Murtuza Khan Bahadur of Radhanpur illustrates the aged king looking right. He is profusely bejewelled with gems and ornaments over the Royal robe.

Property from the collection of an Industrialist
REGISTERED ANTIQUITY / NON-EXPORTABLE

55 ‡ *

GANESH WITH RIDDHI - SIDDHI

Paper, with gold leafing

Deccan

c. 19th century

11½ x 9½ in. (29.5 x 24 cm), inner frame

₹ 1,00,000 - 1,50,000

The Deccani painting is attractively painted with Lord Ganesh seated on a stool, facing right. He has four hands and is accompanied by two female attendants, usually identified as *Chauri* Bearers. However, both the ladies are shown standing on lotus, symbolizing them to be divine than only attendants. Hence they can safely be identified with Riddhi and Siddhi, the two consorts of Lord Ganapati.

The names Riddhi and Siddhi normally sound feminine and they are grossly mistaken as the wives of Ganesha. The Sanskrit names of both of them are Vriddhi and Siddhi. The former means Growth (wealth and prosperity) and the later means Success (intellectual and spiritual powers). These are the two boons given by Lord Ganesha, the Lord of Success to his worshipers. These two *Varadan* are eventually personified into consorts of Ganesha.



Property from the collection of a
Chennai based Industrialist

56

TANJORE PAINTING OF GANESHA RIDING A HORSE

Gold foil and gems over embossed wooden plank

Tamil Nadu

21½ x 27 in. (54.5 x 68 cm), in wooden frame

₹ 25,000 - 50,000

Provenance:

The collector had acquired the painting in late 1960s in Tamil Nadu

The high-relief gold painting of the Tanjore School incorporates a rare theme of Lord Ganesha riding a horse. Here the deity is shown with 8 hands and is riding a horse walking to left. Ganapati is carrying his various weapons and with one of the right hands he is seen talking to the horse. The whole painting has been done within a richly decorated arch of a temple.

Ganesha riding a horse is a rare form in Ganesha iconography. Hardly any such sculptures in antiquity are reported. The most important among them is a stone sculpture of the theme with four-armed Ganesh riding a horse to left, is located in the Vaidyeshvara temple at Talakad, near Bangalore.





Property from the collection of a
Chennai based Industrialist

57
TANJORE PAINTING OF GANESHA

Gold foil and gems over embossed wooden plank
Tamil Nadu
18 x 22½ in. (46 x 57 cm), in wooden frame

₹ 25,000 - 50,000

Provenance:

The collector had acquired the painting in late 1960s in Tamil Nadu.

The three-dimensional gold foil Tanjore painting is attractively painted with the most famous theme of Lord Ganapati. The seated figure of elephant-headed God is painted, with his consort Riddhi in his lap over the left thigh, and is shown seated on a throne. The giant figure of Ganapati has four arms. The execution of the divine deity has been done under the arch of Tamil Pagoda with two lions on either side at base and two female angels playing music at the either side at top.



Property from the collection of a Bengali Collector

58
TANJORE PAINTING OF
DAKSHINAMURTY GANESHA

Gold foil and gems over embossed wooden plank
Tamil Nadu
Oblong, 34½ x 24 in. (88 x 61 cm) in oblong wooden frame

₹ 25,000 - 50,000

Provenance:

The collector had acquired the painting in early 1970s.

The gold painting of the Tanjore School paints a beautiful seated figure of Ganapati with four hands, seated on a cushioned throne in the centre. His trunk is turning to his right over the belly, suggesting him to be Ganesha with Right-Trunk idol called Dakshinamurty Ganesha. The back of the throne is also decorated with carvings while the whole painting has been enclosed within a richly decorated arch of a temple.

The painting is framed in a rare oblong wooden frame carved out from a single piece.



Property from the collection of a
Chennai based Industrialist

59
TANJORE PAINTING OF KAMA-DHENU
COW (WISH-FULFILLING COW)

Gold foil and gems over embossed wooden plank
Tamil Nadu
38 x 26½ in. (97 x 67 cm), in wooden frame

₹ 50,000 - 75,000

Provenance:

The collector had acquired the painting in late 1960s in Tamil Nadu.

The highly decorated gold painting of a Puranic Cow called Kamadhenu is shown standing to left in front of Rishi Jamadagni who is worshipping her with a flower. A calf is shown below the cow and is sucking milk from her breasts and which is painted with the picture of Krishna.

The whole body of the cow is decorated with pictures of various gods and goddesses. Ganesha is placed under the hump of the cow; Brahma, Vishnu, Shiva and Paravati, Narada, Sarasvati, Lakshmi and a host of Rishis are depicted over the cow's body. A full blown tree is placed over the small shrine of the Rishi with birds, parrots and squirrels.

Kamadhenu also known as Surabhi, is a divine bovine goddess described in Hindu mythology as the Mother of all Cows. She is a miraculous cow of plenty who provides her owner whatever he desires.

In the Puranas, she has been mentioned as rising from the churning of the Cosmic Ocean (*Samudra-Manthan*) by gods and demons to acquire *Amrita*. In the *Ramayana*, she has been associated with Sage Vashishta and was the focal point of battles between Vashishta and Vishwamitra.

Property from the collection of a
Chennai based Industrialist

60

TANJORE PAINTING OF MARATHA KING SERFOJI II

Gold foil and gems over embossed wooden plank
Tamil Nadu

38 x 26 in. (96.5 x 66 cm), in wooden frame

₹ 25,000 - 50,000

Provenance:

The collector had acquired the painting in late 1960s in Tamil Nadu.

The three-dimensional gold foil Tanjore painting is artistically painted with the seated figure of the Maratha king. The painting shows the Maratha King Serfoji II seated on a Royal throne and talking to Shivaji II who is standing in front him with hands folded in admiration of the ruler. An eagle is placed in between the two, with the backdrop of a Royal palace.

Serfoji II (1777-1832) was the last ruler of the Maratha principality of Tanjore to exercise absolute sovereignty over his dominions. Serfoji belonged to the Bhonsla clan of the Marathas and was descended from Shivaji's half-brother Venkoji.





Property from the collection of a
Chennai based Industrialist

61
**VIA DOLOROSA PAINTINGS OF CHRIST'S
STEPS TO CRUCIFIXION (1 & 2)**

Tin
Southern India
28½ x 18½ in. (73 x 47 cm); each framed (2)

₹ 1,00,000 - 1,50,000

Provenance:

This is a collection of 8 paintings of the 8 Stations of the Way of the Cross, painted on Tin Sheets and framed. These were supposedly displayed in a south Indian Church and have been restored by Dr. V. Jeyaraj, an expert conservator and restorer from Chennai.

A pair of Via Dolorosa Paintings of first two stations:

Station 1: Jesus is condemned to death

Pilate brought Jesus outside and said to the people, "Look at your king!". At this they shouted, "Away with him! Crucify him!" then Pilate handed Jesus over to be crucified.

Station 2: Jesus receives His Cross

Jesus was led away and carrying the Cross by himself went out to what is called the Place of the Skull, Golgotha.

Via Dolorosa (in Latin, means *Way of Grief* or *Way of Suffering*) is a road in the old city of Jerusalem, a path where Jesus was led in agony, carrying His own crucifixion cross.

Via Dolorosa is located within the old city of Jerusalem. It starts from the place where he was tried and convicted - near the Lions' gate on the eastern side (Muslim quarter). It ends in the crucifixion place, Golgotha, where the Church of the Holy Sepulcher is located in the west side of the old city (Christian quarter).

When the Way of Grief is commemorated in Catholicism, this is done by a sort of prayer wherein the faithful imagine the various tableaux of the journey, known as *the Stations of the Cross*. The word *station* stems from Latin *statio*, meaning thereby, *I stand*. As far back as the 16th century, the stations could have been seen along the street Via Dolorosa in Jerusalem.

There are a total of 14 distinguished stations along this path, based on events that occurred on the way to the Golgotha hill, the site of crucifixion, which is located at the Church of the Holy Sepulcher. 8 stations are marked along the old city road, while 6 additional stations are places in the compound of the church.



Property from the collection of a
Chennai based Industrialist

62
**VIA DOLOROSA PAINTINGS OF CHRIST'S
STEPS TO CRUCIFIXION (4 & 6)**

Tin
Southern India
28½ x 18½ in. (73 x 47 cm); each framed (2)

₹ 1,00,000 - 1,50,000

A pair of Via Dolorosa Paintings of two stations:

Station 4: Jesus meets Mary, His Mother

Simeon said to Mary his mother: "This child is destined to be the downfall and the rise of many in Israel, a sign that will be opposed. And you yourself shall be pierced with a sword, so that the thoughts of many hearts will be laid bare."

Station 6: Veronica wipes the face of Jesus

He who welcomes you welcomes me; and he who welcomes me, welcomes him who sent me. And I promise that whoever gives a cup of cold water will not want for a reward.

