



WOVEN TREASURES
TEXTILES FROM THE JASLEEN DHAMIJA COLLECTION

19 – 20 OCTOBER 2016 | ONLINE AUCTION

SAFFRONART



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All lots are published in the printed catalogue and may also be viewed on the website. Select lots may be viewed at Saffronart, Mumbai and at the Leela Palace, New Delhi by appointment.

Auction Dates

Start: Wednesday, 19 October 2016, 9:30 pm IST
(19 October 2016, 12 pm US Eastern Time, and 19 October 2016, 5 pm UK Time)

Close: Thursday, 20 October 2016, 9 pm IST
(20 October 2016, 11:30 am US Eastern Time, and 20 October 2016, 4:30 pm UK Time)

Please note that bidding closes at different times according to lot groups.
These times have been listed in the Bid Closing Schedule..

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Preview and Cocktails:
Thursday, 6 October 2016
7 pm onwards

Viewings and Appointments:

11 am – 7 pm, 7 – 8 October 2016
11 am – 2 pm on 9 October 2016

The Grand Ballroom and The Royal Room
The Leela Palace, Diplomatic Enclave
Chanakyapuri, New Delhi 110023

MUMBAI

Preview and Cocktails:
Thursday, 13 October 2016
7 pm onwards

Viewings and Appointments:

14 – 20 October 2016, 11 am – 7 pm, Monday to Saturday
Sunday by appointment

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A talk with Monisha Ahmed, Kavita Singh and Jasleen Dhamija, followed by a Q&A, will be held at the previews in New Delhi and Mumbai.

CATALOGUE TEXT

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JASLEEN DHAMIJA – A JOURNEY THROUGH TEXTILES

Jasleen Dhamija's life embodies the rich and vibrant textile heritage of India. She has years of knowledge, understanding and experience on the subject. For over six decades she has been a pioneer in the research and revival of the textile traditions of this country, as well as Iran, Africa, Central Asia, the Balkans and South East Asia. Since the time India achieved independence, Jasleen has been documenting and working with handicrafts and hand-woven textiles. She did this by studying gazetteers researched by the English District officials and gathering information from scholars, master craftspeople and traders. Through her commanding personality, her eloquent oratorical skills and her highly evolved sense of aesthetics, she has inspired and mentored countless young scholars, imparting to them her unique vision of India's textile legacy.



Jasleen in Abbottabad dressed in her aunt's jewellery, 1937

Jasleen was born in Lahore in 1933. Her father, Manmohan Singh, was a remarkable entrepreneur and opened a hotel in Anarkali bazaar, a bus company, a bakery and a bank. They lived in a large *haveli*, as a joint family. Her father was passionately fond of music and dance and encouraged his daughters to study these

arts. Jasleen was taught dance. It was unacceptable for girls to learn music and dance in those days, and his colleagues mocked him saying, "He is making singing and dancing girls of his daughters!"

Unfortunately, due to economic failure caused by the Great Depression, the bank collapsed and the family lost everything and returned to Abbottabad in the Hazara district (now in northeastern Pakistan). It was a provincial town but strategically located on trade routes and known for its fine embroidery of *phulkari* and *bagh*. Jasleen recalls growing up in a large family, with a doting mother and an older sister who inspired her. Growing up in the years immediately leading up to India's independence, her family was actively involved in the Freedom Movement. Probably her most memorable moment was Mahatma Gandhi's visit to their home in 1938, accompanying him at age five on walks in their garden and being introduced to his message of a self-sustaining nation through the importance of spinning and wearing khadi. Another influential figure was the Sikh poet and spiritual leader Bhai Vir Singh, who lived in Amritsar and whom the family would visit each year. The third, was the gift of a beautifully embroidered pillow cover, made in anticipation of her wedding, by Hazra Bibi, a woman from Swat who worked in their home. These images have stayed with Jasleen all her life, making a strong and lasting impression on her.

In 1940 her family moved to Delhi and the city has been her home ever since, apart from a short residence of six years in Ahmedabad from 1983-89. It was during the years of attending the Presentation Convent at Kashmiri Gate and later Miranda House, that Jasleen became interested in handcrafted products. At times, roaming the bazaars of Delhi, picking up colourful block-printed fabrics or brocaded materials. Other times fashioning a bag or a lampshade, she would sell these to the Central Cottage Industries Emporium located at the old WWII barracks on Janpath. A trip to South India proved

THE WARP OF MY LIFE

*I am tied
To the warp
Of my life.
Some call it
Karma
Some call it
Genes
Some
By other names.*

*I do not
Fight it.
I do not
Unravel it.
I dye the weft
With my dreams,
I pluck on the
Multiple chords
Of my warp
Weaving
My dreams.
My aspirations
My inner thoughts*

*Till it resounds
As a Raga
Of all longing.
And I,
The warp
The weft
All merge into
The eternal ocean.
Of our Universe.*

– JASLEEN DHAMIJA, 1975



fortuitous when she showed her purchases to L C Jain, Member Secretary of the Handicrafts Board, who was so impressed by the young woman, that he introduced her to Kamaladevi Chattopadhyay, a pioneer in India's crafts revival movement, and invited her to join the Board. That was in 1954, and though it meant giving up her postgraduate studies at Miranda House, she has never looked back since.

Jasleen has been involved with policy formulation, revival efforts, design and product development for the handicraft and handloom sector. Jawaharlal Nehru, India's first Prime Minister, was keen to revive all that the British had tried to destroy, especially the production of handloom products. Working closely with Kamaladevi, she travelled throughout the country meeting a range of craftspeople including weavers, dyers and printers. Often going where there was no road, Jasleen narrates her encounters in those early days of discovering a hundred-year-old earthen pot used to ferment indigo, or meeting the last known weaver of *kani* shawls, or reusing the redundant wooden blocks of a print maker. Referring to old British Gazetteers, Kamaladevi and Jasleen located craftspeople in village after village they travelled to. As her story unfolds, it becomes apparent that her work in those early days has helped shape the trajectory of significant developments in the field of



Jasleen with her colleague Aminata Traore in Bamako, Mali, West Africa, 1980

textiles in India, provided livelihood opportunities to thousands, and sustained the craft in multiple forms for the future.

Jasleen has travelled extensively, and lived in many places, during her career. She lived in Iran for seven years, and Africa and Central Asia for four years each. During this time she worked as a cultural advisor and consultant on rural non-farm development and women's employment for the UNDP (United Nations Development Programme). Iran especially, touched her deeply and continues to have a special place in her heart. After 17 years of intensive work in India covering the length and breadth of the country, she was delighted to have the opportunity to study the traditions of Iran. What fascinated her most were the links between the two countries and being able to make connections between present day crafts in India and those that existed in Iran. Jasleen was invited to teach at the Institute of Ethnography on the symbolic significance of the rural traditions; Iranian scholars were very keen to learn of their ancient past and the traditions they had lost. Her work in other parts continued with this focus, and in South East Asia as well, she created an awareness of the links with past traditions between there and India.

Jasleen was able to build on the skills she had learnt from Kamaladevi and apply these to countries whose economies also needed to be developed and strengthened. Living in Addis Ababa, Ethiopia, from 1978-82, she worked in 21 countries in Africa, reviving important craft traditions that had been lost and creating a number of schemes for women's employment. The break-up of the Soviet Union created great hardship for the women whose economic and social needs had been looked after by the government. In 1994, she travelled throughout Central Asia as a Head of the Mission of developing programmes for the women. Uzbekistan faced in some of its remote areas, such as Kashkadarya and Sukhandarya, a high rate of suicide by women. Jasleen headed a UNDP project for assisting women there for four years.

An author and editor of several publications on Indian textiles, one of her most popular books, *Indian Folk Arts and Crafts* (1970), continues to be in demand today. Other books over the years have

included *Living Tradition of Iran's Crafts* (1979), *Asian Embroidery* (2004) and *Sacred Textiles of India* (2014). She has contributed to the *Encyclopaedia Britannica*, *Encyclopaedia Iranica* and edited Volume IV of *World Encyclopaedia on South Asia & South East Asian Dress & Fashion* (2010). She has been a visiting faculty at NIFT in New Delhi and at the University of Canberra, Australia, and received the Hill Professorship at the University of Minnesota. She continues to curate and write about the subject, often from a contemporary perspective, both encouraging and working with a generation of young scholars and artists. Her most recent exhibitions were *Power Cloths of the Commonwealth* for the Commonwealth Games in Melbourne (2006) and New Delhi (2010), and another on *The Sacred Grid – Phulkari, Bagh and Sainchi* in Delhi (2012). She has organised two festivals on the *Sacred Arts of India*. She also continues to be an advisor to the Crafts Council of India, which she helped set up in 1964, and works closely with the World Crafts Council. For the 12th Five-Year Plan of the Planning Commission, Government of India, she was the Chairman of the Committee for Handlooms Development. Today, she is widely acknowledged internationally as a philosopher of living cultural traditions.

Jasleen's personal life reflects her professional career – her home is a showcase for the world's prized textiles and she herself is always dressed in the most exquisite saris. She commands a presence that speaks of her aesthetic taste and vision for what living with handcrafted ideally means. After textiles, her next love is food, and she is widely known for her warm hospitality and the incredible flavours of her cooking. She is also the author of two cookbooks, *Joy of Vegetarian Cooking* (2000) and *Food for All Seasons* (2003).

Jasleen has collected discerningly, each piece carefully selected for its technique, design, colours and meaning. Some have been purchased in bazaars; others directly off a weaver's loom and some are the first pieces from independent India's revival efforts. Many are no longer made, barely visible in the cultures they come from, their use and meaning almost forgotten.



Portrait of Jasleen painted by Andrea Nield in 2008, Sydney



Jasleen with her sister Ramindra and friends, Uzbekistan, 1996

MONISHA AHMED, who has written the text for this catalogue, is an independent researcher whose work focuses on art practices and material culture in Ladakh. Her doctoral degree from Oxford University developed into the book *Living Fabric: Weaving Among the Nomads of Ladakh Himalaya* (2002), which received the Textile Society of America's R L Shep Award in 2003 for best book in the field of ethnic textile studies. She has published several articles on textile arts of the Himalayan Buddhist World as well as other areas in India. More recently, she wrote a chapter on textiles for *The Arts and Interiors of Rashtrapati Bhavan: Lutyens and Beyond* (2016). Ahmed co-edited *Ladakh: Culture at the Crossroads* (2005) and collaborated on *Pashmina: The Kashmir Shawl and Beyond* (2009). Formerly Associate Editor of *Marg* (2010-16), she is co-founder and Executive Director of the Ladakh Arts and Media Organisation, Leh.

INDIAN TEXTILES

Textiles are amongst the oldest techniques mastered by the human race. Studies of the evolution of man from hunters to food gatherers to nomadic and agrarian ways of life, have used the art of weaving as their mainstay. Woven fibres created the first shelters, the beginning of architecture. The stitching of leaves shaped the earliest container, *patram*.

Textiles, because of their inherent nature may not have survived, but it is their impressions left on clay pots that confirm that they have been part of the technological evolution from pre-historic times. The analysis of a fragment of woven and dyed cotton adhering to a silver jar excavated at a Harappan site indicates that not only was cotton spun and woven but the use of mordants in the dyeing process was practised. At the same time, a number of drop spindles and large dye vats have been found at the Harappan port of Lothal as well as at Dholavira, both on the coast of Gujarat.

Throughout the world, a number of origin myths are associated with the art of weaving, as are references to philosophical concepts. In India especially, a large part of the vocabulary and imagery of philosophical and religious thought is taken from textile terminology. *Yantra*, the esoteric design used for meditation is derived from the Sanskrit word for the loom. Till today, the ritualistic *kushti* (sacred thread), woven by the Zoroastrians, is woven on the loom that is known to them as *yantra*. *Sutra*, to string together, is the name for the Buddhist texts. *Grantha*, a sacred volume is derived from the word to plait, to knit together. *Tantra* originates from the word for the warp, *tantu*. The main warp beam is known as *stamba*, and that is the axis mundi connecting all the parts together. Early surviving fragments and visual documentation are clues to the limitless ingenuity of the makers of these textiles, as are references to the craft in oral literature and mythology. Beyond surface designs, textiles have also played a symbolic role in the country's social and cultural landscape; their importance recognised at major life-cycle rituals and significant events. At the same time,

many of these textile traditions are still practised in the country, demonstrating their continuities with the past.

In the evolution of textiles, we see the world influenced by the movement of people. Nomads created rich textiles to personalise their space and many of their traditions were passed on to the people where they settled. The *Heer* embroidery of the Kathiawar was linked to the influence of the Huns, who migrated across Central Asia with one group entering Gujarat in the 5th century AD. The *Heer Chaklas* embroidered by the women of the Kathis are linked to their origins from the Epthalites, a branch of Huns, who were sun worshippers.

Textiles also became an important item of trade from an early date in India, as seen in excavations at Lothal, a Harappan port in present-day Gujarat, it controlled much of the trade with the outside world. Seals and ceramics from the Indus valley found in Mesopotamia testify to trade with the Middle East. The *Puranas* mention the 'Mountains of Moon' and the source of the Nile as the 'Country of Amara', or Ethiopia. Lothal was not only well organised to receive goods but also to supply them, as can be seen by the presence of dye vats and kilns for preparing carnelian and agate beads. Examples of these beads in various stages of cutting, polishing into different shapes have been found at Lothal indicating that lapidary work was carried out in this area, and agate beads undoubtedly of Indian origin, have been found throughout the classical world and Southeast Asia. Today India continues to have the richest range of textile techniques and some of the finest master weavers and designers continue this tradition.

Indian textiles have enchanted the world for centuries, whether it is the exquisite fineness of the weave, the detail in the intricate embroidery, or the rhythmic repetition of a block printed pattern. A traditional textile conveys to the knowing eye a great deal not only about the creators, but also about those for whom it is created. The materials used, the weight and texture of the cloth tell us of the geo-climatic conditions in which

it was made. The woven motifs, the use of pattern and colour, convey the origin stories, a people's cultural history and symbolic implications.

The simplest pattern of the checked cloth is linked to the sacred grid, which was the basis of the *mandala*, the fire altar, the multiplication of nine squares was *navagrah*, the protective symbol. The chequered squares are created by the movement of equidistant parallel lines horizontal to the earth, crossing with parallel lines moving skywards and cutting across the horizontal space, forming an enclosed sacred space.

The *puja sari* and *angavastram* used throughout southern India is woven in checks of red and yellow that signify *rajas* and *satvic*, that together create the ritually pure and powerful cloth. This chequered cloth called RMH (Real Madras Handkerchief) became an important ritual cloth in Africa, where it has been exported from very early times. It continues to be used for rites of passage in West Africa especially amongst the Kalabari of Nigeria. It was also known as guinea cloth, because of its monetary value.