These are the 14 Stations:

- Station 1: Jesus is condemned to death
- Station 2: Jesus receives His Cross
- Station 3: Jesus falls the first time under His Cross
- Station 4: Jesus meets Mary, His Mother
- Station 5: Simon helps Jesus to carry His Cross
- Station 6: Veronica wipes the face of Jesus
- Station 7: Jesus falls the second time
- Station 8: Jesus speaks to the women of Jerusalem
- Station 9: Jesus falls the third time
- Station 10: Jesus is stripped of His garments
- Station 11: Jesus is nailed to the cross
- Station 12: Jesus dies on the cross
- Station 13: Jesus is taken down from the cross
- Station 14: Jesus is laid in the tomb

Property from the collection of a
Chennai based Industrialist

63
VIA DOLOROSA PAINTINGS OF
CHRIST'S STEPS TO
CRUCIFIXION (8 & 9)

Tin
Southern India
28½ x 18½ in. (73 x 47 cm); each framed (2)

₹ 1,00,000 - 1,50,000

A pair of Via Dolorosa Paintings of two
stations:

**Station 8: Jesus speaks to the women of
Jerusalem**

A great crowd of people followed him,
including women who beat their breasts and
lamented over him.

Station 9: Jesus falls the third time

I am like water poured out; all my bones are
racked. You have brought me down to the dust
of death.



Property from the collection of a
Chennai based Industrialist

64
VIA DOLOROSA PAINTINGS OF
CHRIST'S STEPS TO
CRUCIFIXION (10 & 13)

Tin
Southern India
28½ x 18½ in. (73 x 47 cm); each framed (2)

₹ 1,00,000 - 1,50,000

A pair of Via Dolorosa Paintings of two
stations:

Station 10: Jesus is stripped of His garments

They stripped off his clothes and began to
mock him saying: "All hail, king of the Jews!"

**Station 13: Jesus is taken down from the
cross**

When the soldiers came to Jesus and saw that
he was already dead, they did not break his
legs. But one of the soldiers thrust a lance into
his side, and blood and water flowed out.





Property of a Bengali Collector
NATIONAL ART TREASURE / NON-EXPORTABLE

65*

ABANINDRANATH TAGORE

Self-Portrait

Untitled

Brush and water colour on cotton board

Early 1930s

10 x 7½ in. (26 x 19 cm), mounted

Signed A in Devanagari (lower-right)

₹ 1,00,000 - 3,00,000

Provenance:

The self-portrait was purchased by the present collector from another collector, Mr. Chinilal in 1999 at Kolkata.

Abanindranath Tagore (1871-1951), nephew of poet Rabindranath Tagore, was the principal artist and creator of Indian Society of Oriental Art and the first major exponent of

swadeshi values in Indian art, thereby founding the influential Bengal School of Art, which led to the development of modern Indian Painting. Tagore sought to modernise Mughal and Rajput styles in order to counter the influence of Western models of art, as taught in Art Schools under the British Raj and developed the Indian style of painting, later known as Bengal School of Art. Such was the success of Tagore's work that it was eventually accepted and promoted as a national Indian style within British art institutions under the epithet of Indian Society of Oriental Art.

Abanindranath Tagore is regarded as the Father of India's Modern Art. His works are now declared as National Art Treasures and cannot be exported out of India.

Certificate

The painting is certified genuine by the famous artist Padma Bhushan Chintamani Kar on 31st October 1999. Chintamani Kar (1915-2005) was a renowned Indian sculptor. He was trained at the Indian Society of Oriental Art run by Abanindranath Tagore. He received civilian awards from the Indian and French governments and won an Olympic Silver Medal on behalf of Great Britain.





Property of the artist

66

ALKA SAGAR (b. 1965)

Thou Art my Reflection - Krishna looking at His own reflection

Untitled

Canvas, brush and acrylic colour with gold and precious stones

41 x 35 in. (104 x 89 cm), mounted in carved wood

Signed 'ALKASIRISH' in English (lower-right)

₹ 2,00,000 - 3,00,000



Property of the artist

67

ALKA SAGAR (b. 1965)

Height of Friendship - Krishna washing feet of Sudama
Untitled

Canvas, brush and acrylic colour with gold and precious stones

44 x 36 in. (112 x 92 cm), mounted in carved wood

Signed 'ALKASIRISH' in English (lower-right)

₹ 2,50,000 - 3,50,000



Property of the artist

68

ALKA SAGAR (b. 1965)

From Charioteer to Driving Force - Krishna enlightening
Arjun with His Vishvarup

Untitled

Canvas, brush and acrylic colour with gold and precious
stones

44 x 34 in. (112 x 97 cm), mounted in carved wood

Signed 'ALKASIRISH' in English (lower-right)

₹ 3,00,000 - 4,00,000



Property of the artist

69

ALKA SAGAR (b. 1965)

The Divine Musician - Krishna playing his *Murli* (flute)

Untitled

Canvas, brush and acrylic colour with gold and precious stones

51 x 46 in. (130 x 117 cm), mounted in carved wood

Signed 'ALKASIRISH' in English, lower-left

₹ 4,00,000 - 5,00,000

Property of a Marwari Gentleman

70
INSCRIBED SCROLL

Silver, 234 gr
Kutch, Gujarat
Dated VS 1983 (AD 1926)
11 x 1¾ in. (28 x 4.5 cm)

₹ 14,000 - 16,000

The beautiful silver scroll holder of Kutch is densely populated with intricate carvings of foliage. 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: *Rav Saheb / Hiralal Gokuldas Vakil ne / Shri Kapadvanj Jain Sangh Tarafthi Bhet Sa. 1983, Chaitra Poornima*, meaning thereby, *Gifted to Rao Saheb Hiralal Gokuldas Vakil from the Shri Kapadvanj Jain Sangh, Samvt 1983, Chaitra Full Moon*.

A similar silver scroll awarded to the same gentleman was sold by the Rajgor's (2012, Auction 4, Lot 42).



Property of a Marwari Gentleman

71
SCROLL WITH HIGH RELIEF OF VILLAGE SCENES

Silver, 295 gr
Kutch, Gujarat
Undated
12 x 2 in. (30 x 5 cm)

₹ 15,000 - 20,000

The beautifully carved silver scroll holder of Kutch is richly carved in high relief with intricate carvings daily rural life with foliage fillers. The scroll is divided into four logical brackets with the a cottage, a house, a temple, and a blank rectangle to be engraved with the name of the recipients.



Property of a Marwari Gentleman

72

CARVED KAMANDALU FOR WORSHIP

Silver, 69 gr

Kutch, Gujarat

1940s

3½ x 2 in. (9 x 5 cm)

₹ 5,000 - 7,000

The miniature *Kamandalu* (Water Pot of Shiva) is carved with high relief, decorating the vessel with beautiful foliage. The handle of the Pot is also with a lotus in the centre and leaves around.

Such small pots signify Lord Shiva, who as a *Sanyasin* (wandering monk) carry it for his liquids. Such small Kamandalus are used by the Hindus for a time immemorial for making an *Abhishek* of milk over the Shiva Linga in a temple.



Property of a Marwari Gentleman

73

CARVED MILK POT

Silver, 148 gr

Kutch, Gujarat

1940s

3¼ x 4 in. (9 x 10 cm)

₹ 10,000 - 12,000

The milk pot had dual advantage. It was used as a milk pot in tea service in a very wealthy family while kids of the family, at other times used it as their personal milk pot. The conical shape of the pot suggests the British influence, and the richly decorated foliage on the main body indicate the Kutch work.



Property of a Marwari Gentleman

74

GOLD GILT CARVED GLASS

Gilt Silver, 213 gr

Kutch, Gujarat

1940s-1950s

5½ x 3½ in. (14 x 9 cm)

₹ 10,000 - 12,000

The British-era glass for water is gold gilt on silver. The five compartmental design with a shield in the first one, and upper and lower borders of foliate design make the glass a typical product influenced by the British.





Property from Manek Collection

75 *

ROYAL KUTCH GLASS

Silver, 307 gr
Kutch, Gujarat
1850s
4 x 3½ in. (10 x 9 cm)

₹ 60,000 - 70,000

The Royal silver glass is broader and heavier for a usual glass. Another feature of the glass, signifying its Royal nature, is the plain interior of the glass. Since the carved glass had repousse effect on the inside walls, it became difficult to clean them as milk and other juices will have permanent residuals there. To avoid such a problem, the royals ordered to go for this dual layered glass, plain from inside and exquisitely carved with typical Kutch foliage from outside.



Property from Manek Collection

76 *

KUTCH POWDER BOX

Silver, 136 gr
Kutch, Gujarat
1900s
3 x 2¾ in. (7.5 x 7 cm)

₹ 18,000 - 20,000



Property of a Marwari Gentleman

77

POWDER BOX

Silver, 319 gr
Kutch, Gujarat
1940s
4¾ x 3¾ in. (12 x 12 cm)

₹ 20,000 - 25,000

The best use of flora and fauna on this silver box by the artists of Kutch make this one of the best silver art pieces of western India.

Property from Manek Collection

78

KUTCH JAIN BOX

Silver, 188 gr

Kutch, Gujarat

1900s

4 x 3 in. (10 x 8 cm)

₹ 25,000 - 30,000



The book-shaped box for religious Jains has two compartments to keep worship items like *chandan* (sandalwood), etc. The box is carved with intricate floral marks on both the sides, and the spine of the book box is made into three compartments. Similar book-shaped boxes are still used by Digambar Jains but now made of aluminium or steel, when they visit their temples every morning.

Property from Manek Collection

79

KUTCH KUMKUM POT

Silver, 119 gr

Kutch, Gujarat

1900s

3¼ x 2¼ in. (9 x 6 cm)

₹ 18,000 - 20,000



The vase-shaped pot was meant for married Kutchi ladies to apply Kumkum tilak on their foreheads. The lid has a beautiful conical handle at top.

Name of the owner engraved at the bottom rim.



Property from Manek Collection

80

KUTCH DRY-FRUIITS TRAY

Silver, 132 gr
Kutch, Gujarat
1900s
6 in. (15 cm)

₹ 18,000 - 20,000

The dry-fruits tray of Kutch has its trademark foliative designs all over the body. The outer rim of the tray has open-work design wherein blank spaces between the foliages are carved out, a very delicate work, and if not done with skill, will result in damaging the art piece.



Property from Manek Collection

81

KUMKUM LOTUS OF KUTCH

Silver, 507 gr
Kutch, Gujarat
Early 20th century
7½ x 5½ in. (19 x 14 cm)

₹ 30,000 - 40,000

The Kumkum Pot plus Ittardaan (Perfume box) made in Kutch is a novelty made with the influence of the British. The bottom tray serves as a multi-purpose dish for storing various objects like sandalwood paste, rice for applying on forehead, whereas the pot above the tray houses red kumkum used during religious ceremonies. The Lotus-shaped pot with 6 outer petals can be opened and closed via a circular dial at the base that can be rotated to operate the lotus pot.



Property of a Marwari Gentleman

82

CARVED TRAY WITH FOLIAGE

Silver, 628 gr
Kutch, Gujarat
1940s
13 x 9 in. (33 x 23 cm)

₹ 35,000 - 45,000

Over half-a kg serving tray originally hails from a fabulous rich Kutchi family. The tray is carved in high relief with the trademark foliage of Kutch silver art. The tray even has four tiny legs. Its inscribed N.G.G. in the centre.

Property of a Marwari Gentleman

83

KUTCH VASE

Silver, 1,161 gr
Kutch, Gujarat
1930s-1940s
13½ x 6 in. (34 x 15 cm)

₹ 70,000 - 80,000

Over a kilo vase in silver with intricate carvings of house scenes alternating with Kutchi foliage work on the main body of the vase, made on the Roman amphora style make this Kutch vase a splendid example of silver art of western India. Looking at the weight of the vase, in terms of physical as well as the high relief in decorating the piece, suggest its Royal affiliation.



Property of a Marwari Gentleman

84

CUSTOMIZED BOX FOR HANSA MEHTA

Silver, 944 gr
Kutch, Gujarat
1958
10 x 3¼ x 6¾ in. (25 x 9 x 17 cm)

₹ 70,000 - 80,000

Provenance:

Originally from the personal collection of the recipient.

The top of this customized box (*Paan Daan*) of Kutch art, has a beautiful carving of the main building of the MS University of Baroda, a tree emerging from the lotus logo of the university,

with heart-shaped fruits having the names of many of the disciplines and departments of the University like Fine Arts, Oriental Institute, Home Science, Commerce, Science, Arts and Hansa Mehta Library. The tablet in the centre of the front of the box reads, "To/ Smt. Hansa Mehta with Regards / From / Members of University Teaching Staff". The box was custom-made with the complete details and scenes of the MS University. It was awarded to her when she retired as Vice Chancellor of the University after serving for 10 years from 1949 to 1958.

Padma Bhushan Hansa Jivaraj Mehta was a freedom fighter, reformist, social activist, educator, and a writer. She became President of All India Women's Conference in 1945-46, and in her presidential address, she proposed a Charter of Women's Rights. She represented India at the United Nations and at UNESCO in 1940s.





Property from Manek Collection

85

BARODA TROPHY OF O.M.

Silver shield over wooden base & stand

Baroda, Gujarat

1926

17¼ x 13½ in. (44 x 34 cm)

₹ 1,00,000 - 1,10,000

The trophy of the famous Hind Vijay Gymkhana of Baroda has the trademark foliage of Kutch with the two hallmarks reading **O.M** and **BARODA** at the bottom of the Kabbadi game scene. The trophy was called Chandulal Keshavlal Parikh Trophy and was awarded to a couple of schools and a number of sports institutions in Baroda.

O.M. was Ommersee Mavjee brand of Kutch. Ommersee Mavjee was a silversmith to the H.H. Khengarji III, the Maharao of Kutch. On invitation from the Maharaja of Baroda, he opened a branch of the O.M. brand at Baroda. This piece of silver art is from those families of Kutch who migrated to Baroda from Bhuj and extended the silver art.



Property from Manek Collection

86

DASHAVATAR LAMP

Silver, 1,119 gr

Gujarat

20th century

15½ x 11¾ in. (39 x 30 cm), with folding lamp

₹ 75,000 - 90,000

The Dashavatar Diva is a traditional lamp with the figures of 10 Incarnations of Lord Vishnu around the central figure of Abhishek Lakshmi, seated on a lotus and two elephants at the base. These were usually gifted in marriages.

The engraved legend in Gujarati at the top reads the name of the donor, Shri / Ganeshay Namaha / Nayak Jamanadas / Mafatlal Saija / Tola 101 (weight 101 Tola x 11.65 gr).



Property a Gujarati Gentleman
NON-EXPORTABLE

87 *

PALITANA CREST

Hallmarked Sterling Silver, 119 gr

Palitana State, Gujarat

1885-1893

2¼ x 3½ x 2½ in. (6 x 9 x 6 cm)

₹ 25,000 - 30,000

The silver art in the form of a stand with initials monogram of Thakore Mansimhji Saheb of Palanpur State with the date 1885 at bottom in the ribbon and motto of the State. Two horses on either side of the monogram. With two legs and a stand at back. Four hallmarks at the base: EH, Lion, Shield, and S (1893).

Property from Manek Collection

88
**TROWEL OF PALITANA &
RADHANPUR STATES**

Silver, 191 gr (net)
Joint issue of Palitana & Radhanpur States, Gujarat
Dated 2nd April 1944
12 x 4½ in. (31 x 12 cm)

₹ 15,000 - 20,000

The silver brick trowel is a memento jointly issued by the two different Princely States of Gujarat, Palanpur and Radhanpur States. The base of the trowel has two branches emanating from the handle and coat of arms of the Palanpur State above it and the top-centre is beautifully engraved in cursive calligraphy:

“At the request of / His Highness the Nawab of Palanpur / the foundation Stone of the / Shri Taley Muhammad Khan Hospital / at Deesa / was laid by / His Highness Nawab Shri Murtuzakhanji Bahadur / of Radhanpur / on Sunday the 2nd April 1944”. Engraved by hand on the reverse in small letters, **T100**.

Since the auspicious function was to lay the foundation stone of hospital, the befitting memento could have nothing better than a trowel used in masonry works for applying cement over the bricks!



Property a Gentleman

89
**MEMENTO OF PALITANA &
RADHANPUR STATES**

Hallmarked Sterling Silver, 1,150 gr
Joint issue of Palitana & Radhanpur States, Gujarat
Dated 2nd April 1944
12¾ in. (32 cm)

₹ 70,000 - 90,000

The silver tray is a memento jointly issued by the two different Princely States of Gujarat, Palanpur and Radhanpur States. The outer circular border has four row of four elephants each, intersected by Royal Coat of Arms of the two states. The centre is beautifully engraved in cursive calligraphy:

“At the request of / His Highness the Nawab of Palanpur / the foundation Stone of the / Shri Taley Muhammad Khan Hospital / at Deesa / was laid by / His Highness Nawab Shri Murtuzakhanji Bahadur / of Radhanpur / on Sunday the 2nd April 1944”. Engraved by hand on the reverse in small letters, **T100** for Tolas 100 (= 1,166 gr).





Property of a Marwari Gentleman

90

RAJKOT PHOTO FRAME

Silver, 566 gr (net)
Saurashtra, Gujarat
1920s
15 x 11¾ in. (38 x 29 cm)

₹ 30,000 - 40,000

The top and the bottom of the photo frame depicts scenes of cotton mills while the centre is carved with branches and leaves. The top-centre shield has legend engraved in English: TO / RAU BAHADUR HARJIWANDAS / BHAWANBHAI KOTAK B.A., LL.B. / DIWAN SAHIB RAJKOT STATE / BY THE COTTON AND WOOL MERCHANTS / OF / RAJKOT. At the bottom in a ribbon is engraved the date, 19th September 1920.

The Photo frame was presented to the Diwan of Rajkot State by the cotton and wool merchants of Rajkot.



Property of a Marwari Gentleman

91

KASHMIRI BOWL

Silver, 132 gr
Kashmir
1940s
4 x 1¾ in. (10 x 4.5 cm)

₹ 7,000 - 9,000

The intricately carved tiny maple leaves are the trademark of Kashmiri silver art. The bowl circular at base but octagonal at the top.



Property from Manek Collection

92 *

KASHMIR DISH

Silver, 125 gr
Kashmir
Late 19th century
4¾ in. (12 cm)

₹ 10,000 - 12,000

The Mughal-style foliate design throughout the dish make it a descendent of the famous Mughal silver art in Kashmir region. The stepped dish appears to be one of the best examples of Islamic art, too.