Further, the square *rumal* was given greater power by inscribing on it the name of Allah, or the *suras* from the Holy Koran, as well as renderings of the double sword of Hazrat Ali, a gift to him from Hazrat Mohammad. One of the most powerful garments was the protective talismanic jackets and those made in India were highly regarded. Magical powers, especially of older women, were also associated with the use of locally available vegetables and minerals used in dyeing. The dyers were often also healers. Indigo was processed by them and it became an important skill, which they mastered.

Along with the silk route, the spice trade route by sea was equally important. Traders exchanged their textiles for spices, which grew in abundance on the islands. They carried their religious beliefs and practices, which were absorbed into the local traditions.

Some of the earliest surviving examples of Indian textiles are actually found among the pieces traded to

centres such as Niya in Xinjiang, China, or Fostat near Alexandria in Egypt and Southeast Asia. In more recent history, are the highly coveted pashmina shawls and *chintz* fabrics that were traded to England, Europe, and Southeast Asia. As political, artistic and commercial developments evolved between regions, textile technologies were also shared. Silk making came from China, while from Central Asia came the loom with the overhead harness, created by the Naqshabandis. Disciples of the Pir Bahu-din-Naqshabandi, they first went to Surat from Bukhara, and then to Varanasi and Aurangabad making elaborate gold brocades. The *tiraz khanas*, or Islamic weaving ateliers of Syria created the extra weft brocade, which was introduced into India.

Key to the survival of India's hand-woven textiles was patronage and demand, from simple homespun *khadi* to elaborately patterned silks. The creation of some of the most remarkable textile pieces in India were largely those conceived for the country's rulers and chief courtiers. Their extensive labour, combined with costly materials, required the kind of patronage that only they could afford. Foremost amongst these were the Mughals, but also to a lesser extent those of the Deccani sultanates, Rajputs and Marathas. As patronage ebbed and British colonial rulers tried to impede weavers from working and enforced imported fabrics on Indians, support for the craft diminished.

Over the years, textiles have been handed down within families as precious heirlooms. Alongside public museum collections of textiles in the country, private collectors have also emerged. The Sarabhais started the Calico Museum, Praful and Shilpa Shah - the TAPI collection, Jagdish Mittal - the Jagdish and Kamla Mittal Museum of Indian Art, and O P Jain - Sanskriti. Against this background, Jasleen Dhamija's collection is one woman's journey that reflects her involvement with the technical, aesthetic and non-verbal language of textiles. Arranged in four groups – sacred, nature, female and male – they speak across boundaries to that which is essential to our lives.



*"I look at textiles and see them
tell the story of the universe."*

– JASLEEN DHAMIJA

SACRED

Lots 1–15

Closing Time:

Thursday, 20 October 2016

8 pm (IST)

10.30 am (US Eastern Time)

SUZANI

Suzanis are remarkably vibrant flower-strewn cloths from Central Asia. Exquisitely embroidered, they served as cradle covers, wrappers for gifts, bed canopies, niche curtains, tent decorations and wall hangings. The word 'suzani' is derived from *suzan*, the Farsi word for needle. Embroidered cloths were made famous in cities along the Silk Road: Bokhara, Samarkand, Shakhrisabz, Tashkent and Ferghana, in Central Asia. The earliest known *suzanis* date from the mid-18th century, though the tradition of embroidery was most certainly practised before that. Among the fragments of textiles found at excavations at Pazyryk in Siberia, were materials with embroidery patterns with chain stitch similar to those used today. By the 19th century, embroiderers showed an unsurpassed skill in the artistry of composition and needlework.

Women of the family traditionally embroidered *suzanis*; they were made for domestic use and were an essential part of a bride's dowry. All girls were taught to sew from an early age and a girl's *suzanis* were proof of her needlework skills and marriageability, and a demonstration of her economic value to her husband's family. The extraordinary beauty and brightness of the *suzani* was said to reflect a mother's aspirations for her daughter's future. These dowry textiles were considered to have magical properties related to protection, fertility, and the birth of progeny, bringing positive energy to the bride's new home. Their presence at weddings, as bridal canopies and marriage bed-sheets, was prominent and each stitch represented the bride's hopes and dreams of her happiness.

Making a *suzani* involved many women in the household, especially the larger ones. It began by loosely joining narrow widths of fabric together so that a *kalamkash* or designer, could draw the pattern over the surface and assist in the selection of colours. The strips were then taken apart and shared among the women for the actual embroidery. It was not unusual to find that the panels did not match perfectly when



Suzani hanging on a balcony in Karshi, Kashkadarya, 1996

reassembled or that the two halves of a piece were not symmetrical. The women often left a small portion of the composition empty as a gesture implying that only Allah could be capable of perfect creation.

Flowers and leaves are principal ornaments in *suzanis*, not surprising in a long-established agricultural economy where gardens around homes are filled with flowers. Most are highly abstracted and their identity consequently uncertain. Some are recognisable however as carnations, irises, roses and tulips. Stylistically, the flower motifs on *suzanis* are often reminiscent of Ottoman embroidery, Persian embroidery and Indian palempores commonly known as *chintz* (painted and dyed cotton wall-hangings or coverlets), which is indicative of both the longevity of the tradition and the cross-cultural influences that formed them.

During the Soviet period many traditional crafts were discouraged or banned, with both men and women recruited for the Soviet industrial and agricultural

development schemes. Making traditional crafts and engaging in any livelihood related to them was severely punished. With the change in political policies beginning in the 1980s and '90s there has been a resurgence of nationalism and the growth of a new market economy has helped reinstate traditional customs. For *suzanis* it has meant a revival, with age-old skills of embroidery flourishing again and reinventing themselves in different forms. It was also during this period that Jasleen Dhamija worked for the United Nations Development Programme (UNDP) in Central Asia with a focus on Uzbekistan. Her work concentrated on the revival of *suzani*,

as well as other textile arts such as *ikat* weaving, felt making and research into natural dyes. During this time, she acquired some old *suzanis* that were representative of the different regions of Central Asia. One spectacular large wall hanging from Tashkent, with multiple sun-moon motifs or *palyak*, has hung on the wall of her home for years. *Suzanis* made before the 1920s and 1930s are prized by collectors the world over, desired and acquired by the most ardent of textile connoisseurs.



Young Uzbek bride with the *Suzani* made by her mother. Uzbekistan, 1996



1

SUZANI WITH CONSTELLATION PATTERN

BUKHARA, UZBEKISTAN, CIRCA 1930
Handspun and handwoven cotton, hand embroidered with cotton thread, natural dyes
47.25 x 56.5 in (120 x 144 cm)

\$ 3,035 - 4,550

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

The city of Bukhara, prominent on the Silk Road, was one of the oldest trade centres of Asia. Bukhara was renowned for its decorative arts, with a quarter of its population working as artisans. As a leading artistic centre, the highpoint of Bukharan embroidery production was between 1850 and 1920. *Suzanis* made in Bukhara were the dominant style and set the standard for those that evolved in regional centres.

The veneration of astrological bodies was an important part of the ritual life of both agricultural and nomadic societies. The sun, moon and stars were worshipped for their life giving properties and for the crucial role they played in maintaining a critical balance for existence. The vivid reds and yellows of the present lot are reminiscent of the luminescence of the sun. The central white roundel, surrounded by four smaller yellow roundels in each corner, evokes the brilliance of the sun. The embroidery features the classic Bukharan use of the chain stitch, which was worked on the cotton with either a needle or a tambour hook. *Bamsa*, often referred to as Bukhara couching is also seen in the present lot.

Sizes of *suzanis* varied depending on their intended use – large ones were made to decorate rooms as wall hangings, bed coverlets or canopies. Smaller ones were used to wrap clothing or used as pillow and cradle covers. The present lot is a half-size hanging or cover, known as a *nimsuzani*.



Piled on wooden chests are kilims, jajims and suzanis made by women of the household



2

2

DARSHAN DWAR WITH CENTRAL FLOWING STREAM

EAST PUNJAB (NOW HARYANA), CIRCA 1930

Handspun and handwoven cotton, embroidered with untwisted silk thread, natural dyes

53 x 80.5 in (135 x 205 cm)

\$ 2,275 - 3,790

Rs 1,50,000 - 2,50,000

Darshan Dwar were sacred textiles, made by a devotee as an offering to a temple, a gurdwara, or any shrine for the fulfilment of a vow. They generated a sense of anticipation and excitement as people prayed at the door of the temple. The *darshan dwar* literally translated, is the entrance to the abode of the Divine, where the worshipper yearns for the fulfilment of her prayers.

The present lot depicts a row of *darshan dwar*s lining a central band that alludes to flowing water. The composition balances the rigidity of the architecture with the organic pattern of the waves. The wave pattern is enlarged and echoed on the two borders across the ends of the piece.



3

3

DARSHAN DWAR WITH VILLAGE SCENE

EAST PUNJAB (NOW HARYANA), CIRCA 1930

Handspun and handwoven cotton, embroidered with untwisted silk thread, natural dyes

50.25 x 95.25 in (128 x 242 cm)

\$ 4,550 - 6,065

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

This exceptionally vibrant and effusive *Darshan Dwar* has a band of colourful scenes of village life embroidered along and between the mirroring rows of shrine gates. Human figures are interspersed with sheaves of corn, a bullock cart, horses, pairs of peacocks and myriad other birds. The richly embroidered present lot depicts figures which sometimes represent the presence of the deity within the shrines, and at other times, is the worshipper. In some cases, the *mehrab* or niche, encloses the object of the wish to be fulfilled. There is a *takhti*, or wooden writing tablet on which the son learns to write, and the jewellery which the woman longs to possess through her embroidery. A black crow heralds the arrival of the beloved.

Kothe te kala kala kan ma ni aj sadhe kise awanai

Oh mother, on the terrace is seated the black crow heralding the arrival of my husband





4

SQUARE SHAWL WITH RADIATING CENTRE

KASHMIR, MID 19TH CENTURY
Handspun and handwoven Pashmina, natural dyes
69.5 x 72.75 in (177 x 185 cm)

\$ 7,580 - 10,610
Rs 5,00,000 - 7,00,000

NON-EXPORTABLE

Lots 4 and 5 are square shawls which display an exquisite sense of craftsmanship with bold patterns and contrasting colours. Each lot has a predominantly red and white design worked over a black ground, which is visible only at the centre. It is from the central medallion that the designs radiate out towards the edge and the corners of the shawls, with meandering vines, bouquets of flowers, slender and elongated *butas*, and the 'Tree of Life' motif.

Square shawls were popularly known as *rumals* or handkerchiefs. They were seldom woven as single pieces, but pieced together with patterns woven in sections and then stitched perfectly together by experts known as *rafoogars*. They were worn folded in half along the diagonal and draped over the shoulders or sometimes wrapped around the waist.



5

SQUARE SHAWL WITH SUNBURST CENTRE

KASHMIR, MID 19TH CENTURY
Handspun and handwoven Pashmina, natural dyes
72.25 x 72.25 in (184 x 184 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000

NON-EXPORTABLE

The four-sided borders are often made up of multi-coloured pieces, with each colour enclosed within an embroidered arch and a pattern embroidered on the inner surface. This feature led to them being called harlequin shawls in the West. However, in Kashmir and Iran, they were said to be representative of the colours of the rainbow and associated with the colourful dress worn by some Sufi dervishes.

Bold *rumals* such as these were generally woven during the Dogra period, sometimes in Kashmir but also in Amritsar, Punjab. They were fashionable among the aristocracy of North India, and also exported to Persia where they were popular with the nobility of the Qajar period.



Ceiling of the Shah Hamdan mosque shows shawl patterns, Srinagar, Kashmir
© Monisha Ahmed

SHAWLS

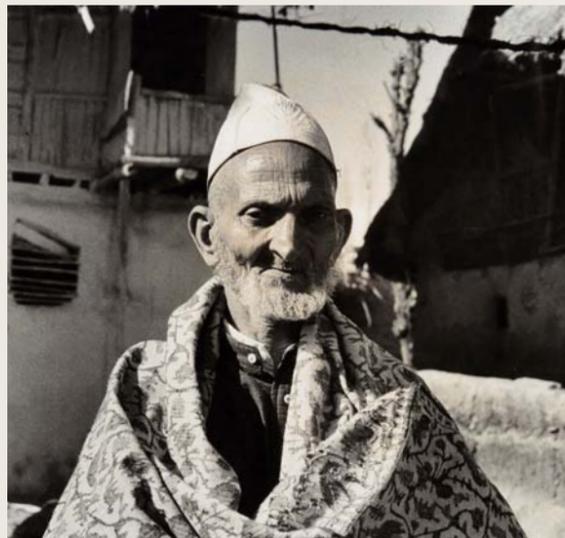
Kashmir has always been recognised for its highly refined arts – papier-mâché, woodcarving and carpet weaving – but it is the pashmina shawls that are synonymous with the region. Bearing finely embroidered and intricately woven designs, their softness and warmth, rich colours, exquisite and elegant designs have appealed to discerning individuals for centuries.

Recognised as a luxury fibre, *pashm* commands some of the highest prices in the world of textiles because of its extreme softness, elegance, and lustre. The fibre comes from the fine undercoat of goats reared by nomadic pastoralists living on the high plateau of Changthang in Eastern Ladakh and Western Tibet. The goat has been called by several names: shawl goat, pashmina goat and *changra* (northern goat). It is a result of the intense cold on the windswept plateau and the high altitude that *pashm* of a high quality is produced.

The Kashmir shawl has been used as a shoulder-mantle, turban, waistband or *patka* (sash). The fabric has also been used to make saris, floor coverings and prayer mats, as well as stitched garments such as men's *chogas*, *jamias* (robes), long skirts and capes. Kashmir's shawl industry involves the work of many people from the pastoralists who herd the pashmina goat, to traders who bring in the fibre, to dyers and designers, weavers and needle-workers. Women are involved in

the processing of the fibres, mainly cleaning, carding and spinning it into fine yarn.

The delicacy and charm of a Kashmir shawl reflects the creativity of the designer and the wide palette of colours they work with. Designs varied from early shawls that had narrow borders and contained small floral motifs where the ground colour was visible, to more elaborate patterns with large motifs that swept across the entire body of the shawl with broad *pallavs* (decorative ends). Many of the early shawls were largely inspired by the Mughal-style single-flower motif,



Kadir Lala in Kanihama, wearing the *kani* shawl for which he got the National Award from President Dr. Sarvepalli Radhakrishnan, 1967

placed sparsely, keeping the ground empty. Petals and leaves were outlined in a contrasting colour, a feature that contributes to the intricate delicacy of the shawl. The colour palette also changed, as synthetic dyes replaced natural ones. Early shawls were bright and the number of colours used minimal, with some woven in not more than two or three colours. By the 18th century and certainly by the 19th, the shawls were a burst of colours and the weaver's ingenuity was visible in the number of bobbins, each wound with a different colour, he could manipulate while weaving.