Property of a Marwari Gentleman

93
KASHMIRI POWDER BOX

Silver, 304 gr
Kashmir
1940s
5 x 2 in. (13 x 5 cm)

₹ 12,000 - 15,000

The intricately carved leaves with large maple leaves in between make the box very attractive for end-user but a tedious job for its artist.



Property from Manek Collection

94
GWALIOR PERFUME TRAY

Silver, 392 gr
Gwalior, Madhya Pradesh
Early 20th century
5½ x 6½ in. (14 x 17 cm)

₹ 30,000 - 40,000

The *Ittardaan* (Perfume box) of Madhya Pradesh is made in the form of a tray with base and a circular pot with a lid to store perfumes (*Ittar*). The plate serves as a multi-utility dish for a number of things. The thumb-shaped depressions make the tray attractive and innovative.



Property from Manek Collection

95
WALKING STICK OF LUCKNOW

Silver, 680 gr
Lucknow, Uttar Pradesh
Early 20th century
34 in. (86 cm), folding in two parts

₹ 55,000 - 65,000

The two piece tiger-headed walking stick was ceremonial for some special Nawabi events. The stick is deeply carved with attractive tree branches.



Property of a Marwari Gentleman

96

NAWABI BOWL

Silver, 235 gr
Lucknow, Uttar Pradesh
1930s-1940s
5½ x 6 in. (14 x 15 cm)

₹ 18,000 - 20,000

The speciously carved bowl with a stand is in very high relief, suitable for the traditional Nawabs of Awadh. The bowl is chiefly decorated with large flowers throughout the body as well as stem and base. The depression on the top of the bowl was inserted with another plain bowl of copper and was used for numerous purposes.



Property from Manek Collection

97 *

SVAMI GLASS

Silver, 185 gr
Karnataka-Southern India
Late 19th century
5¼ x 4 in. (14 x 10 cm)

₹ 20,000 - 25,000

The famous Svami silver glass of Southern India has a number of Hindu deities in the main body of the water vessel along with fillers at the top and at the bottom.



Property from Manek Collection

98

AUTOGRAPHED ENGLISH TRAY

Sterling Silver, 381 gr
Great Britain
1927
8 in. (20 cm)

₹ 30,000 - 35,000

The hallmarked English autographed tray has autographs of 8 VIPs, with the autograph of the owner at bottom, G.M. Miles-Bailey. He had a manor-house at Abbess Grange, at Leckford, Hampshire, England. The house was built in 1901 for the famous George Miles Bailey. The tray has four beautiful carved legs. It has 4 hallmarks and name-address of the manufacturer at the reverse, Goldsmiths & Silversmiths Co. Ltd, ½ Regent Street, W. Dated 1927 (m).

Property a Punjabi Gentleman

99

GANESHA

Silver, 3.1 kg

Western India

1970s

18 x 13 x 8½ in. (46 x 33 x 22 cm)

₹ 2,15,000 - 2,30,000



Property of a Marwari Gentleman

100

CAT BOX

Silver, 152 gr

Northern India

Contemporary

2½ x 3½ x 3 in. (6.5 x 9 x 8 cm)

₹ 10,000 - 15,000

The modern piece of silver art in the form of a head of a cat is an attractive gift for kids as well as women. The cat has big red eyes in the form of red rubies. Her ears are prominent but also serve as handles to open the circular box. The whole body of the cat is finely carved with her hairs. Engraved by hand at the bottom of its owner, Saroj M. Shah.





Property of a Bengali Collector

101
WAIST BELT OF MAHARAJA OF RAMPUR

Gilt Copper and leather with *jhari* work
Rampur State
42 x 1½ in. (118 x 3.5 cm)

₹ 15,000 - 25,000

The waist belongs to the last Maharaja of the erstwhile Rampur State in Uttar Pradesh. The belt is decorated with floral carvings and Coat of Arms of the State in the centre of the belt. It has nice two line *jhari* work throughout the belt strap.

Rampur State was a 15 gun-salute princely state of British India. It came into existence on 7th October 1774 as a result of a treaty with Awadh. Rampur state had total area of 945 sq miles. Following independence in 1947, Rampur merged into the United Provinces, modern Uttar Pradesh.



Property of a Bengali Collector

102
BULLET POUCH BELT OF MAHARAJA OF RAMPUR

Gilt Copper and leather with *jhari* work
Rampur State
33½ x 2 in. (85 x 5 cm)

₹ 15,000 - 25,000

The Bullet Pouch Waist Belt belongs to the last Maharaja of the erstwhile Rampur State in West Bengal. The three piece belt has two parts of the leather strap and a leather pouch in the centre. The pouch has Royal Coat of Arms of the State in the centre with floral hooks on sides to be attached with the strap. The leather strap is richly decorated with the golden *jhari* work of floral motifs.

Property of a Bengali Collector



103
SHOULDER PADS OF ROYAL ROB OF RAMPUR

Gilt Copper and silver over cloth
Rampur State
5½ x 7¼ in. (14 x 85 cm)

₹ 15,000 - 25,000

The pair of shoulder pads for both the shoulders, consists of a pair of fish holding a flag in their mouth in the centre, a British Star Badge above, and a crowned button with the initials of Edward VII at top, and Star Badge with the Fish emblem and initials of the King below a pair of swords.

Property of a Parsi Collector

104

PORCELAIN VASE PAIR OF GEORGE V

Porcelain

Made in Germany

6 x 4½ in (15.5 x 11.5 cm)

₹ 4,000 - 5,000

The pair of the beautiful vases have the portrait of George V and of Queen Mary, respectively with their names printed below the portraits. The golden colour vases have a red stamp at the base reading MADE IN GERMANY



Property of a Bengali Collector

105

ENGRAVED SHANKHA

Shell

West Bengal

Contemporary

9 x 5 x 4 in. (23 x 13 x 10 cm)

₹ 10,000 - 20,000

The intricately carved piece on a conch shell (shankha) is a continuing tradition of Bengali art for ages. Bangles made from shells are still in fashion among the about to be married girls. It stands for a sign of *Saubhagya* (Good Fortune).

The shell art did not remain confined to bangles only and spread its tentacles among many novelties, too. One of them was a very delicate and tedious art of engraving a whole scene on the shells. This particular piece of shell has been engraved with the famous scene from the *Chandi Patha*, depicting the killing of demon Mahisha by Goddess Durga (Mahishasurmardini). She is seen here with 10 arms, and is killing the demon with her spear, and Mahisha is fallen back but still trying to attack the Goddess with his *Khadag*. Lion, the vehicle of the Goddess is too attacking the right leg of the demon. Rest of the fields of the shell are intricately engraved with floral motifs and among them is the half bust of Lord Shiva, the consort of the Goddess, in the third step of the shell.

The intricate art of engraving a shell is now a dying-art because of numerous reasons: The job is not paying satisfactorily to the artists to make two ends meet; the time taken to carve a full shell of this big size takes around 6 months of continuous labour; there is always a risk of shell getting broken in the half-way; there are no takers for such an art, and the new generation of artists is more interested in lucrative service sector than such a laborious family profession.



Property formerly of Taleyarkhan family

106

FELICITATION BOX & LETTER OF HOMI TALEYARKHAN

Engraved & inlaid wood

Dated 24th August 1989

10 x 3 x 7 in. (26 x 8 x 18 cm)

₹ 5,000 - 7,000



The custom-made wooden box with engravings, legends and inlay work was presented to Homi J.H. Taleyarkhan on 24-8-89 by the Parsi Pragati Mandal, Surat. The box contains typed "Address of Honour" presented to the illustrious Taleyarkhan, Member, Minorities Commission, Government of India, New Delhi. Its dated 28th Aug 1989 and was awarded at Kadimi Atash Behram, Shahpore, Surat.

Homi J.H. Taleyarkhan (1912-1998) was a Gandhian, Congress politician and a former Governor of Sikkim. He had served as a Minister of Housing and Civil Supplies in the Government of Maharashtra and as India's Ambassador to Libya.

A member of the Parsi community, he served a member of the National Minorities Commission of India after his gubernatorial assignment from 1985 - 1990. He was awarded the Padma Bhushan in 1991. He was a prolific writer, especially on Gandhi and Gandhism. Some of his books include *From Warfare to Welfare: The Ideal of National Integration* and the *Splendor of Sikkim*.

Property formerly of Taleyarkhan family

107

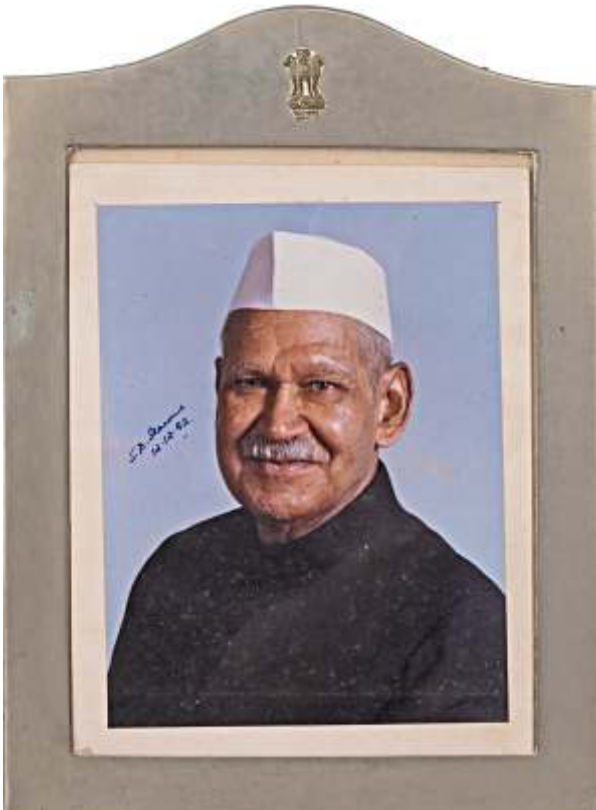
AUTOGRAPH OF DR. SHANKAR DAYAL SHARMA

Photo-paper

Dated 12-12-92

15 x 11 in. (39 x 28 cm), framed

₹ 4,000 - 7,000



The autographed photograph of the smiling portrait of the ex-President, Dr. Shankar Dayal Sharma is autographed in blue as **S.D. Sharma** with the date 12.12.92. The photograph has been framed in an official frame with the National emblem of Ashokan lions at the top. The photograph was autographed and gifted to Taleyarkhan at the Rashtrapati Bhavan, New Delhi.

Shankar Dayal Sharma (1918-1999) was the 9th President of India, serving from 1992 to 1997. Prior to his presidency, Sharma had been the 8th Vice President of India, serving under R. Venkataraman.

Property from the Tandon family collection

108
AUTOGRAPH OF
DR. RAJENDRA PRASAD

Photo-paper
Dated 30 June 1950
9¼ x 11¼ in. (24 x 29 cm), framed

₹ 3,000 - 5,000

The photograph of Dr. Rajendra Prasad, the first President of India, was autographed to the senior-most member of the family on 30th June 1950. It has been autographed in Hindi and in English with the date.



Property of a Parsi Collector

109
AUTOGRAPHED WATCH OF
JRD TATA (34 mm)

Gilt steel, black belt
For Men, 34 mm dial

₹ 3,000 - 4,000

The white dial Titan watch has embossed autograph of the legendary J.R.D. Tata. These watches were made in limited quantity and were available to the staff of the Tatas only. These were never sold across the counters or were made available to general public. With original box, guarantee card, and brand new.



Property of a Parsi Collector

110
AUTOGRAPHED WATCH OF
JRD TATA (24 mm)

Gilt steel, black belt
For Women, 24 mm dial

₹ 3,000 - 4,000

The white dial (24 mm) Titan watch has embossed autograph of the legendary J.R.D. Tata. These watches were made in limited quantity and were available to the staff of the Tatas only. These were never sold across the counters or were made available to general public. With original box and brand new.

JEWELLERY

Lots 111 - 140



Property of a senior collector
NON-EXPORTABLE

111 *

NANDI BULL BEAD

Patinated copper, 40.65 gr
Bhopal region, Madhya Pradesh
c. 2nd century BC
1½ x 2 x 1¾ in. (4 x 5 x 4.5 cm)

₹ 5,000 - 7,000

The large bead in the shape of a Nandi Bull with a big threading hole in the body of the animal is one of its kind largest bead of this period and as old as 2,200 years ago.



Property of a senior collector
NON-EXPORTABLE

112 *

SPHINX BEAD

Lead, 2.81 gr
Bhopal region, Madhya Pradesh
c. 4th century AD
¼ x ¾ x 1 in. (1 x 2.5 x 2.5 cm)

₹ 10,000 - 15,000

The big bead in the shape of the famous Sphinx of Egypt is an enigma. Such shapes or animal forms were never known in India. Though a part of the back of the mythical animal is broken, it surely convey the message of its identity. The nearest form of human-animal nature in Indian mythology is Lord Narasimha (Nrisimha) who also has a head of a human but the torso of an animal. But here the human head has a head-gear like a goat's horns. However, the identity is distinct and unique.

Property of a senior collector
NON-EXPORTABLE

113 *

GUPTA-ERA BALI

Gold, 30.08 gr
Udaygiri region, near Bhopal, Madhya Pradesh
c. 6th century
2 in. (5 cm)

₹ 1,00,000 - 1,15,000

The single-piece Bali (ear ring) is a classic example of Gupta Era, aptly called Golden Era in ancient India. The simplicity as well as the flow of art in this golden ring is comparable with the early Greek jewel art.

Property of a Gentleman

114
ETHNIC ARMLET

Ujjain, Madhya Pradesh
Silver, weight 45.37 gr
Early 20th century
3½ x 2¼ (9 x 6 cm)

₹ 6,000 - 8,000

The ethnic armband has two seated figures, Lord Ganesha with raised trunk and talking to a deity seated in front of him. On the right panel is Lord Hanuman while in the left is a lady dancing. The armband has two mounts on sides and two each at above and below for tying with thread over the upper arm.



Property of a Mumbai based Gentleman

115
ETHNIC NECKLACE

Silver with colourful enamel
Weight 228.18 gr (gross)

₹ 30,000 - 35,000

An ethnic necklace of Kullu Valley in Himachal Pradesh



Property of a Mumbai based Gentleman

116
A PAIR OF KANGRA PAYALS

Silver
Weight 487.64 gr

₹ 45,000 - 55,000

An ethnic pair of Payals from Kangra Valley in Himachal Pradesh





Property of a Mumbai based Gentleman

117

KAPURI MALA

Silver

Weight 208.60 gr (gross)

₹ 20,000 - 30,000

A silver necklace of Himachal Pradesh with Rudraksh-type silver beads consisting of 100 beads and two triangular headers.



Property of a Mumbai based Gentleman

118

SURYA HAAR

Silver

Weight 183.20 gr (gross)

₹ 15,000 - 25,000

A tribal necklace of Himachal Pradesh called Surya Haar (Sun Necklace) was worn by the shepherd brides during the marriages. The British silver Rupee coin, dated 1890, was the sign of wealthy people because to possess a silver coin in those days was like owning a BMW.



Property of a Mumbai based Gentleman

119

FOREARM KADA

Silver

Weight 200.24 gr

₹ 24,000 - 30,000

A tribal Kada (broad bangle) from Kulu region in Himachal Pradesh is a piece of beauty in simplicity.



Property of a Mumbai based Gentleman

120
SET OF 3 KADAS

Silver with enamel
Weight 230 gr

₹ 20,000 - 30,000

A set of three tribal Kadas (broad bangle) originally hail from Kulu valley in Himachal Pradesh. The three varieties were named Gijaru, Toke and Char Kangana Kada.



Property of a lady collector

121
TIKA

Gold studded with ruby, emerald and diamond
Weight 18.50 gr (gross)

₹ 40,000 - 50,000

An openwork Crescent-shaped **Maang Tika** (head ornament) set with ruby, emerald and table-cut diamonds and bordered with gold pearls. Plain reverse.



Property of an Industrialist

122
PENDANT

Gold studded with precious stones
Weight 37.67 gr (gross)

₹ 1,00,000 - 1,25,000



Property of an Antique Jewellery Collector

123 *

SINDHI NECKLACE

Gold with Turquoise, Ruby and Basra pearls

Weight 53.500 gr (gross)

Sindh, Hyderabad

Late 19th century

₹ 2,00,000 - 2,20,000

The two-line flower designed necklace originally hails from Sindh region of Hyderabad in modern Pakistan. The two-line necklace is ornamented with turquoise, ruby and Basra pearls. All the flower pendants are squirted with Basra and turquoise pearls.



Property of an Industrialist

124

PEARL CHUD

Gold studded with Basra Pearls, diamonds and Rubies.

Weight 95.89 gr (gross)

₹ 1,00,000 - 1,50,000

The Pearl Chud originally belonged to a lady from a royal family in Rajasthan.



Property of an Antique Jewellery Collector

125 *

ZILMIL HAAR

Gold with Ruby, Emerald and Basra pearls

Weight 47.370 gr

Lucknow

Late 19th century

₹ 1,50,000 - 2,00,000

The Zilmil necklace is adorned with cabochon rubies in the central pendant with faceted emeralds, and is sewn in Basra pearls. The reverse of the central pendant is also carved in gold with floral motifs, indicating its antiquity.





Property of an Antique Jewellery Collector

126 *

JAISALMERI NECKLACE

Jadau gold with Basra pearls

Weight 120.900 gr (gross)

Jaisalmer, Rajasthan

Early 19th century

₹ 4,00,000 - 4,75,000

The long necklace from Jaisalmer is an exquisite work of gold art with white, transparent, blue, red and green Jadau work. Throughout the necklace, it is squirted with green turquoise and white Basra pearls.



Property of an Antique Jewellery Collector

127 *

TIMANIA NECKLACE

Jadau gold with Basra pearls

Weight 77.250 gr (gross)

Bikaner, Rajasthan

Early 19th century

₹ 4,00,000 - 4,50,000

The Bikaneri Jadau necklace with Basra Pearls with red and green Jadau work add to the beauty of this antique jewellery piece. The reverse of the elongated pendant is also carved with three peacocks and floral motifs in attractive red, green and blue meenakari (enamel).



Property of an Industrialist

128
NAVRATAN PENDANT

Gold studded with 9 precious stones diamonds and *navratan* (nine gems) consisting of cabochon emerald, diamond, pearl, ruby, yellow sapphire, coral, sapphire, cat's eye and zircon, set against red enamelled ground on obverse, and plain reverse.