There are many theories about the origin of the shawl. Commonly shared beliefs say that Syed Ali Hamadani, who brought Islam to North India, first introduced it in the region in the 14th century bringing weavers from Iran. He was followed by Badshah Zain-ul-Abidin in the early 15th century who brought master weavers from Samarkand. This is confirmed by his historian, Pandit Srivara, who mentions that new looms were introduced by the master weavers of Central Asia. Another theory is that the movement of Sufis from Central Asia, many of whom were accomplished weavers, brought this art to Kashmir. The eminent art historian Dr. Moti Chandra contends that the technique was prevalent during Vedic times, as references can be traced in the *Arthashastra*, mentioning the Kashmiri poet Kshemendra (990-1070 CE) who testified to the existence of shawls. However, the historian Janet Rizvi believes that it was a local craft that developed in Kashmir itself – one that went on to be both encouraged and patronised by the Mughal rulers, first Akbar and then Jehangir. She maintains that references to Hamadani and Zain-ul-Abidin are rather ambiguous and not grounded in any historical textual references, nor do they corroborate with any oral traditions.

Central Asia is probably the region where this technique originated. It possibly owes its origin to the ancient technique of the *soumak*, a speciality of the tribal weavers of Central Asia, who wove with non-continuous weft in the twill weave. As the colour changed, the thread was left loose to float at the back. Though no examples of shawls of this period have survived, yet there is mention of woven fabrics being

sent as gifts to the Mameluks, Sharifs of Mecca, and the rulers of Khorasan and Turkestan among others.

Shawls were largely bought or commissioned by royalty and affluent families; some were also made specifically for the priestly class. They were coveted not only in India but further in Iran, Poland and Russia, Europe and England. However, spiralling taxes on weavers and the emergence of the Jacquard loom in Europe and England led to the partial demise of the shawl industry in India. The *kani* almost died out with only one or two master weavers remaining in the village of Kanihama in the 20th century. While revival efforts have succeeded in reinventing the Kashmir shawl, the original pieces can never be replicated.

The interest in collecting Kashmir shawls largely began after Independence, as collectors and museums from abroad started to make purchases, exhibitions were held and publications became available. In India, the Kashmir shawl has always been a collector's item, as much a sign of prosperity and status as that of being a distinguished textile scholar. Jasleen Dhamija's collection includes some fine examples of pashmina shawls and articles of clothing. Some of these were acquired in Kashmir itself, others from intrepid *shawlwallahs* from the region who used to visit Delhi in the cold winter months. One exceptional shawl in the collection belonged to Jasleen Dhamija's mother.



Kadir Lala weaving a *kani* shawl at his home in Kanihama



6

CHAMBA RUMAL WITH KRISHNA IN RASLILA

Embroidered by Maheshi Devi

CHAMBA, HIMACHAL, MID 20TH CENTURY
Machine-made cotton fabric, hand embroidered with untwisted silk thread, double-sided, natural dyes
27.5 x 27.5 in (70 x 70 cm)

\$ 4,550 - 6,065

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

Chamba embroidery is synonymous with large square or rectangular pieces of muslin or cotton, known as *rumals*, adorned with figures and floral motifs embroidered in multiple colours. They were typically used as covers for offerings to deities or for gifts exchanged at weddings and other festive occasions. Numerous Pahari miniatures depict women carrying trays of offerings to Krishna or Devi covered with such embroidered *rumals*. At times, they were hung behind idols enshrined in temples.



Religious subjects were frequently featured on these *rumals*, often drawn from the epics of the *Ramayana* and *Mahabharata*. The most popular appear to be depictions of Krishna. Much loved amongst the pastoral communities residing in these parts of Himachal Pradesh, portrayals of Krishna with Radha or the *gopis* is a recurrent theme.

The present and the following lot, depict interpretations of the *Ras Lila*. Krishna is the central figure in this *rumal*, bounded by a circle of delicate pink flowers, an offering to the god. In a circular pattern are five *gopis*, each paired with her "own" dancing Krishna. Krishna is believed to have had the ability to replicate himself so that each woman thought she was dancing alone with him.

The unique present lot is one of the few known Chamba *rumals* that can actually be attributed to a maker, Maheshi Devi. She was said to be one of the last embroiderers who actually worked in the Chamba tradition and was skilled at *dorukha* embroidery. In 1967 she was the first recipient of the National Award for this craft from President Dr. Radhakrishnan. She and her brother often worked together, with him painting the design, and Maheshi Devi doing the embroidery. This is possibly one of the last pieces they created together. Maheshi Devi trained a number of women in the art of *dorukha* embroidery. Unfortunately, no effort was made to train the painters to draw on the *rumals* and the art gradually died out.

Jasleen Dhamija acquired the present lot in 1960.

FLORAL GREEN NIMSUZANI EMBROIDERED SCARF

TAJIKISTAN, CIRCA 1930

Handspun and handwoven silk, hand embroidered
with silk thread, double-sided
34.5 x 37.5 n (88 x 95.5 cm)

\$ 3,790 - 5,305

Rs 2,50,000 - 3,50,000

Suzanis are valued for their sense of colour and design aesthetic, and the fineness of their stitching. The small but exceptional present lot is an exquisite example of all three. It is an extremely rare piece of double-sided embroidery, known in India as *dorukha*. The delicate stitches, executed on a green silk background, display the remarkable needlework skills and creativity of the maker. The centre shows a combination of abstract flowers each framed by a creeper. The borders, within which are flowers and creepers, vary in size, with opposite ones being similar. The piece is not symmetrical and that only adds to its charm. The present lot, a *nimsuzani*, was possibly used as a scarf or a wrapper for gifting or keeping valuable possessions, or could even have been a cradle cover.





8

CEREMONIAL RUMAL

SINDH, CIRCA 1930

Handspun and handwoven cotton, hand embroidered with silk thread, natural dyes
15.75 x 16.75 in (40 x 43 cm)

\$ 3,035 - 4,550

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

This intricately embroidered piece is a *rumal*, and could possibly have been the central section of a larger square hanging. It has elaborately decorated tassels at each end and was used for special occasions. It is exquisitely embroidered with precise, minute and tight stitches. Enclosed by a narrow border bearing a wave-like pattern symbolizing water, are ten squares neatly arranged in five rows. No square is similar, in design or colour, adding to the inherent beauty of this piece and acknowledging the creativity of the woman who embroidered it, definitely the work of a specialist. Filled with floral and geometric patterns the entire surface of the fabric is covered so that the ground is not visible.

A similar piece can be seen at the Calico Museum, Ahmedabad, dated to late 19th century.



9

ZOROASTRIAN IKAT RITUAL SOFREH

YAZD, IRAN, LATE 19TH CENTURY
Handspun and handwoven cotton warp and weft
with silk-velvet *ikat* pile, natural dyes
44 x 188.75 in (112 x 480 cm)

\$ 12,125 - 15,155

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

NON-EXPORTABLE

The Persian word *sofreh* is derived from the Arabic *sufra*, meaning table cover. It refers to a ritual cloth that is spread on the ground on which to place sacred offerings, usually food. These cloths were used in Fire Temples or at ceremonies such as those associated with rites of passage, marriage and mourning.

Yazd was the centre of Zoroastrianism in Iran and many ritual textiles were made there. Some had simple striped designs, or were woven in a monotone colour, while others were more elaborate. This velvet *ikat sofréh* is an unusual piece as it combines the techniques of both *ikat* and velvet weaving. The narrow band in the centre hosts a row of diamonds, each filled with smaller diamonds and flanked on four sides by a small flower with leaves on either side. The border is more typical of the *ikat* design with small medallions placed within narrow bands.

While the *ikat* technique has survived, the one to make velvet was lost over time, making the present lot an extremely rare and important piece. Jasleen Dhamija acquired this piece from a Zoroastrian family living in Yazd, in 1971-72. Ritual *sofrehs* can, on occasion, be found with some old Parsi families where they are still used for their rituals.



10

SUFI PRAYER RUG

KONYA, TURKEY, CIRCA 1930
Handspun and handwoven cotton warp, wool weft, natural dyes
56.25 x 77.75 in (143 x 198 cm)

\$ 3,035 - 4,550

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

Konya, in the Central Anatolia region of Turkey, has always been an important centre for art, culture and trade. But it is most famously known for the shrine of Jalaluddin Rumi, who established the mystical order of the Whirling Dervishes in the town in the 13th century. The town continues to be an important pilgrimage site for Sufis.

This prayer rug or *jainamaz*, finely woven in the tapestry technique, was probably made as a hanging and not for daily use. The highly defined *mihrab* in the centre is accentuated on the top by a motif associated with the horns of a ram. Its central plain is filled with elegant hangings, which could allude to lamps. The outer borders are filled with a repetitive pattern of hexagonal shapes, with alternating pairs varying in design and colour. The present lot is said to contain features similar to the Elibelinde – the mother-goddess who represents both male and female fertility.





a



b



c

11

CHAMBA RUMALS WITH RASLILA

CHAMBA, HIMACHAL PRADESH, CIRCA 1930

a) Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
28.5 x 29.5 in (73 x 75 cm)

b) Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
31.5 x 31.5 in (80 x 80 cm)

c) Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
29.75 x 30.25 in (76 x 77 cm)

\$ 3,035 - 4,550

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

(Set of three)

These three *rumals* feature renditions of the *Ras Lila*, and are embroidered in a more folk tradition than the Classical style seen in lots 6 and 24. Such *rumals* were embroidered by women from all strata of society – including royal families and households. While the basic aesthetics and themes remained the same, the subject, execution of the embroidery, fineness of the line, delineation of the figures and the choice of colours differed significantly.

Rumals embroidered in the folk style, as seen in the present lot, are vibrant and lively pictorial

representations. The women drew the outlines for the designs themselves or worked the patterns directly onto the fabric. They show a more bold treatment of form and use more vibrant colours. There is a sense of unrestrained movement and abandonment, as is evident from the three *rumals* shown here.

Jasleen Dhamija acquired most of the Chamba *rumals* from the hill states of Mandi and Palampur.





12

JAT WOMAN'S ODHNI

SHEKHAWATI, RAJASTHAN,
CIRCA 1930

Handspun and handwoven wool,
hand embroidered with cotton
thread, natural dyes
51 x 81.5 in (130 x 207 cm)

\$ 6,065 - 9,095

Rs 4,00,000 - 6,00,000

The Bishnois are disciples of Guru Jambheshwar who lived in the 15th century. They follow a set of twenty-nine tenets prescribed to him, which include protecting the environment and all living beings. Today they live mainly in the western Thar Desert; descendants of immigrants from Bikaner, parts of Haryana and Punjab, they are exclusively Jats and Rajputs.

This richly embroidered *odhni* is embroidered by a woman as part of her dowry. With geometrical designs, largely of diamonds, zoomorphic forms or animals and human figures are visible along the edges.





13

BAGH WITH CHOPE EYELETS

PUNJAB, CIRCA 1930
 Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
 50.25 x 95.5 in (128 x 243 cm)

\$ 2,275 - 3,790

Rs 1,50,000 - 2,50,000



The present lot is an all-over embroidered shawl with eyelets known as *chope* eyelets. *Chope* refers specifically to embroidery with a straight two-sided line stitch, such that the patterning is identical on both sides of the cloth. The present lot is neatly divided into a grid of small squares, each outlined in red. The squares alternate a solid colour of gold-yellow thread, with a single white flower. When seen from a distance it is the gold-yellow that dominates to create a rich and lustrous textile. Signifying joy and hopes for a harmonious family life, such shawls were often seen at weddings where they were gifted to the bride.



14

EMBROIDERED KATHIAWARI HEER HANGING

KATHIAWAR, GUJARAT, CIRCA 1930
 Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes, mirrors
 45.5 x 71.5 in (116 x 182 cm)

\$ 3,035 - 4,550

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

Heer is the local word for silk or silk floss. Made by the Kathis from Kathiawar in Saurashtra, this vibrant and richly worked rectangular textile piece served as a hanging in the central area of the home. Its strong red colour, along with its central placement in the home, signified power.

Heer embroidery usually fills the design with threadwork using a variety of stitches from buttonhole to long and short double satin. Developed by the Jats, it is said to have been influenced by the *bagh* and *phulkari* embroideries of Punjab. Known for its geometrical motifs as evident in this *heer* hanging, where the centre is dominated by a grid-like pattern composed of eighteen squares. Each outlined by a line of small mirrors, the same mirrors are also used to accentuate the points of the diamonds in the squares. The border is a jagged line of triangles, repeated twice in different colours.



15

PUJA SARI ORANGE WITH RED PALLAV

KANCHIPURAM, TAMIL NADU, 1958
 Handspun and handwoven silk, real gold thread (zari), synthetic dyes
 214.75 x 46 in (546 x 117.2 cm)

\$ 3,790 - 5,305
Rs 2,50,000 - 3,50,000

This sari was woven in Kanchipuram, a famous temple town near Chennai. It produces brocaded silks of superb texture, colour and brilliance. The raw silk was brought in from Bangalore, the gold zari threads for brocading from Surat. The present lot is washed in the waters of Kanchipuram, which are said to contain properties that gave the silk its lustrous sheen.

Widely known for silk saris with solid brocaded borders, these were made on a throw-shuttle pitloom with a drawboy harness. Designs and patterns are woven with extra weft threads and worked into the body of the fabric by means of an indigenous device known as the *adai* (which fulfills the same function as the Jacquard). The solid coloured borders were woven with the use of a technique known as *korvai*, which employs three shuttles – one for the body of the sari and two for the border. Usually woven by two weavers rather than one, they sit at the loom, interlocking the weft threads.

Kanchipuram saris often have a *pallav* and borders that contrast in colour to the main field of the sari, as seen in the present lot. These saris are based on the collection of the legendary classical Bharatnatyam dancer Rukmani Devi Arundale, who also set up the important cultural institution Kalakshetra, as part of the textile revival project initiated by Kamaladevi Chattopadhyaya and assisted by Jasleen Dhamija.

Silk is considered pure and Brahmin women were traditionally supposed to wear silk not only for the act of worship, but also for preparing food for the family as the act of cooking was also considered a sacred ritual. This *puja* sari is woven in red and orange-yellow. The main colour is yellow, the *satvic*, representing withdrawal, while the red is the colour of *shakti*, power. Together they create the chequered pattern symbolising the sacred grid. The judicious combination of the *satvic* and the *shakti* balances these elements in our being which are needed to create an atmosphere conducive for worship. Each square carries a *rudhraksh*, representing Shiva, as well as a circle that represents the *bija*, the basis of creation.

The *pallav* is exquisitely woven with multiple designs and meanings that embody the Universe at large. There are the sun and the stars, and the nine planets, or *nakshatras*. The planets represent not just the literal ones but go beyond that to connect with cosmic energy. The Bindu symbolises the emergence of life. Also seen is the *Hamsa*, the sacred swan, associated with Brahma, and the lion or *Yauli*, associated with the goddess Durga and Shiva.





"The cyclic movement of seasons, trees bending with the wind, unscathed, flowers making our lives fragrant... Strong and truthful, Nature remains steadfast."

– JASLEEN DHAMIJA

NATURE

Lots 16–39

Closing Time:

Thursday, 20 October 2016

8.20 pm (IST)

10.50 am (US Eastern Time)



16

KILIM WITH PARROTS IN FLIGHT

BIJAR, IRAN, CIRCA 1930

Handspun and handwoven cotton warp, wool weft, natural dyes

45.25 x 74 in (115 x 188 cm)

\$ 3,790 - 5,305

Rs 2,50,000 - 3,50,000

Bijar on the edge of Kordestan, in the north west of Iran, was once a flourishing weaving centre known for its elegant carpets and rugs. It was inhabited largely by Kurds and Shahsavans, who at one time were nomadic pastoralists but have now mostly settled. They were known to weave *gelims*, which is the Persian term for these rugs, though the Turkish term *kilim* is more popularly used nowadays. *Kilims* are woven in the tapestry technique, also known as flat-weave. Rugs from Bijar are generally small in size, very compact and durable.

This engaging indigo coloured floor covering conveys a sense of movement. Decorated with three rows of flowering rosettes, connected by a thin black branch, it is surrounded by stylised parrots in flight. The birds appear almost as if they are gliding across the surface of the rug giving the overall piece a rich texture. The narrow red border, contrasts with the blue ground, and has flowers and leaves on a vine.

Jasleen Dhamija acquired this rug in Bijar in 1971 from a weaver's family, where it hung on the wall of their house. Extremely rare it is one of her favourite pieces from her collection.



17

ISFAHAN CURTAIN WITH 'TREE OF LIFE' MOTIF

ISFAHAN, IRAN, CIRCA 1930

Handspun and handwoven cotton, block printed and painted, natural dyes

17.5 x 26.5 in (45 x 68 cm)

\$ 3,035 - 4,550

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

The central motif in this door curtain or *pardeh*, is a Cypress tree framed within a *mihrab*. Rising from a rocky mound in the lower register, the tree is flanked on either side by a tiger and a peacock. The two vertical borders, on either side, have smaller trees with birds in the upper branches. The body of the curtain is filled with large red blossoms scrolling on a vine with small buds and stylised leaves.

In Iran the Cypress is considered sacred, and often used in 'Tree of Life' representations. According to pre-Islamic Zoroastrian traditions it is recorded that Zoroaster brought the first sapling of a Cypress from paradise.

The 'Tree of Life' motif is prevalent across cultures, and as a universal symbol signifying wisdom, protection, and prosperity. Cutting across the three worlds it is often perceived as the 'Cosmic Tree,' connecting the heavens to the earth and the underworld. Standing straight and tall, the trunk is the means of ascending upwards towards heaven through the outstretched branches or downwards where the roots plunge deep into the netherworld. Its significance transcends conscious reality, retaining a link with our primeval memory.



18

JAT INDIGO SKIRT WITH CYPRESS TREE MOTIF

EAST PUNJAB (NOW HARYANA), CIRCA 1930
Handspun and handwoven khadi dyed indigo, hand
embroidered with cotton thread
Length 25.75 in (66 cm),
lower width 113.25 in (288 cm)

\$ 3,035 - 4,550

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

The present lot is an extremely rare, seldom seen woman's skirt from the Jat community of Haryana. The Jats were originally nomadic pastoralists from the lower Indus valley of Sindh. Many of them are now agriculturists in North India.

The handspun, handwoven skirt is dyed in deep indigo and embroidered with slender Cypress trees in yellow cotton thread. Known locally as *sarhu*, the sacred tree is associated with immortality. The waistband, with a red cotton tie, is embroidered with a grid-like pattern, attached to a neatly pleated red band of fabric. The blue indigo skirt spans out below.



The present lot is an exquisite example of both the craft of embroidery as well as the ingenuity of the maker's skill. The deep purple ground is covered with all-over embroidery of a myriad of flowers and leaves in all shapes, sizes, and colours. Scrolling around the neckline is a border of a single vine bearing a five-petalled rosette alternating with a leaf. Around this is a narrow border bearing bunches of grapes and the chinar leaf, stretching around the entire edge of the *choga* including the cuffs of the sleeves.

The embroidered pattern is subtly arranged in diagonal lines, resembling the *khat-rast* design. Striped *jamawar* fabric, referred to as *khat-rast* – literally meaning 'straight road' – first appeared in the Kashmiri tradition in the mid-18th century. As with all shawl designs that became more complex over time, the *khat-rast* first emerged as narrow red and white stripes featuring small *butis* to more elaborate ones, such as seen in the present lot, where the stripes became broader and more varied in width and are filled with more complex designs.

19

EMBROIDERED PASHMINA ROBE

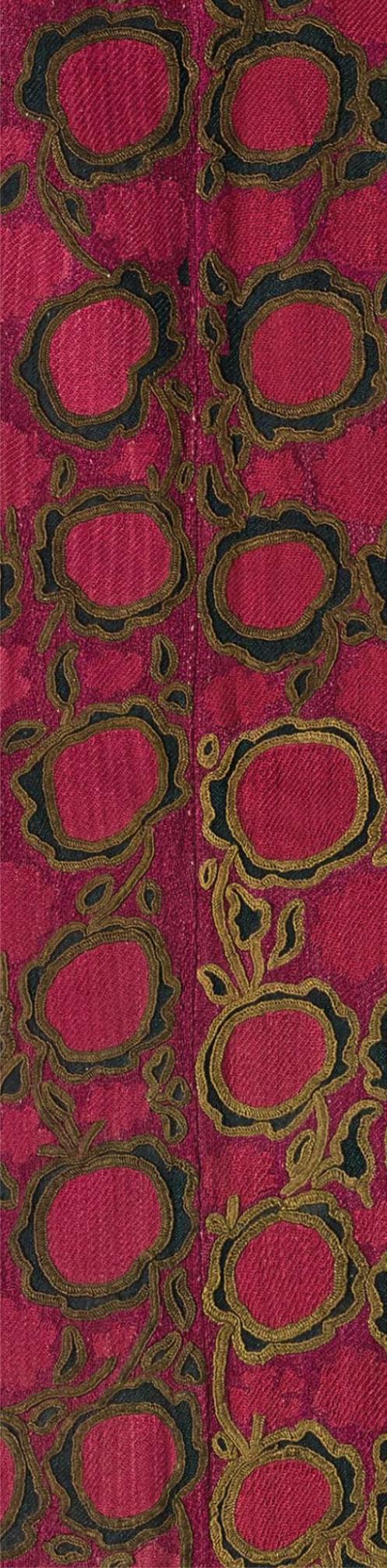
KASHMIR, LATE 19TH CENTURY
Handspun and handwoven
Pashmina, hand embroidered,
natural dyes
Length 51.75 in (132 cm), Sleeve
span 61.75 in (157 cm)

\$ 12,125 - 15,155
Rs 8,00,000 - 10,00,000

NON-EXPORTABLE

KASHMIR EMBROIDERY

Embroidery had reached its zenith in Kashmir by the mid-19th century. Known by the Farsi word *sozani*, which is a generic term for embroidery, it had developed an extensive and diverse design repertoire that utilises a variety of stitches, including darning and double darning stitches, running, buttonhole, stem, satin, herringbone, knot and couching. There are two features that set Kashmiri embroidery apart from other embroidery traditions. One is the imitation *kani* stitch, a stem stitch reinforced by a very fine couching stitch and known as the *sozani* stitch. The other is the use of scissors to cut the loose threads from the back of the fabric so that there are no floats visible on the reverse. For most embroidered shawls or *jamawar* fabrics the designs are block-printed onto the shawl using intricately carved walnut-wood blocks.



20

SUZANI WITH POMEGRANATE MOTIF

FERGHANA, UZBEKISTAN, MID 20TH CENTURY

Handspun and handwoven cotton, hand embroidered with cotton thread, natural dyes
74 x 103 in (188 x 262 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000

This predominantly monochromatic pink *suzani* is covered with densely embroidered pink pomegranates. A brown scrolling vine, from which a single leaf sprouts, meanders around the fruits. The seed-filled pomegranate is an ancient symbol of fertility, signifying abundance, both for the woman who brings it as dowry, and the household into which she marries. The present lot was probably used as a hanging in a tent or home.

Embroidered hangings were required decorations in the homes of settled populations or in the tents of nomadic tribes. A common sight was the carved and painted dowry chest piled high with quilted blankets that were covered with a *suzani*. The *suzanis* were also hung on walls or used to cover arch-shaped wall-niches behind which lay a range of household objects.

The city of Nurata is known for its fine embroidery featuring delicately executed tendrils. Designs from this region are said to come closest to naturalistic representations of flora. While *suzanis* typically have a central field that stands in contrast to the border that surrounds it, the present lot is unusual in that it has a uniform appearance between the floral arrangements throughout. Embroidered on a deep maroon ground, the centre shows each flower individually ensconced within a lattice-shaped trellis. The diagonal rows of the trellis are filled with flowers in two shades of blue, dark and light, each alternating with the other. The border contains a single row of the same flowers.



21

FLORAL SUZANI WITH TRELLIS PATTERN

NURATA, UZBEKISTAN, CIRCA 1930

Handspun and handwoven cotton, hand embroidered with cotton thread, natural dyes
55 x 88 in (140 x 224 cm)

\$ 2,275 - 3,790
Rs 1,50,000 - 2,50,000



22

PHULKARI WITH SHIMMERING EFFECT

PUNJAB, CIRCA 1930
Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
53.5 x 85 in (136 x 216 cm)

\$ 2,275 - 3,790
Rs 1,50,000 - 2,50,000

The embroidery on the present lot creates a subtle, shimmering effect over the surface of the fabric. The *phulkari* is evenly divided into squares arranged by colour into diagonal rows, creating an appearance of individual mirrors that suggest the reflection of light falling upon them.



23

PHULKARI WITH CHOPE SURROUNDS

PUNJAB, CIRCA 1930
Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
50 x 87.5 in (127 x 223 cm)

\$ 2,275 - 3,790
Rs 1,50,000 - 2,50,000

The present lot combines the diamond-shaped *phulkari* embroidery pattern with a *chope* stitch border. This makes for a rich composition based on a blending of styles and techniques. *Chope* generally had embroidery on the borders with straight two-sided line stitches that appeared the same on the reverse. Within the *chope* borders of the present lot, are diamonds arranged in diagonal lines, alternating in colour from pink to orange and light green.

CHAMBA EMBROIDERY

The exquisite workmanship and vivid colours of Chamba embroidery are enchanting. Widely known for the delicate rendering of flowers and leaves, sacred imagery, scenes of village life or a wedding ceremony, this embroidery tradition appears to be quite distinctive, without many parallels in India. Perhaps the *kantha* embroidery of Bengal, also pictorial in nature, had some similarity but the rendering of the work differed.

The Chamba tradition appears to be an old one, although the oldest known examples date to the 18th century. At one time, this embroidered art was widely practised in the princely states of Chamba, Basohli, Kangra, Kulu, Mandi and adjacent areas in present day Himachal Pradesh. It came to be associated with Chamba because of the continued patronage by its rulers; it was particularly the style and colours of the *rumal*, that were influenced by the miniature painting traditions of Chamba.

Women embroidered in their free time, with young girls learning from their mothers. Irrespective of caste and creed, all women in the villages embroidered.

They embroidered *rumals* (square or rectangular cloths), *cholis* (bodices), *gaumukhi* (prayer gloves), *chandani* (canopies), *dhvaj* (flags), coverlets, book covers, dice boards, caps and hand fans. It is the *rumals*, however, that are the best known works of this tradition. The women worked on handspun and handwoven fine muslin. The pattern is first drawn on the surface with fine charcoal, and the lines are then filled in with black silk threads in simple stem stitch. A large part of the embroidery was executed in double satin stitch, allowing them to achieve a glossy and smooth effect on both sides. Other stitches used were double running stitch, long and short stitches. The overall effect was a double-sided reversible textile, widely known in India as *dorukha*.

Remarkably graceful on both sides, and with an artistic and lyrical bent, these embroideries were much sought after by public institutions and private collectors. They embodied the rich artistic and cultural heritage of the region, that was known as much for its textiles as its fine miniature painting.