Weight 40.90 gr (gross)

₹ 80,000 - 85,000



Property of an Industrialist

129
PEACOCK BROOCH

Gold studded with diamonds, ruby & emerald
Colonial

Weight 24 gr (gross), 1½ x 3¾ in. (4 x 9.5 cm)

₹ 1,00,000 - 1,50,000

The Cartier-type brooch was once owned by a Royal family of Rajasthan.



Property of an Industrialist

130
BUTTERFLY BROOCH

Gold studded with 51 Burmese Rubies, 8 Sapphires, 9 Cat's Eye and 4 Emeralds.

Weight 60.69 gr (gross)

₹ 2,00,000 - 2,50,000

The butterfly brooch originally belonged to a lady from a royal family in Rajasthan.



Property of an Antique Jewellery Collector

131 *

LAHORE NECKLACE

Gold with Turquoise and Basra pearls

Weight 139 gr (gross)

Lahore, modern Pakistan

19th century

₹ 5,00,000 - 5,50,000

The Lahori necklace is one of the best examples of Jadau work from north-west India. It is squirted with small turquoise and Basra pearls.



Property of an Industrialist

132

3-PIECE DIAMOND NECKLACE

Gold and white metal studded with 62 flat (table-cut) diamonds and 19 pearls
Weight 69.80 gr (gross)

₹ 3,50,000 - 3,75,000

Provenance:

The collector acquired it from a high-net worth lady collector in Jodhpur.



Property of an Industrialist

133

ELEPHANT-HEADED KADA

Gold studded with white sapphire, black enamel and palchhas.

Weight 118.45 gr (gross)

₹ 3,00,000 - 3,50,000

Provenance:

Originally belonged to a Diwan (Prime Minister) family of a Rajasthani Princely State

The single piece Kada in the form of two elephant heads with single circular body is an exquisite art, custom-made for the Royals.



Property of an Industrialist

134

GOLD ELEPHANT

Gold studded with real ruby, emerald and white sapphire

Western India

Weight 402 gr (gross), 3¼ x 4½ in. (8 x 11 cm)

₹ 4,25,000 - 5,00,000

Provenance:

Originally belonged to a Diwan (Prime Minister) family of a Rajasthani Princely State



Property of an Industrialist

135

ELEPHANT WITH UPRAISED TRUNK

Gold studded with real ruby, emerald and white sapphire

Western India

Weight 329 gr (gross), 4¼ x 5 in. (10 x 13 cm)

₹ 3,50,000 - 4,00,000

Provenance:

Originally belonged to a Diwan (Prime Minister) family of a Rajasthani Princely State

Property of an Industrialist

136

4-PIECE JADAU NECKLACE

Gold studded with white sapphire
Weight 144 gr (gross)

₹ 2,75,000 - 3,00,000

Provenance:

Originally hailing from a Sikh family of a Punjabi Princely State



Property of a Gentleman

137

TIBETAN NECKLACE

Gold studded with turquoise and a ¼
Rupee silver coin of 1881
Weight 105.83 gr (gold)

₹ 4,00,000 - 4,50,000

Provenance:

The collector had directly bought it from a Tibetan lady in 1996.





Property of an Industrialist

138

CHOTI FOR PLEATED HAIR

Gold studded with diamonds, ruby, emerald, spinel and silver

Weight 246 gr (gross), 16½ x 2 to 1 in. (42 x 5 to 2.5 cm)

₹ 5,25,000 - 5,50,000

Provenance:

Originally purchased from a South Indian Royal in late 1980s.



Property of a Jain collector

139
TIMANIA NECKLACE

Gold studded with pearls, white sapphire and green enamel
Bikaner, Rajasthan
Weight 402 gr (gross gold)

₹ 18,00,000 - 20,00,000

Provenance

The present collector acquired the necklace from a Royal family in Rajasthan in 1980s.



Property of a Royal Jewellery Collector

140

AN UNMOUNTED DIAMOND

Round Brilliant cut, weighing 4.01 carats

IGI Certified, round brilliant-cut natural diamond, weighing
4.01 carats, VVS2 Clarity, F colour, Excellent Cut Grade,
Excellent Polish and Excellent Symmetry.

₹ 95,00,000 - 1,00,00,000

With report S2B42975 dated 30 October 2013 from the
International Gemological Institute, Mumbai stating that the
diamond weighing 4.01 carats is VVS2 clarity, F colour.

The Report Comments are "Ideal Cut Round Brilliant".

Property of a Gujarati gentleman

141
MAHATMA GANDHI'S
SPIRITUAL MESSAGE

Gramophone Record
Undated but c. 1931
USA
9¾ in. (25 cm)

₹ 2,000 - 5,000

The Gramophone record of the erstwhile music era was released by the Columbia Master Works, USA. It is titled, “Mahatma Gandhi His Spiritual Message” (on God). On the front side of the record it adds below the title (Beginning) and on the back side it is (Conclusion). The record has the voice of Mahatma Gandhi delivering his spiritual message in English.

During his stay in England in 1931, when the Columbia Gramophone Company requested him to make a record for them, Gandhi pleaded his inability to speak politics, and added that, at the age of 62, he could make his first and last record which should, if wanted, make his voice heard for all time. Confessing his anxiety to speak on the spiritual matters, on October 20, 1931 he read out his old article “On God”.

For the complete text of the Record, visit website, www.Rajgors.com



Property of a Gujarati Collector

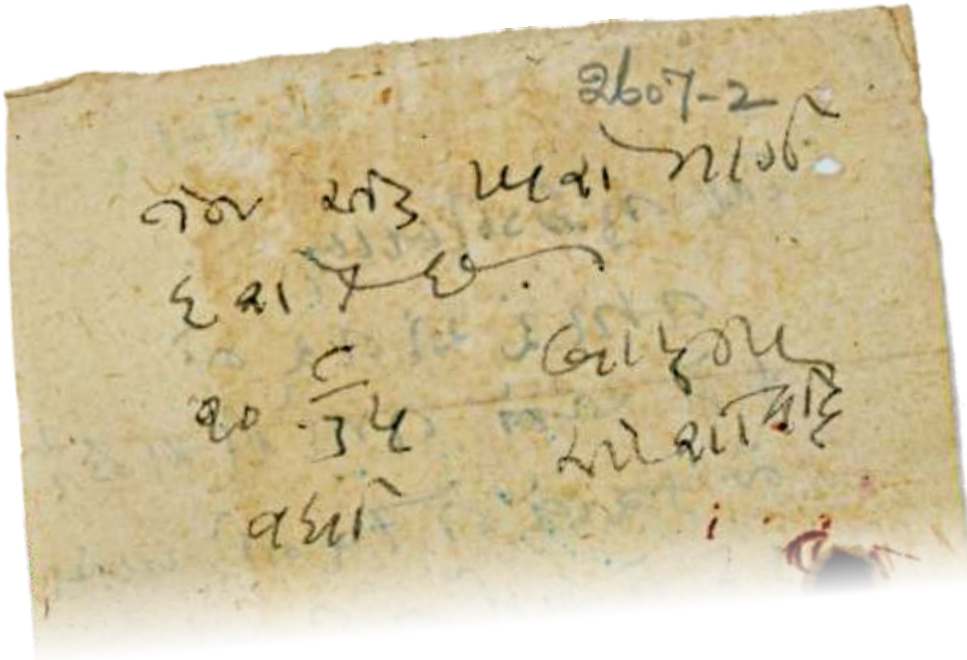
142
GANDHI BROOCH

Porcelain with gold gilt border, 10.590 gr
France
c. 1930s
1¾ x 1½ in (4.5 x 4 cm)

₹ 3,000 - 5,000

The hand-painted Porcelain brooch was made by Depose Limoges, France in 1930s. The front side depicts the smiling face of Mahatma Gandhi with white cloth over his shoulders, a rare picture which was mostly seen when he visited Great Britain for Round-Table Conference; gold gilt silver border and the pin on reverse with legend *Depose / Limoges / France*.





Property formerly of Bhujangilal Chhaya

143

HANDWRITTEN LETTER OF MAHATMA GANDHI

Paper

Dated 10th August 1935

Wardha, Maharashtra

4½ x 4 in. (11 x 10.5 cm), double sided

Letter No. 2607 of the *Collected Works of Mahatma Gandhi*

₹ 1,00,000 - 2,00,000

Provenance:

The letter was purchased by the present collector, directly from Bhujangilal on 9th September 1972 at the Porbandar residence of the addressee.

The hand-written and autographed letter of Mahatma Gandhi was written by him on 10th August 1935 from Wardha to Shri Bhujangilal K. Chhaya. Bhujangilal was a young relative of the Mahatma and was living during those days at the residence of Advocate of Porbandar State at Rajkot. This is why Gandhiji addresses him as *Chiranjivi* (literally, Long Live; a salutation used by elders for their younger ones). Mahatma is also signing as *Bapu na Ashirwad*, because he gave his blessings to whom he knew or who were his relatives; for others he would just sign off *Mohandas Gandhi* in Gujarati or *M.K. Gandhi* in English.

The letter reads in Gujarati:

Chi. Bhujangilal,

Tamaru antar je kahe ane tamari shakti je karave te karvi. Parka kahe te dharm nahin pote mane te ja dharm. Parka apna hriday ne kyanthi orakhe? Tethi tame tamara marg ni orakh Ishvar pasethi yachjo. (page 2) - Tej ek kharo marg-darshak chhe.