24

CHAMBA RUMAL WITH FLORAL PATTERN

CHAMBA, HIMACHAL PRADESH, CIRCA 1930
Handspun and handwoven cotton, hand embroidered with untwisted silk thread, double-sided, natural dyes
25.5 x 26.25 in (65 x 67 cm)

\$ 1,520 - 3,035
Rs 1,00,000 - 2,00,000

This asymmetrically patterned, five colour *rumal* is a fine example of traditional embroidery with a classic floral motif. At the centre is a yellow circle, symbolising the sun, surrounded by a ring of flowers and leaves. Made in the double-sided *dorukha* technique, each of the flowers and leaves are outlined in black stem stitch. Floral motifs were common in Chamba embroidery. With little fixed iconography to work from, the women were free to embroider as they pleased, and took design elements from the landscape around them. Flowers symbolised abundance and prosperity. *Rumals* devoid of figural motifs, such as the present lot, were probably made in keeping with Islamic precepts of non-iconic art.



a



b



25

CHAMBA BODICE WITH LARGE FLORAL MOTIFS

CHAMBA, HIMACHAL PRADESH,
LATE 19TH CENTURY

- a) Handspun and handwoven cotton embroidered with untwisted silk, double-sided hand embroidery, natural dyes
Length 16.75 in (43 cm), Sleeve span 30.5 in (78 cm)
- b) Handspun and handwoven cotton embroidered with untwisted silk, double-sided hand embroidery, natural dyes
Length 15.5 in (40 cm), Sleeve span 27.5 in (70 cm)

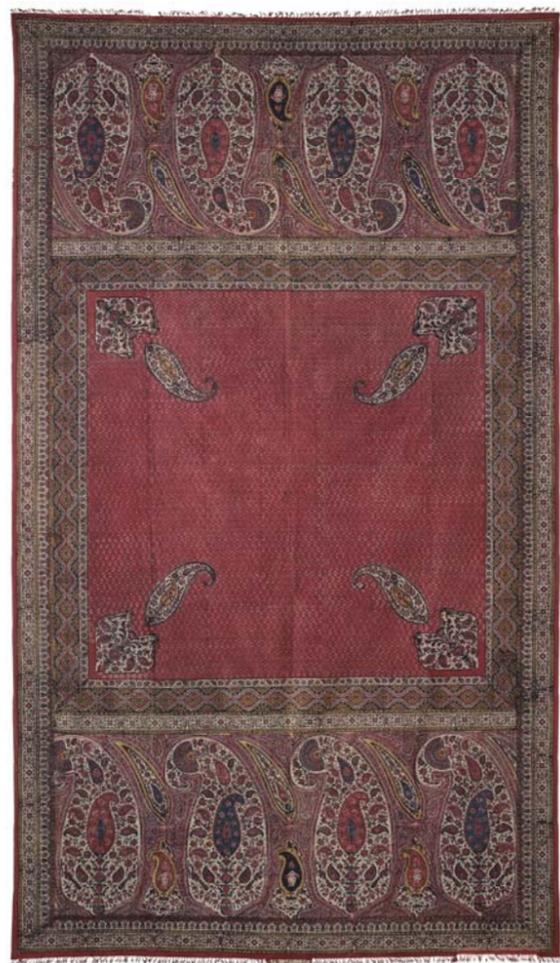
\$ 4,550 - 6,065

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

(Set of two)

NON-EXPORTABLE

The densely embroidered *angias* in the present lot are short-sleeved, backless bodices with a plunging V-shaped neckline. They are fastened across the back by two ties that stretch across the upper and lower sections. Embroidered with large blooming flowers on the breasts and the sleeves, each flower has an orange or blue centre surrounded by white petals. In some ways the embroidery is reminiscent of the *phulkari* of Punjab. Only a few examples of bodices made in the Chamba embroidery tradition exist, making these two pieces extremely precious and rare.



a



b



26

HOLEH WRAP FOR THE BATH

ISFAHAN, IRAN, CIRCA 1930

a) Handspun and handwoven cotton, block printed on both sides, natural dyes, inscribed in Persian at the lower centre
90.25 x 52.25 in (229.4 x 133 cm)

b) Handspun and handwoven cotton, block printed on both sides, natural dyes, inscribed in Persian at the upper and lower centre
92.75 x 51.25 in (235 x 130.7 cm)

\$ 4,550 - 6,065

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

(Set of two)

Kalamkari was also fashioned for use in public baths or *hamams*, where they were used as towels or wraps for carrying bundles of clothing by the nobility. Known as *holeh* in Iran, in Arabic they were referred to as *qatif*. Usually rectangular in shape, they had large, elaborate borders with predominantly unadorned centres. *Holehs* were typically made for both men and women. While designs remained the same, those with a white background were meant for women, and a red background for men. The most striking aspect of these two *holehs* is that they are evenly printed on both sides, making them very special. It is a rare feat achieved by a highly skilled

Kalamkari master, from whom Jasleen Dhamija acquired these two pieces directly.

Almost identical in design, the two *holehs* in the present lot are predominantly decorated with the *boteh* motif, popular in Iran where it was known as *khadife*. They each have borders with four large *botehs* within which a central *boteh* stands surrounded by smaller ones. The

centre is filled with alternate rows of small *botehs*, each facing a different direction. In the corners are more elaborate *botehs*, each facing towards the centre. The narrower edge has an inscription in the centre.



27

SOFREH COVERING

ISFAHAN, IRAN, 20TH CENTURY

a) Handspun and handwoven cotton,
natural dyes, hand painted
35 x 47 in (89 x 120 cm)

b) Handspun and handwoven cotton,
natural dyes, hand painted
35.25 x 46.25 in (90 x 118 cm)

\$ 4,550 - 6,065

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

(Set of two)

Richly painted cotton textiles such as the ones in the present lot, were made in a variety of sizes, from bed covers to small coverlets. The two shown here are *sofrehs* or covers, and were generally used as a spread for offering food. The *sofreh* would be spread on the ground or on a low square table or *khorsi*. This was a common tradition in Iran, where people tended to sit on the floor for meals. These differ from ritual *sofrehs*, which were used primarily to place sacred offerings.

The format of the present lot recalls that of an Iranian carpet, with a central floral medallion surrounded by trailing plants and borders of blossoms and flowering plants. *Sofreh* (b) also has a double layer of corner motifs, the lower one being a Cypress tree, with birds amongst the plants. Both the *sofrehs* conjure up the ideal of sitting in the midst of a garden in full bloom. Synonymous with the Islamic ideal of the Paradise Garden, a popular recurrent motif in carpets, it symbolised paradise on earth and its transportation onto a floor covering illustrates the notion that all can partake of it.



a



b



28

KNITTED BOLSTER COVER WITH MUGHAL MOTIFS

KASHMIR, EARLY 19TH CENTURY
Handspun and hand knitted Pashmina
14 x 22 in (36 x 56 cm)

\$ 7,580 - 10,610
Rs 5,00,000 - 7,00,000

NON-EXPORTABLE

The present lot is a rare and exceptional bolster cover (*gau-takiya*), with a Mughal floral design motif. Bolsters are widely used in traditional Indian seating, which takes place on a carpet spread on the floor. Bolsters were a common feature in courtly life in India as well. The present lot was acquired by Jasleen Dhamija from an intrepid *shawlwalla* in Delhi.

While knitting – like crochet – was widely practised in Kashmir, items made from pashmina were rare. Probably knitted by a woman, the present lot features a prominent eight-pointed red star with a rosette in the centre, on a white ground. The eight-pointed star is prevalent in most of the Muslim world and began to appear in Islamic art and architecture during the Middle Ages. The star is referred to as *khatim-sulayman* meaning Seal of the Prophets.

Borders at either end of the piece, each have five niches bearing a flowering plant which takes the shape of a *boteh*. The base is grounded in what appears to be a flowering pot or a mound of earth. These are flanked by small bands of rosettes on a scrolling green vine.



29

SUZANI WITH SUNBURST

TASHKENT, UZBEKISTAN, CIRCA 1930
Handspun and handwoven cotton, hand embroidered with cotton thread, natural dyes
57 x 66.75 in (145 x 170 cm)

\$ 3,035 - 6,065
Rs 2,00,000 - 4,00,000

Tashkent is one of the oldest towns in Central Asia, with a long history of handcrafted textiles. The worship of astrological bodies was an important part of the religious practice of the local agricultural population and was reflected in the art and craft traditions of the region.

Dominating the centre of the present lot is a striking purple circle, circumscribed by two layers of brown flames. The circle is an ancient and recurring sun motif common to many traditions and probably refers to the sun or the moon, whose worship was once so important in agricultural societies. The centre is framed by a narrow border of six-petalled flowers each joined to the other by a leguminous vine.

Such large, colourful, almost square *suzanis*, might have been used as wall hangings. When a girl marries in Tashkent, four girlfriends will traditionally hold a *suzani* above her head to protect her from evil spirits when she enters her husband's home. This cloth is then hung on the wall as part of her dowry in addition to being a protective cloth to ward off misfortunes.



30

KILIM WITH MACEDONIAN INFLUENCE

ALBANIA, CIRCA 1930
Handspun and handwoven cotton warp, wool weft, natural dyes
68.75 x 130.5 in (175 x 332 cm)

\$ 3,790 - 5,305
Rs 2,50,000 - 3,50,000



Kilim woven in Albania, 1994

Shkodra is an important cultural and economic centre in northwestern Albania, and one of the oldest and most historic places in the country. It has a long history of folk art, weaving, and embroidery with bright colours. This striking red *kilim* from Shkodra is made with the tapestry technique. The present lot is a rare piece because the motifs are said to be influenced by Greek and Macedonian designs. Jasleen Dhamija acquired the present lot in Shkodra in 1994 from the woman shown in the photograph. Her mother had woven the *kilim*.

BAGH AND PHULKARI

*Meh bhul gayi
Meh ous di yad
Wich dub gayi*

I have lost myself
I have flowed
Into His being

The women whisper as they embroider their hopes and dreams into the fabric creating a visual scene that is at once imaginative and picturesque.

The names *bagh* and *phulkari*, literally meaning 'garden' and 'flower-work,' reflect the fertility of Punjab's plains, where these embroidery techniques were practised. An expression of a woman's creativity, they took forward a deep-rooted socio-cultural practice that lay embedded in a feminine legacy. Passed down from mothers to their daughters, women created these vivid and pictorial pieces for their homes as a reflection of their ingenuity.

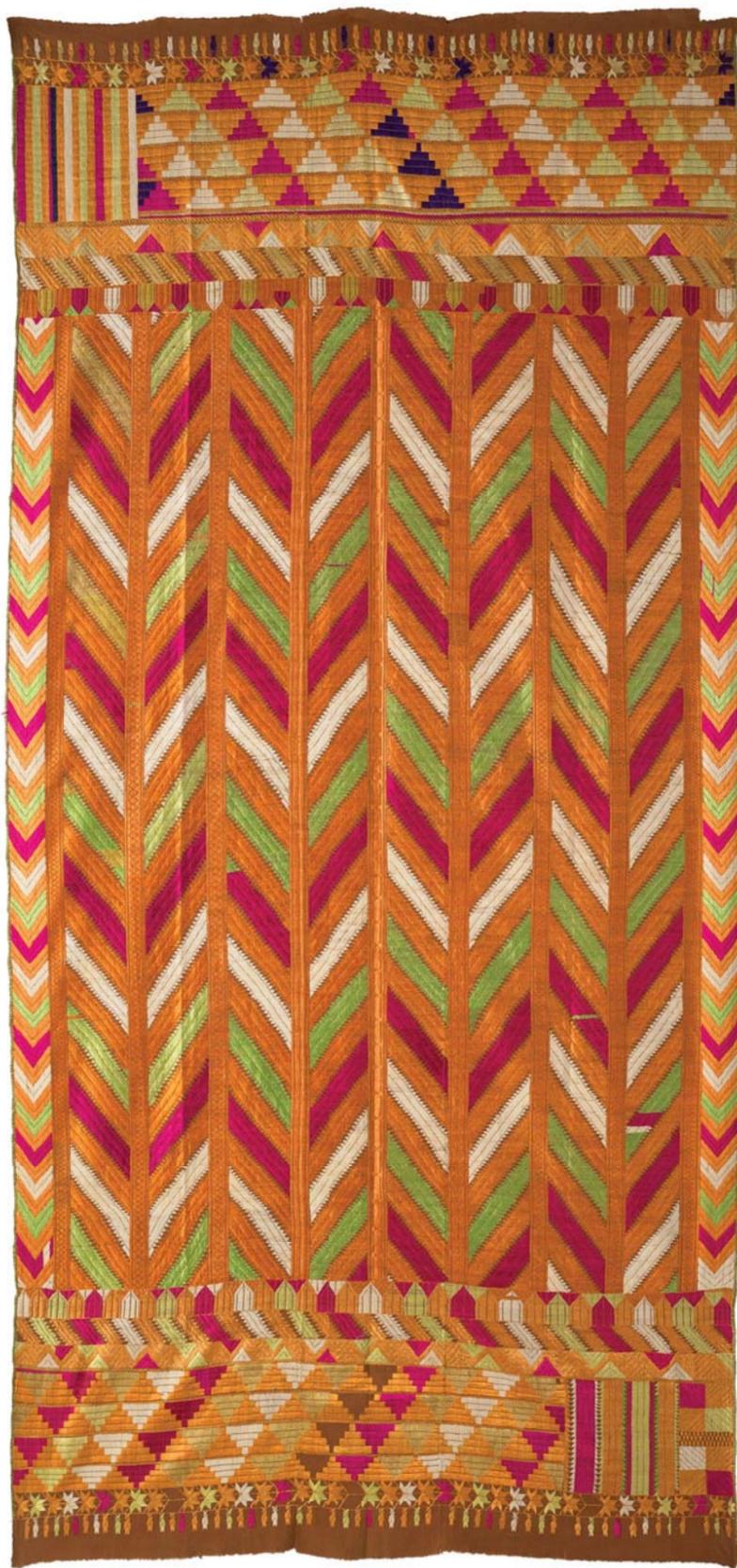
A single piece often took years to complete. The embroidery is done on hand-spun, hand-woven, cotton *khadi*. The fabric was woven on a narrow pit loom, and therefore lengths were stitched along the selvedge. The fabric was dyed with madder, giving it a distinctive deep red or maroon hue. The embroidery was done with untwisted silk floss. A variety of stitches were used from chain and stem to herringbone, buttonhole, blanket, cross, and running. A unique feature of the embroidery was that the short and long darning stitches were executed from the reverse side of the fabric by counting the warp and weft threads. The longer stitch appeared on the right side of the fabric while only a single pick was visible on the reverse. The quality of workmanship and dexterity of the embroiderer was as much evident by the size of the stitch as by the evenness and smoothness of the back

of the fabric. The stitches were usually laid in different directions, thus creating the effect of light and shadow.

These embroidered textiles were presented and worn at important occasions in a woman's life: at her wedding ceremony, during *karva-chauth* (the special fast she kept for her husband's protection), on the festival of Guruparab, and the birth of her children. They embroidered motifs were reflective of her everyday life, the events she saw taking place around her, as well as her desires for a blissful and prosperous married life. Each piece is unique as each woman created her own individual style. Stylistic variations in *bagh* and *phulkari* are noted on the basis of the extent of coverage of the fabric with embroidery, the types of designs and the distribution of the motifs on the cloth. In a *phulkari* the motifs are spread out on the plain fabric and large areas of ground fabric remain visible, while the motifs on a *bagh* cover the ground so that it becomes invisible. While the *phulkari* has different motifs at the centre and the corners, the *bagh* motifs are more uniform.

The decline of *bagh* and *phulkari* began with the onset of severe droughts in the Punjab region in the 19th century. Though some amount of revival took place in the 20th century, later pieces tend to be produced with machine-made yarn and fabric, and do not have the same vitality of the old textiles. Jasleen Dhamija acquired the fine *bagh* and *phulkari* pieces in this collection in the 1960s though they were made earlier.





31

**FIVE-COLOURED
PANCHRANGA
LEHARIYA BAGH**

PUNJAB, CIRCA 1930
Handspun and handwoven
cotton, hand embroidered with
untwisted silk thread, natural
dyes
47.25 x 95.5 in (120 x 243 cm)

\$ 3,035 - 4,550
Rs 2,00,000 - 3,00,000

The number of colours used in a *bagh* determined nomenclature. *Deviranga* signified the use of two colours, while *panchranga*, *satranga* and *navranga* indicated the use of five, seven and nine colours respectively. The colours symbolised emotions and desires, white for purity and peace, yellow for happiness and fertility, red for prosperity and green for nature.

This *panchranga bagh* finely embroidered in pink, green, white, orange and purple silk threads has a wave pattern that references water.