10-8-35,

Wardha

Bapu na Ashirwad

The letter translates as:

“Chi. (long-live) Bhujangilal,

Do what your conscience tells you and your strength permits you to do. What others may advise is not one's *dharma*. *Dharma* is what a man himself believes to be such. How can another man know our heart? You should, therefore, pray to God to help you recognize your path. He is the only true guide.

10 August, 1935

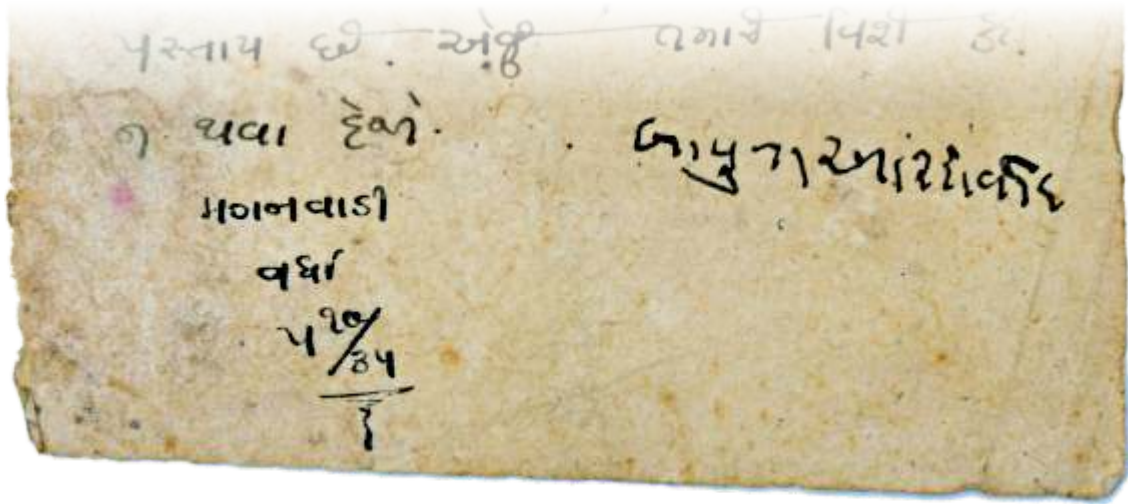
Wardha

Blessings from Bapu”

The letter is important not only because it is written by the Mahatma himself, but also for the fact that it defines *Dharma* (Religion). Gandhiji categorically enforces that instructions of others may not be *dharma* for ourselves, and how can others be sure of our heart? Instead he says that your *Dharma* is what you believe to be such. Finally, he gives a way out and advises that *You should, therefore, pray to God to help you recognize your path. He is the only True Guide.*

The letter was included and published from a photostate copy from the original with Bhujangilal, and numbered in pencil by the editor on the letter as 2607-1 on front and 2607-2 on back side of the letter. Editor of the Volume also mentions the source of this letter as, “*From a photostat of the Gujarati: G.N. 2607*”.

It was published as the letter number 499, in the *Collected Works of Mahatma Gandhi, vol. 67: 25 April, 1935 - 22 September 1935*, page 320. (refer PDF of the Volume, <http://gandhiashramsevagaram.org/mkgandhi/cwmg/VOL067.PDF>).



Property formerly of Bhujangilal Chhaya

144
AUTOGRAPHED LETTER OF MAHATMA GANDHI

Paper

Dated 5th October 1935

Maganwadi, Wardha, Maharashtra

6¼ x 4½ in. (17 x 11.5 cm), uniside

Letter No. 2595 of the *Collected Works of Mahatma Gandhi*

₹ 1,00,000 - 2,00,000

Provenance:

The letter was purchased by the present collector, directly from Bhujangilal on 9th September 1972 at the Porbandar residence of the addressee.

The autographed letter of Mahatma Gandhi was written by one of his assistants in Gujarati, and Gandhiji himself had signed at the end of the letter as *Bapu na Ashirwad*. It was written on 5th October 1935 from Maganwadi, Wardha in Maharashtra. The letter is addressed to Shri Bhujangilal Chhaya of Rajkot.

The letter reads in Gujarati:

Chi. Bhujangilal,

Tamaro kagar malyo. Tame je kain karo e atyant vicharine ane vishaypurvak karjo. Je sagai tame thawa didhi tene kayee rite todi shakay e hum samajto nathi. Mahan nitino prashna khado na thay tyan lagi matapita ni avaganana naa karvi e droh chhe. Niti no prashna kyare uttapanna thayo kahewaye e nirnay tamare ja karavo rahyo. Marathi ahin betha kainja na tha ee shake. Mara jeevan no upalakiyo abhyas karine koyipan babatman vagar vicharyun ~~pagalam~~ anukaran jeo kare chhe teo pachha padechhe. Ane ketaliyewar pastay chhe. Evun tamare vishe kadi na thawa dejo.

Maganwadi

Wardha,

5-10-35

Bapu na Ashirwad

The letter translates as:

“Chi. (long-live) Bhujangilal,

I got your letter. Please take whatever step you do after the most careful deliberation and with the utmost courtesy. I do not understand how you can now break off the engagement to which you had given your consent. It is a grievous sin to act against the wishes of one's parents unless a great moral issue is involved. When such an issue may be considered to be involved is for you to judge. I can do nothing form here. All those who, after a superficial study of my life, take any hasty step in imitation of me feel frustrated afterwards and many of them even repent their actions. See that such a thing never happens in your case.

Maganwadi, Wardha

5 October, 1935

Blessings from Bapu”

Here Gandhiji is talking about an engagement of Bhujangilal who now wants to break it off. Furthermore, Gandhiji divulges into two important aspects of life. Firstly, he says that one should not rebel against ones parents unless there is a question of great morality. He warns that such a rebellion otherwise is a grievous sin. But at the same time he also opens a way to rebel against the parents when there is a question of a great morality. Consequently, he holds oneself responsible to judge when such a situation has arisen.

Secondly, he warns about those who imitate his life with only a superficial study of his life and ultimately feel frustrated and repent later. A true warning still applicable to blind followers of the Mahatma.

The letter was included and published from a photostate copy from the original with Bhujangilal, and numbered in pencil by the editor on the letter as 2595 on the top of the letter. Editor of the Volume also mentions the source of this letter as, “*From a photostat of the Gujarati: G.N. 2595*”.

It was published as the letter number 57, in the *Collected Works of Mahatma Gandhi, vol. 68: 23 September, 1935 - 15 May 1936*, pages 43-44. (refer PDF of the Volume, <http://www.gandhiserve.org/cwmg/VOL068.PDF>).

End of Sale

2595

ચિ. ભુજંગીલાલ,

તમારી ડાંગળ મઘી. તમે જે કુંદ
 કુશી એ અત્યંત વિચારની અને વિષય પૂર્વી
 કુશી. જે સગાઈ તમે થવા દીધ તેને કુશીને
 વાડ શકાય એ જે સમજાવી નહીં. મહાજ
 નીતિની પ્રશ્ન ખરી ન થાય ત્યાં લગી
 માત પિતાની સંબંધના કુશીને કોઈ
 છે. નીતિની પ્રશ્ન કુશીને ઉચ્ચ મુજબ થવી કુશીને
 એ નિર્ણય તમારી વ કુશી રહ્યો. મારા
 અહાં બેઠા કુંદ જે થઈ શકે. મારા જીવનનો
 ઉપલક્ષિથી અભ્યાસ કુશીને કોઈપણ લાભવનાં
 વગર વિચાર્યું પબલું. અનુભવ જે સી કુંદ
 તે સી પાછા પડે છે અને કુશીને વાર
 પુસ્તાય છે એ જે તમારી વિશી કુંદ
 જે થવા દેવો.

ભાગ્યગણેશાયક

મગનવાડી

વર્ષ

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Easy to buy at Rajgor's

We welcome you as a bidder to Rajgor's saleroom. This easy guide will facilitate you in buying at the Rajgor's.

Kindly note that all properties auctioned at Rajgor's are subject to Important Notices, Conditions of Sale and to Reserves as printed in the catalogue and/or as listed on the website, www.Rajgors.com.

1. How to Buy at Rajgor's?

Before you can bid on a property, you must register as a Bidder for the sale.

2. What is Registration?

To bid in an auction, all prospective buyers must register with Rajgor's in advance. Buyers can bid in their individual capacity or on behalf of a corporate or other entity.

If this is your first time bidding at Rajgor's, you will need to fill the Registration form and the following documents in order to facilitate your registration:

Individuals

1. Copy of PAN Card,
2. Bank Statement of the latest month, and
3. An address proof (Adhar Card, telephone, electricity, driving license or passport).

Corporate Clients

1. Copy of PAN Card,
2. Bank Statement of the latest month,
3. A copy of the Certificate of Incorporation,
4. An address proof (telephone or Electricity) bearing the same address as on the form,
5. Copy of VAT/ TIN registration certificate, and
6. A Board Resolution authorizing the selected representative of the Company to bid in the auction on its behalf and bind the Company, together with photo identification of such representative.

Trusts and Foundations

1. Copy of PAN Card,
2. Bank Statement of the latest month,
3. Trust deed or extract from register in the country of establishment,
4. An address proof (telephone or Electricity) bearing the same address as on the form,
5. A Trust Resolution authorizing the selected representative of the organization to bid in the auction on its behalf and bind the organization, together with photo identification of such representative.

Agents Acting on behalf of other Parties

Identification documents for yourself and the other party, together with a signed letter from the client authorizing the bidder to act on the client's behalf. The authorization form does not apply to payment.

3. What are Bidding Methods?

Registered Buyers can bid in four ways. All are simple and straight-forward:

• Bidding at the Saleroom

After you've registered with your photo ID, and picked up your paddle, the real fun begins. In the saleroom, the auctioneer will announce bids in ascending order of lots. If the item and price are right, raise your paddle. Continue until you're the only bidder remaining or you have reached up to your maximum limit on that particular lot. The auctioneer will then bring down the gavel and you'll feel a rush of excitement. It's yours. You've won the auction and you are the new proud owner of it!

• Bidding on Telephone

The Bidders who do not wish to be present in the saleroom, or those unable to attend the auction in person can make arrangements with Rajgor's to bid on the telephone. We will call you from the saleroom when your lot is approaching and will bid on your behalf.

• Absentee Bids

Bidders may also choose to submit their Absentee Bids or Written Bids which the auctioneer will execute on their behalf during the auction. Please note that absentee bids should indicate the maximum limit per lot excluding the buyer's premium. The auctioneer will try and buy the lot at the lowest possible price above or at the reserve for the specified lot.

• Online Bidding

A registered buyer can bid Online on the website, www.Rajgors.com till a given time limit. The Online bidding ends before the beginning of the sale in the saleroom. However, a buyer leading in an Online bid may get outbid in the saleroom. The highest bidder in the saleroom will be considered as the final winner of the lot.

We would like to remind our bidders that Rajgor's does not accept payment from third parties, including agents, and that invoice names and addresses cannot be changed after the sale. If you are bidding on behalf of someone else or using another vehicle to pay, then that party is our client and as such will need to be registered as the bidder.

4. What is a Price Estimate?

- 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 by the Rajgor's 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. Estimates are only indicative prices, and do not include buyer's premium or any taxes, which will be additional.
- All lots are sold subject to a reserve unless specifically indicated otherwise. All reserves are kept confidential. 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 consigner. Therefore, any bids below the reserve will not be considered by the auctioneer to be a 'selling price'.
- Lots are usually opened for bidding in the saleroom, at the current highest Bid, if any, received during the Online Bidding on the website, www.Rajgors.com. The Bids are increased in increments of approximately 10%. Any absentee bids that do not meet a standard bidding increment will be rounded down to the previous one. All increments are solely at the discretion of the auctioneer.
- The final price payable for every lot will be the Hammer Price (the price at which the auctioneer's hammer falls) plus a Buyer's Premium of 12.50%, plus applicable taxes, as described below:
- All lots are subject to a **12.50% Buyer's Premium** which will be added to the Hammer Price of each lot sold. This 12.50% Buyer's Premium will be subject to **Service Tax at 12.36%** making the final Premium at 14.04% (Government taxes are subject to revisions from time to time).
- A Value Added Tax (VAT) will be applicable on the Hammer Price of each work (excluding the Buyer's Premium). VAT will be charged at the rate applicable on each object at the time of the auction.
- Companies and other parties who are registered dealers outside of the state of Maharashtra and eligible for 2% CST (instead of VAT) must provide Rajgor's with the required documentation and relevant forms.
- All lots will be on view prior to the sale. 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, absence 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.

5. How to Pay?

- All successful bidders will require putting down a deposit of 10% of the Hammer Price, either in cash or debit/credit card (subject to a fee of 2%) to guarantee their purchase. Non-payment of all balance payments within 7 days post sale would lead to forfeiture of the deposit.
- Invoices will be mailed to the address indicated on the registration form and a PDF copy on the email address provided. Any change to the invoicing / shipping address as given on the registration form should be communicated to Rajgor's within 24 hours of the auction. The payment should be made to Rajgor's within 7 days of the auction.
- Domestic Buyers can make their payments through cheques, demand drafts and wire transfers. International buyers can pay through wire transfers. Invoices will be raised in Indian Rupees. International buyers who have wire transferred money from an overseas bank account are exempted from paying VAT on the hammer price if the work is directly exported by Rajgor's through a licensed shipper, with the appropriate and required documentation. However, Service tax will still be applicable on the buyer's premium, even if the lot is exported out of the country.
- Cheques and demand drafts should be made out in the name of **Numismatic Guarantee Service of India Pvt. Ltd.** Cheques should be drawn on a local Mumbai bank account only. For outstation payments, buyers must send only demand drafts, payable at Mumbai or should directly deposit their cheques in the Rajgor's account in a nearby branch of their city.

6. What is Transfer of Ownership?

- For all lots (antiquities) in the auction that are registered with the Archaeological Survey of India, the buyer will be required to follow the process of transferring ownership from the seller to their name. As agent for the seller, Rajgor's is obligated to ensure that the registration and transfer process are completed in accordance with the Antiquities and Art Treasures Act, 1972 (AAT Act).
- Once payment has been received in full by the Rajgor's, the transfer process begins. The property will remain with the Rajgor's for the duration of the transfer process, and will be handed over to the buyer upon completion.
- Rajgor's will not be responsible for any delays in the registration or transfer process. While Rajgor's will assist with the process, buyers are solely responsible for communicating with the ASI and ensuring that the Registration / Transfer Certificate is received by them safely and accurately.

- All charges, if any, associated with the registration and transfer process will be borne by the buyer.
- Kindly note that the name on the invoice and the name on the registration certificate will need to be one and the same.
- All antiquities registered with the Archaeological Survey of India, or that are over a hundred years old, or are National Treasures or a certain works that are over 75 years old, whether specifically indicated in the catalogue or otherwise, are Not Exportable out of India as per the regulations of the Antiquities and Art Treasures Act, 1972 (AAT Act), and cannot be taken out of India. Rajgor's have taken all efforts to determine such lots but do not take responsibility for any lack of information or oversight.

7. How to Collect?

- Rajgor's can arrange for local delivery in Mumbai and shipping within India and internationally (subject to provisions of the AAT Act) at the buyer's expense. The shipping and handling cost will be on a Cost-Insurance-Freight (CIF) basis unless instructed otherwise. If Rajgor's organizes delivery even within Mumbai, transit insurance is mandatory.
- Shipping instructions should be clearly completed on the form provided with the invoice, and should be sent back at the earliest. Shipping estimates are available on request. Any purchased lots not collected or shipped within 14 days of the auction will be moved to professional storage, at the buyer's expense.
- Any lots exported from India will be done in compliance with the export and foreign exchange laws of the country. While Rajgor's will assist with both shipping and export, it is the buyer's responsibility to be aware of all export regulations and obtain any necessary licenses or permissions.
- All purchases must be collected or shipped within 30 days of the auction, subject to the registration process. No works will be delivered or shipped before all payments for purchases, shipping and insurance have been completed.
- Rajgor's reserves the right to cancel a sale if payment is not received within 7 days of the auction.
- Happy Bidding ...

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 therefrom 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 consigner.
- 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 **Security 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. In case of a default of payment by the bidders, their **Security Money Deposit will be forfeited** and will not be returned.
- 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 **12.50% 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 and Visa 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 bidding in the auction, the Bidder enters in a **legal contract** and accepts to **honour** all his/her successful bids **within 7 days** of the receipt of his invoice. The bidder must clear all their payments within a period of 2 months from the date of auction, else their claim on their auction items will cease to exist. The auctioneer in such a case will be at liberty to sale or re-auction the items without informing the concerned Bidder/Buyer. By making a bid the buyer acknowledges **his/her acceptance of all** these conditions of sale and shall be bound by them. These Conditions shall take effect and 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, Service Tax and Local Body / Octroi** 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. In case of such defaulters the Rajgor's reserves the right to **publish / announce their names on their website** and at appropriate places.



83
Kutch Vase
₹ 70,000 - 80,000



24
DEVI
Nayakas, 18th century

2595

શિ. ભુજંગીલાલ

તમારી ડાંગળ મઘી તમે જે હોઈ
 હરી એ અત્યંત વિચારની અને વિચાર પૂર્વક
 હરખો. જે સગાઈ તમે થવા દીધે તેને હરસો
 તોડ શકાય એ જે સમજાવી નહીં. મહાજ
 જાતિની પ્રજા ખરી ન થાય ત્યાં લગી
 માનપિતાની સવળતાના હરવી એ ફોટ
 છે. જાતિની પ્રજા ફરારી ઉપર મજબૂત થઈ હરવેલ
 એ વિચાર તમારી વ હરવી રહ્યો. મારાજી
 અજાં બેઠા હરવેલ જે થઈ શકે. મારા જીવનનો
 પ્રવહીથી અવ્યાસ હરને ફોટખાં બાલવમાં
 વગર વિચાર પૂર્વક. અજીવની જે સી હરે છે
 તે સી પાછા પડે છે. અને હરવેલ વગર
 પસ્તાય છે. એજી વગર વિચી છે.
 જે થવા દેવો.

ભાગ્યવતી આરંભિક

મગનવાડી
 વર્ષ
 ૫/૩૫
 ૧



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