32

**BAGH WITH
ARCHITECTURAL
DESIGN**

PUNJAB, CIRCA 1930
Handspun and handwoven
cotton, embroidered with
untwisted silk thread, natural
dyes
51.75 x 83.25 in (132 x 212 cm)

\$ 2,275 - 3,790
Rs 1,50,000 - 2,50,000

Water was a popular motif embroidered by women in the Punjab, as seen in lots 31 and 32. Often depicted as a wave (*leharia*) design, its association with life-giving properties made it an important motif in women's embroidery repertoire.

The three vertical bands in the centre of the *bagh* shown here probably allude to a canal of water, important for irrigation. The large stylised wave pattern is a more pronounced reference to the movement of water.

33

ODHNI WITH GEOMETRIC PATTERNS AND SKIRT BORDERS WITH ARCHITECTURAL MOTIF

KUTCH, CIRCA 1930

a) Handspun and handwoven khadi fabric, hand embroidered with cotton thread, natural dyes, mirrors
54 x 82.5 in (139 x 210 cm)

b) Handspun and handwoven khadi fabric, hand embroidered with cotton thread, natural dyes, mirrors
16.75 x 125.5 in (43 x 319 cm)

c) Handspun and handwoven khadi fabric, hand embroidered with cotton thread, natural dyes, mirrors
16.5 x 66.75 in (42 x 170 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000

(Set of three)



a

The neat and symmetrically embroidered *odhni* is of an extremely fine quality. It is the work of women from the well-to-do farming communities of Kutch. The central motif is a circle, around which a diamond is created with lines radiating out in small mirrors. Around this are neatly arranged patterns of squares and circles filled with mirrors, giving an ethereal shimmer-like effect to the fabric when draped.

The two skirt borders (b and c), from Abdasa, in western Kutch, are similar in design. At the bottom edge is a border with a row of grid-like squares each with a crossed pattern with a central motif of a flower or a mirror. Above this is a row of architectural forms mimicking buildings with elongated roofs, perhaps alluding to the temple *shikhar* or tower form. Embroidered over this is a row of triangles almost resembling flags or banners that sometimes hang outside places of worship. Placed around these are small flowers and circles.

The patterns were generally block-printed on the fabric before women embroidered them; the wooden blocks were carved by men.



b



c

34

SKIRT BORDER AND BLOUSE WITH FLORAL EMBROIDERY

ABDASA, KUTCH, CIRCA 1930

a) Handspun and handwoven tie-dyed cotton, hand embroidered with cotton thread, mirrors
Length 24 in (61.2 cm), Sleeve span 18.25 in (46.7 cm)

b) Handspun and handwoven tie-dyed cotton, hand embroidered with cotton thread
29 x 185 in (74 x 470 cm)

\$ 4,550 - 6,065
Rs 3,00,000 - 4,00,000

(Set of two)

Abdasa lies on the western edge of Kutch, largely inhabited by the Bhanushalis, a farming community who migrated from Sindh. The women wear gathered cotton skirts with a drawstring waist, a short blouse and an *odhni*. These are all usually elaborately embroidered by the women, an expression of their creativity that ties them into the wider circle of life in Abdasa, reflecting their traditions and heritage.

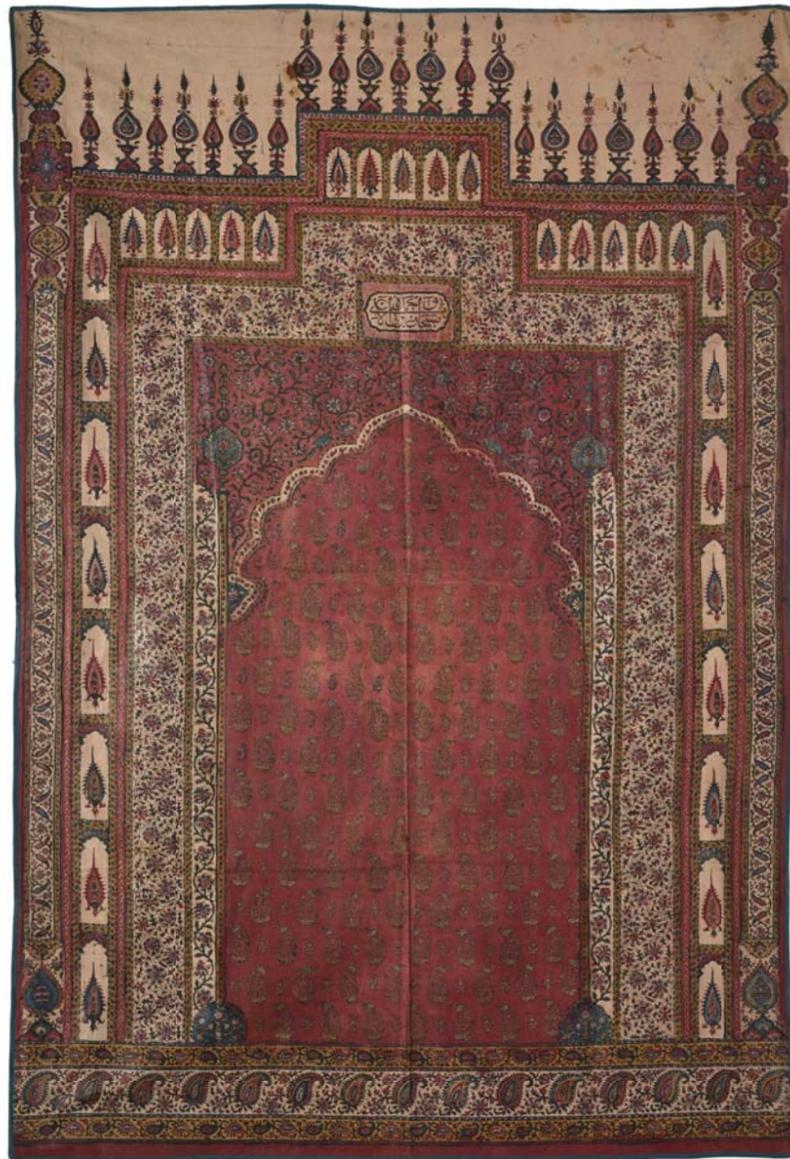
This skirt border, known as a *ghaghrapat* with its matching blouse or *choli* is richly embroidered with floral motifs and architectonic symbolism, and abundantly embellished with small mirrors. Acquired in Kutch by Jasleen Dhamija, textiles such as these are seldom made these days as the women no longer embroider and have taken to wearing mill-made synthetic fabrics.



a



b



35

JAHNAMAZ PRAYER MAT

ISFAHAN, IRAN, CIRCA 1930

Handspun and handwoven cotton, hand drawn and painted, natural dyes

36 x 53 in (92 x 135 cm)

\$ 1,520 - 3,035

Rs 1,00,000 - 2,00,000

This prayer mat offers a stylised depiction of a mosque flanked by two large domed minarets and smaller ones in-between. A central *mihrab* or niche, represents those in mosques which point the devotee toward the direction of Mecca.

The *mihrab* is filled with a field of paisleys; similar looking but in two different sizes, each is comprised of tiny blue and white flowers. Arranged in neat lines, they face opposite directions in each row. At the top are two peacocks with an inscription in Farsi that tells the devotee to bow his head in gratitude to the Almighty, Allah is great.

The *mihrab* is flanked by a series of borders that allude to the walls of the mosque. The first is a border of a scrolling vine with an assortment of blue and red flowers meandering across its length. The next consists of Cypress trees, considered sacred in Iran, which frames the *mihrab*, with a line of paisleys running across the bottom.

Depictions of architectural forms are common in textiles. Similar prayer mats made at Machilipatnam, Andhra Pradesh, are in the collection of the Victoria and Albert Museum (IS 1761-1883)



36

KILIM WITH FISH MOTIF

SAQQEZ, KORDESTAN, IRAN, CIRCA 1930

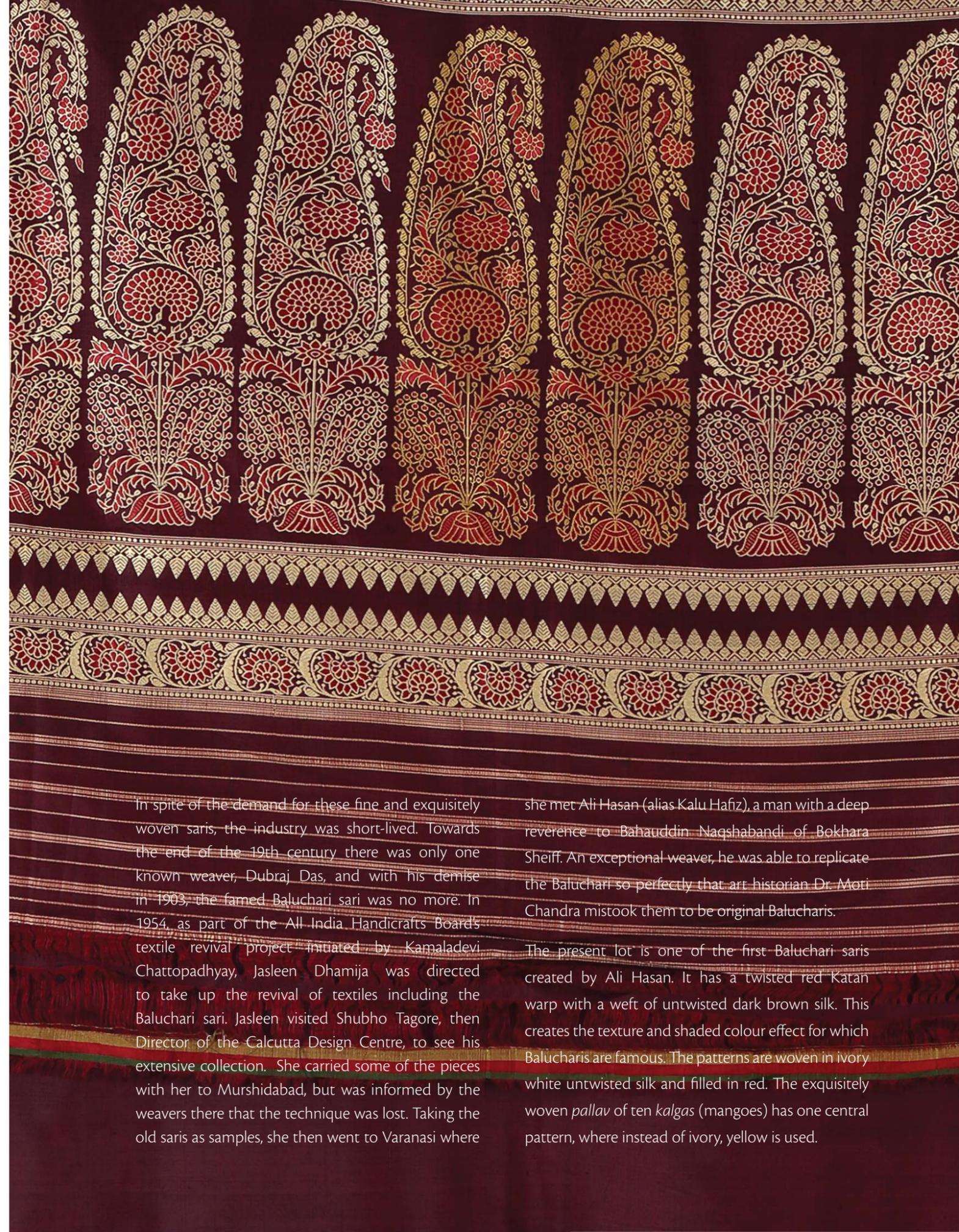
Handspun and handwoven cotton warp, wool weft, natural dyes

49.5 x 78.5 in (126 x 200 cm)

\$ 3,035 - 4,550

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

Saqquez is a province in north west Iran, largely populated by the Kurds. This *kilim* is a fine example of a *senna* made with the slit tapestry weaving technique. In the centre is the popular Herati pattern of a double diamond. It is filled by the classical arrangement of a fish pattern, generally characterised by a double fish around a water tank or a pond. It is surrounded by an asymmetrical ground of floral and geometric patterns set within multiple narrow borders. The motifs of the fish and water are associated with fertility and prosperity, and their representation on this rug inspires those sentiments within the space it inhabits.



37

BALUCHARI SARI WITH FLORAL MOTIF

Woven by Ali Hasan (alias Kalu Hafiz)

VARANASI, UTTAR PRADESH, 1956

Handspun and handwoven untwisted silk,
synthetic dyes

182.5 x 46 in (464 x 117.3 cm)

\$ 2,275 - 3,790

Rs 1,50,000 - 2,50,000

Murshidabad, once the capital of Bengal and the headquarters of the East India Company before it moved to Calcutta, was famous for its production of fine silk yarns and woven fabrics. In the 18th and 19th centuries, Baluchar was one of the most important hubs of Murshidabad's thriving silk industry and the town's name became synonymous with a particular type of saris. Baluchari saris are renowned for their quirky and imaginative figurative designs such as men and women smoking hookahs, or riding elephants, nawabs reclining in chandeliered pavilions, or European officers sitting stiffly in straight-backed chairs. There were also images of vehicular transport such as trains and Portuguese boats with guns. While intrigued by these motifs, textile scholars and collectors have long ruminated on who commissioned these pieces and what inspired their makers.

In spite of the demand for these fine and exquisitely woven saris, the industry was short-lived. Towards the end of the 19th century there was only one known weaver, Dubraj Das, and with his demise in 1903, the famed Baluchari sari was no more. In 1954, as part of the All India Handicrafts Board's textile revival project initiated by Kamaladevi Chattopadhyay, Jasleen Dhamija was directed to take up the revival of textiles including the Baluchari sari. Jasleen visited Shubho Tagore, then Director of the Calcutta Design Centre, to see his extensive collection. She carried some of the pieces with her to Murshidabad, but was informed by the weavers there that the technique was lost. Taking the old saris as samples, she then went to Varanasi where

she met Ali Hasan (alias Kalu Hafiz), a man with a deep reverence to Bahauddin Naqshabandi of Bokhara Sheiff. An exceptional weaver, he was able to replicate the Baluchari so perfectly that art historian Dr. Moti Chandra mistook them to be original Balucharis.

The present lot is one of the first Baluchari saris created by Ali Hasan. It has a twisted red Katan warp with a weft of untwisted dark brown silk. This creates the texture and shaded colour effect for which Balucharis are famous. The patterns are woven in ivory white untwisted silk and filled in red. The exquisitely woven *pallav* of ten *kalgas* (mangoes) has one central pattern, where instead of ivory, yellow is used.

Old, undivided Bengal had an ancient textile tradition, rooted above all in the skilled weaving of delicate, light-weight muslins – the fine *mal-mals* and *jamdanis* that Dhaka was especially well known for. The finest handspun and handwoven cottons in India were made in Bengal and belonged to the group of textiles known as 'Jamdani' or 'Dacca' weaves. Originally named after the city of Dhaka, and thus known as *Daccai*, the Persian term *jamdani* (*jam* meaning flower, *dani* a vase) came to be used as the textiles gained popularity in the Mughal courts. *Jamdanis* were recognised for their decorative floral patterns.

The fabric was made with extra-weft weaving, which was non-continuous. The woven designs ranged in quality from the finest *jamdani* woven in the same shade and count as the weft yarn to bold patterns in multi-colours with a thick twisted cotton yarn. Highly renowned, was the exquisite and fine quality of the white-on-white *jamdani*, mostly created as yardage material for garments. These *jamdani* weaves were largely made in Dhaka, and were extremely valuable. They were patronised by various Mughal emperors and even formed a part of the annual tribute paid by Dhaka to the Mughal Emperor Aurangzeb (1658-1707). The translucent muslins with ethereal and delicate floral patterning were highly prized. Though the looms used were simple, the pattern detailing was labour intensive and apart from time, it required the dexterous and delicate touch of a master weaver to make.

Saris were woven in a range of designs with different coloured weft threads. The present lot is an elegantly woven blue *jamdani* sari, made as part of the textile revival movement initiated by Ruby Ghaznavi in Bangladesh. The silver-grey thread designs resemble a shimmering star-studded night sky against the deep blue of the ground colour. Known as the 'Nilambari' – *nila* for blue and *ambar* for the sky – women longed to wrap themselves in the star-studded sky.

38

NILAMBAR JAMDANI SARI

DHAKA, BANGLADESH, 1984
Handspun and handwoven cotton,
natural dyes, indigo
218 x 46.25 in (553.8 x 118 cm)

\$ 1,520 - 3,035

Rs 1,00,000 - 2,00,000



39

PATOLA SARI

PATAN, GUJARAT, CIRCA 1930
Handspun and handwoven silk, double-ikat,
natural dyes
172.25 x 46 in (438 x 117 cm)

\$ 5,305 - 6,820

Rs 3,50,000 - 4,50,000

The double-*ikat* weave that creates a *patola* is undeniably one of India's most complex and legendary weaving techniques. Woven on a simple, horizontal hand loom with two string heddles, the *patola* is always woven in a plain weave. The intricate patterning is achieved by tying and dyeing the warp and weft separately, and according to the specific design of the overall sari. When weaving commences the warp and weft threads of the same colour are juxtaposed accurately so that the design gradually reveals itself.

Motifs of flowers and jewels, elephants, parrots, tigers and dancing women were used either in the border or in the central field, sometimes in a grid-like alternating pattern. These were always interspersed with geometric designs. Designs varied between patrons who were largely from the Hindu, Jain and Muslim communities with the latter not wearing animal and human figures. The present lot was worn by a woman from the Muslim Bohra community, most probably for a wedding. It features a *pan-bhat* or *pipal* leaf pattern also known as *vohra-gaji-bhat*, along with the caterpillar, lotus flower and stars. "Abdullah," who may be the name of the agent or owner, is embroidered on one edge of the *pallav*. A heavy silk, it was known as *cheera* and worn by the bride for her marriage ceremony. Among the Hindus and Jains, the bride did not wear the red *patola*, as it was considered too powerful for a virgin bride.

Celebrated the world-over, *patolas* were highly prized and patronised only by those who could afford them. They took tremendous patience and precision to make. While double-*ikats* were woven in Patan and Surat, *patola* imitations were made in single-*ikat* in Rajkot and Saurashtra. Today, while a limited selection of *patolas* continue to be woven, mostly by the Salvi Jain community, natural dyes are seldom used, making the present lot an extremely rare piece.



*"Women have spun you,
industrious ones have stretched
you, weaving women have
woven you."*

FEMALE

Lots 40–59

Closing Time:

Thursday, 20 October 2016

8.40 pm (IST)

11.10 am (US Eastern Time)



40

To embody the essence of creation in one textile is rare, but these two square decorative hangings, known as *chaklas*, do it perfectly. Based on the pattern of the sacred grid, each is divided into nine equal squares. At their central focal point, both of them have two women with bird-like faces that symbolise the Mother Goddess. The women are referencing the myth of the *Amrit Manthan*, the churning of the ocean, which yielded a number of treasures. The most important treasure to emerge, was *amrita ambrosia*, the nectar of immortality. The eight squares surrounding the women stand for the sun and the moon, the day and

the night, the conceptualisation of the passage of time. The present lot has four large stars in the corner boxes, while the following lot has the sun motif.

Dating to the early 19th century, the two unusual and rare lots in this collection are made by the Kathis of Kutch. The Kathis are said to be the original Epthalites, a branch of the Huns from Central Asia who invaded India during the rule of the Gupta Empire, with one branch of them settling in Gujarat around the 5th century. They were sun worshippers and this is reflected in their textiles, as is the worship of the Mother Goddess.



41

40

KATHIAWARI HEER CHAKLA WITH MOTHER GODDESS

KATHIAWAR, GUJARAT, CIRCA 1930
Handspun and handwoven cotton dyed with indigo, hand embroidered with untwisted silk thread, natural dyes
31 x 31 in (79 x 79 cm)

\$ 3,035 - 4,550
Rs 2,00,000 - 3,00,000

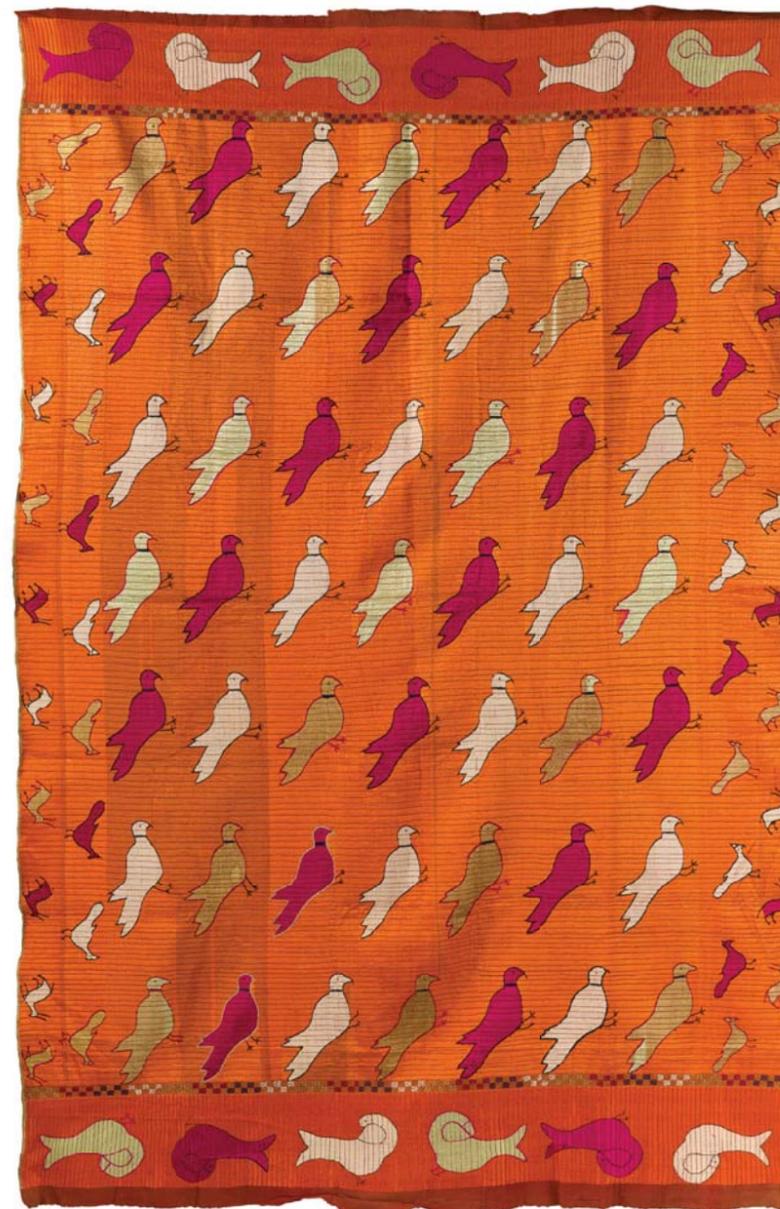
41

KATHIAWARI CHAKLA WITH SUN MOTIF

KATHIAWAR, GUJARAT, LATE 19TH CENTURY
Handspun and handwoven cotton dyed with indigo, hand embroidered with untwisted silk thread, natural dyes
29.5 x 32 in (75 x 82 cm)

\$ 3,035 - 4,550
Rs 2,00,000 - 3,00,000

NON-EXPORTABLE



The bold and striking composition of this *bagh* is unusual, it is exquisitely embroidered with seven rows of stylised, perched pigeons. Arranged in diagonals across the bright orange surface, the rows alternate with white, pink and lime green birds. Small deer can be seen prancing along the edge of the length, while sleeping pigeons with their head tucked under their wings are visible along the width.

Pigeons were considered auspicious and were traditionally held as symbols of love and fertility. They were also associated with marital bliss and embroidered by women to ensure a long and happy married life. The simplicity and minimalism of this traditionally embroidered piece evokes a strikingly modern sensibility.

42

BAGH KABUTRI

WEST PUNJAB (NOW PAKISTAN)

CIRCA 1930

Handspun and handwoven cotton,
hand embroidered with untwisted silk
thread, natural dyes

55 x 90.5 in (140 x 230 cm)

\$ 6,065 - 9,095

Rs 4,00,000 - 6,00,000



43

SAINCHI WITH PEACOCKS

EAST PUNJAB (NOW HARYANA)
20TH CENTURY

Handspun and handwoven cotton,
hand embroidered with untwisted
silk thread, natural dyes
49 x 90.5 in (125 x 230 cm)

\$ 6,065 - 9,095

Rs 4,00,000 - 6,00,000

Sainchis were extremely vivid and imaginatively composed with human and geometric figures, birds and animals, floral and vegetal patterns, sacred deities and mythological stories. They brought in scenes from the daily lives of women, such as churning butter or spinning, gathering for a wedding or playing the board game, *pachisi*. They were also derived from depictions of the veneration of the Mother Goddess Sainchi, whom the women of Haryana and East Punjab revere.

Meticulously composed, the present lot has a central radiating sun motif with peacocks arranged symmetrically around it. Associated with love, peacocks are the sign of a woman's affection for her family, as a devoted wife and mother. Towards the centre, in a scene from the *Ramayana*, Shrivankumar, the devoted son, is shown carrying his blind parents on a pilgrimage.





44

SWAT KURTI WITH PINK FLOWERS

SWAT PAKISTAN, CIRCA 1930

Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
Length 34 in (87 cm), Sleeve span 57.75 in (147 cm)

\$ 4,550 - 6,065

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

Swat valley in the north west province of Pakistan, near the Hindu Kush mountains, is known for its fine embroidered textiles. Placement, spacing and motifs are what make the Swati textile unique. They show a recognisable composition, a symmetrical placement of patterns in neat rows, dense and tightly constructed.

The present lot is a woman's blouse or *kurti*, with long sleeves which would be worn over loose *shalwars*. It is elaborately embroidered in shades of pink, red and yellow on a black ground, the silk threads giving the garment a rich sheen. Embroidered from the reverse, in a technique similar to *phulkari* shawls, the designs are first outlined with one running stitch and then filled in, usually in a satin stitch. In keeping with Islamic tenants, the designs tend to be geometric and floral, and yet they are bold and convey a sense of strength by the wearer. Jasleen Dhamija acquired this piece in Karachi.



a



b



c



45

**ZOROASTRIAN
WOMAN'S SHALWAR
SECTIONS AND
CHADOR-SHAB**

- a) YAZD, IRAN, LATE 19TH CENTURY
Handspun and handwoven, hand embroidered, cotton lining, natural dyes
23 x 29.75 in (59 x 76 cm)
- b) YAZD, IRAN, CIRCA 1930
Handspun and handwoven cotton, hand embroidered, printed cotton, natural dyes
18 x 43.5 in (46 x 111 cm)
- c) BIRJAND, IRAN, CIRCA 1930
Handspun and handwoven natural golden-coloured cotton, hand embroidered with silk thread
86.75 x 46.75 in (220.4 x 119.1 cm)

\$ 8,335 - 11,365
Rs 5,50,000 - 7,50,000
(Set of three)
NON-EXPORTABLE

Life was difficult in 19th century Iran for Zoroastrians and there were a number of regulations governing them that were intended to marginalise and distinguish them from the majority Muslim population. One directive included a strict dress code. Zoroastrian men were obliged to wear garments of yellow ochre or unbleached cloth. In Yazd and Kerman, Zoroastrians were not permitted to buy cloth by the yard. As a result, shopkeepers would collect strips of leftover fabric and leave these in bins outside their shops for Zoroastrians to buy. These were then laboriously stitched together to make garments such as the loose voluminous *shalwar* and *kamiz* for women.

The present lot consists of two pieces of textiles sewn during the 19th and early 20th century for Zoroastrian women in Yazd. They are sections from one-leg of a multi-pieced *shalwar* worn by Zoroastrian brides. They are made of narrow strips (27 for a and 23 for b) joined by fine running stitches referred to as *dandan-e-mush* or 'the teeth of a mouse.' The colours chosen for the strips range from black to yellow, maroon, blue, and white, to red and green. These refer to the concept of *haft-rang* or seven colours, that were considered auspicious, implying that the wearer was ritually pure. Each piece is embroidered with vertical lines of small motifs such as the three-legged ass, Cypress tree and the *kar* fish, taken from Zoroastrian mythology.

These rare *shalwar* pieces share a close connection to Sindhi embroidery. It would have been worn under a long, loose-fitting *kamiz* along with a head scarf. These lots were acquired by Jasleen Dhamija during her travels in Iran in 1971.

Birjand in eastern Iran, bordering Balochistan, has a strong Zoroastrian influence. This simple shawl or wrap, known as a *chador* (c), gets its golden hue from a natural golden coloured cotton cultivated in Birjand. It has a narrow woven border of squares and diamonds woven in seven auspicious colours. The corner symbols on a stand represent the 'Sacred Eye.'

The *chador* worn by Zoroastrian women is shorter and comes up to the calf, while Muslim women in Iran wore *chadors* that extended to their ankles.



Iranian Zoroastrian Costume, Yazd, early 20th century.
From the collection of Fereydoon Ave
Reproduced from Sarah Stewart ed., *The Everlasting Flame: Zoroastrianism in History and Imagination*, London and New York: I B Tauris, 2013, p. 160



46

**ZOROASTRIAN BRIDAL
CHADOR-SHAB**

KASIMABAD, IRAN, CIRCA 1930
Handspun and handwoven silk warp and weft,
natural and synthetic dyes
69 x 72.5 in (175.4 x 184.6 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000

Brightly woven silk *chador-shabs* were part of the textiles made for a Zoroastrian bride. Elaborately woven in six strips joined across the back, the present lot is adorned with a range of geometric designs in various shapes with a large square in the centre. Surrounded by smaller squares, arranged in neat rows, with some holding a stepped diamond and others a conical tree with its trunk rooted in the ground. Other figurative elements include a row of men mounted on horses towards the upper register, and below them a line of black and white figures that may represent women. Scattered throughout are birds, in pairs or alone.

This *chador-shab* would have been worn by the bride as a shoulder-mantle or used to wrap her personal clothes. Jasleen Dhamija acquired this piece in 1974 from the daughter of a weaver who had had used it as part of her bridal trousseau.



The Tekke are Turkoman, a people of mixed Turkic and Iranian descent. The women are prolific embroiders skilfully working their needles over children's caps, camel trappings, purses and a variety of dress.

Probably the most splendid of these is the *chyrpy*, a coat draped over the head and shoulders like a cloak. The sleeves of the garment are usually vestigial, tapering flaps they are tied at the back and linked together half-way by a small strip of embroidered or woven cloth known as *gerbi*.

The *chyrpy* are usually made in dark colours, yellow and white. Young women wear them with a blue or black ground; older women with a yellow ground and those of high status with a white ground. The *chyrpy* is profusely embroidered with almost the entire ground colour covered in exquisite stitches. There are numerous floral designs, motifs of tulips of which Central Asia is well known. More common are ram's horns and geometric devices along the edges of the headdress and on the arms, with a fringe on the edge at the bottom and on the sleeves. The finest work is reserved for the lapels.

Jasleen Dhamija acquired this *chyrpy*, made for a young woman to wear on special occasions, in Tehran in the 1970s.

47

A TEKKE WOMAN'S HEADRESS

TURKMENISTAN, CIRCA 1930
Handspun and handwoven cotton, hand embroidered with silk thread, natural dyes
Length 41.5 in (106 cm), End width 30.5 in (78 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000



Turkoman woman wearing headress, northern Iran





48

DHEBARIA RABARI KUTCHI EMBROIDERED CHOLI

KUTCH, CIRCA 1950s

Handspun and handwoven cotton,
hand embroidered in cotton thread
with buttons, beads and cowrie shells,
natural dyes

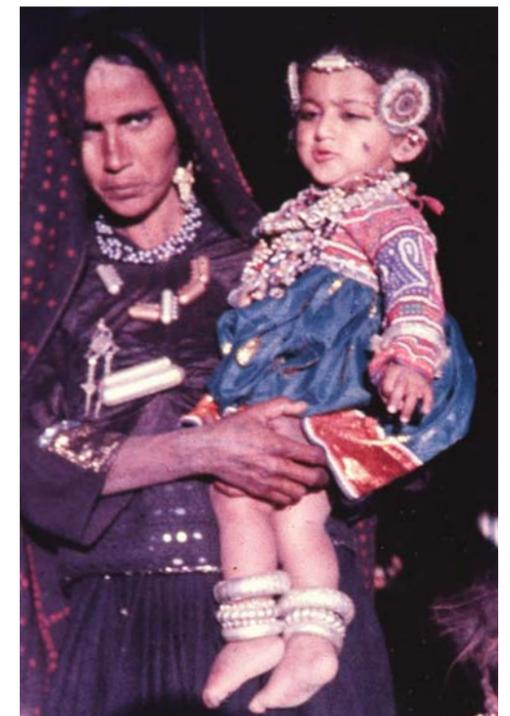
Length 20 in (51cm),
Sleeve span 35.25 in (90cm)

\$ 2,275 - 3,790

Rs 1,50,000 - 2,50,000

The highly ornate, embroidered *choli*, or bodice is worn by women from the Dhebaria Rabari community of Kutch. A tight-fitting, brassiere-like garment, it is held in place with strings that are tied around the neck and under the bust at the back. All young Rabari women wear embellished blouses for ceremonies and festivals; they are also an important part of a bride's trousseau. Cut without a pattern, almost every bit of the ground fabric is covered with embroidery, the types of stitches and geometric motifs making them distinct.

Cholis are usually thread-embroidered with traditional flowering motifs and a variety of stylized birds and animal patterns. These auspicious motifs were inspired by the 'Tree of Life' and other fertility symbols. The sleeves of the present lot are embroidered with designs representing the female image, the cups and shoulders with flowering blossoms fashioned as roundels. At the back, the long rectangular motifs with a pointed top are the *ambo* (mango tree).



Rabari woman with child in embroidered blouse, Kutch



a

49
THREE KUTCHI EMBROIDERED CHOLIS
 KUTCH, 20TH CENTURY

- a) Silk and cotton, embroidered with *zardozi* (gold thread)
 17.5 x 32.5 in (45 x 83 cm)
- b) Satin-silk and cotton, hand embroidered with silk thread, mirrors, sequins
 12.75 x 31.25 in (33 x 80 cm)
- c) Satin-silk and cotton, hand embroidered with silk thread
 11.75 x 35 in (30 x 89 cm)

\$ 2,275 - 3,790
Rs 1,50,000 - 2,50,000
 (Set of three)

These elaborately decorated backless *cholis* (bodices) from Kutch are worn by women on festive occasions and for weddings. Made in contrasting colours with decorated sleeves and fronts, they are lavishly embroidered with traditional Kutchi floral motifs and small *butis*. a) has a pair of peacocks, a symbol of love and longing, on either side of the chest. In b) and c) the floral motifs are enclosed in a trellis like pattern. While a) and b) are held in place by ties around the neck and the lower back, c) has small cloth buttons.



b



c



a



b

50
TWO MALDHARI KURTIS
 KUTCH, 20TH CENTURY

- a) Handspun and handwoven cotton, hand embroidered with cotton thread, small pompoms, beads, cowrie shells and mirrors, printed cotton fabric
 34.5 x 22.5 in (88.2 x 57.2 cm)
- b) Handspun and handwoven cotton, hand embroidered with cotton thread, small pompoms, beads, cowrie shells and mirrors, printed cotton fabric
 28.25 x 22.25 in (72.3 x 57 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000
 (Set of two)

These elaborately decorated and strikingly beautiful blouses, locally known as *gaggo*, are worn over a calf-length gathered skirt. Loose fitting and usually with short or three-quarter length sleeves, they extend below the hips.

They are worn by women from the Maldhari Muslim community of pastoralists settled in the Banni region of Kutch. The yokes of the tunics are embroidered with geometric patterns and small floral motifs. A fringe of beads is added to the ends of the sleeves and the bottom edge of the blouse. Small black pompoms have been added along with the beads to one of this set of two *gaggos*. An unusual feature of this tunic is the flap extending down the back.



51

LONG SHAWL WITH OVAL CENTRAL PATTERN

KASHMIR, MID 19TH CENTURY
Handspun and handwoven Pashmina, natural dyes
52.25 x 86.5 in (133 x 220 cm)

\$ 12,125 - 15,155

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

NON-EXPORTABLE



Detail from ceiling in the Shalimar Gardens, Srinagar, Kashmir
© Monisha Ahmed

This elaborately patterned shawl with a flamboyant design circling the body in a continuous oval is probably the creation of a French designer. Art historians are of the opinion that this shawl may have been given as a tribute to Maharaja Ranjit Singh. By the mid-19th century, shawl patterns had become more extravagant and fanciful, the colour palette more varied, as artists pushed the boundaries of traditional designs. Some of this was influenced by European taste, some by the weaver's creativity.

The present lot is a good example of the dazzling workmanship of that period, and is possibly designed by a European and intended for his home market.

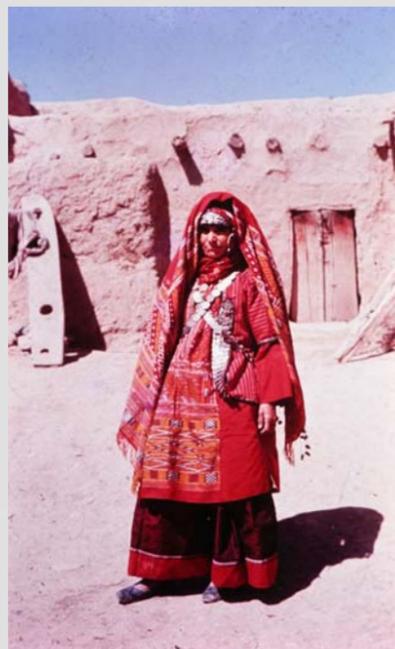


The familiar wide borders seen on other shawls of this period are subtly transformed into a pair of *butas* that stretch almost halfway across the body of the shawl. The *butas* themselves are elongated and slender with stylised swan-like necks, which were prevalent in shawls from the first part of the 19th century. Flowering plants create an unbroken oval on a white background at the centre; this is bordered by

a wave-like pattern suggesting a sense of movement to otherwise static fabric. The black field at the centre of the shawl is barely discernible, with the tops of the *butas* breaking through it. The white stands out against the other more muted palette of purple, green, blue and orange. Similar colours can be seen in the multi-coloured harlequin fringe tabs that are stitched on to two ends.



52



Iranian weaver who has woven lots 52 and 53

The people of Kalat-e Naderi, Khorasan, Iran, are of mixed Turkoman, Kurdi and Baloch lineage. They were known to travel across Central Asia with their double-humped camels. Now most of them are settled and live in Khorasan province in the north east of Iran. The women wear bright and colourful headscarves, along with a matching knee-length blouse and loose skirt (see image). The scarves are woven in two pieces and joined together to make a square. When folded and worn, the central panel covers the top of the head.

Jasleen Dhamija bought lots 52 and 53 directly from the woman in the photo, who was a fine weaver, and had made both these scarves in the early seventies. Similarly designed, the woven patterns are repeats of diamond designs arranged in diagonal rows enclosing a central square, with wide elaborate borders on either end. The red scarf in lot 53 has two shrines in the centre, suggestive of a mosque with a small central dome and two minarets on either side.

The women of this area are expert weavers. Lot 69 is woven by the same weaver and has patterns similar to those woven on the scarves.



53

52

YELLOW SILK HEAD SCARF

KALAT-E NADERI, KHORASAN, IRAN, CIRCA 1970

Handspun and handwoven silk
53 x 53.5 in (135 x 136 cm)
woven in two equal pieces

\$ 2,275 - 3,790

Rs 1,50,000 - 2,50,000

53

RED SILK HEAD SCARF WITH SHRINE MOTIF

KALAT-E NADERI, KHORASAN, IRAN, CIRCA 1970

Handspun and handwoven silk
55.75 x 56.5 in (142 x 144 cm)
woven in two equal pieces

\$ 3,035 - 4,550

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



*Sawan da Mahina
Mor Kare Shor we
Jiva ra mera aisa nache
Jese Nila mor wae*

It is the season of rains and the peacock cries incessantly.
My heart dances like the blue peacock, longing for the beloved.

54

CHOPE SHAWL WITH PEACOCK DESIGN

WEST PUNJAB (NOW
PAKISTAN), CIRCA 1930
Handspun and handwoven
cotton, hand embroidered with
twisted silk thread, natural dyes
70.75 x 118 in (180 x 300 cm)

\$ 3,035 - 4,550

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

In many traditions, shawls play an important role in a woman's rites of passage. The present lot is an example of a bridal shawl made by the maternal grandmother for ceremonial use. The intricate double-sided architectonic pattern is composed of motifs of the temple and the peacock, which has long been associated with marital love, longing and desire. It is the peacock which calls out to the dark clouds during the monsoons, imploring them to descend to the earth and fertilise it.



55

CHANDERMA BAGH

PUNJAB, CIRCA 1930
Handspun and handwoven
cotton, hand embroidered with
untwisted silk thread, natural
dyes
50.25 x 94.25 in (128 x 240 cm)

\$ 4,550 - 6,065

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

The finely embroidered all-over patterned *Chanderma Bagh* or the 'Moon Garden' is a specialty of West Punjab. White diamonds are enclosed by a neatly divided lattice arrangement. The principles that go into the aesthetics of a *bagh* are at work here: the subtle manipulation of light by the silk threads as well as the variations in the direction of the stitches. The white produces a luminous glow in various shades of grey, ivory and off-white as the light plays upon it. The stitches are placed diagonally and vertically to produce a rich textured effect. The result is a cloth that transcends what cotton or silk alone can do and takes on a glossy and voluptuous quality. The textile has a brilliant effect, imitating the sheen of the moon's surface. Across this expanse of white the embroiderer has deliberately "scarred" the surface with a black section. This is a *nazar buti*, or an imperfection that guards perfect happiness by warding off the evil eye.



56

NOMADIC KUCHI WOMAN'S DRESS

AFGHANISTAN, LATE 19TH CENTURY
Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
Length 42 in (107 cm), Sleeve span 66.5 in (169 cm)

\$ 3,035 - 4,550

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

NON-EXPORTABLE

Kuchi is a generic term used for the nomadic pastoralists of Afghanistan. The term is derived from a Persian word meaning 'those who go on migration.' At one time, the Kuchi roamed large parts of Afghanistan, extending into Central Asia, and were often seen in caravans with their double-humped camels.

Kuchi textiles are highly embellished and decorated; they embroider everything, and wear bright clothes with large pieces of jewellery. The long-sleeved, knee length tunic in the present lot is lavishly embroidered with silk threads on both sides as well as the sleeves. Diamond shaped patterns are a common motif in Kuchi textiles and this is evident here in several forms, along with a row of hexagon shapes towards the bottom.



57

BALUCHI KURTI

SINDH (NOW PAKISTAN), CIRCA 1930
Handspun and handwoven cotton, hand embroidered with silk thread, natural dyes, small pompoms, mirrors
Length 41.5 in (106 cm), Sleeve 48.25 in (123 cm)

\$ 4,550 - 6,065

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

This attractive red embroidered *kurti* or *kameez* is typical of the dress worn by Baloch women in the Sindh region of what is now Pakistan. It is worn over loose pants known as *shalwar*. Decorated with multiple geometric designs in various sizes and arrangements, as well as small mirrors, the overall effect is harmonious. The neckline is embroidered with small circles with a mirror at the centre, and two rows of the same circles flank the neckline. The sleeves are the most interesting, with a trellis-like pattern of yellow embroidered squares, enclosing a circle with a small mirror in each corner. The voluminous body of the tunic is decorated with floral motifs made up of small diamonds. Small black pompoms are placed at the seams to accentuate the design. Mirrors were used to highlight the designs and also to ward off the evil eye, or *nazar*, from the wearer.



58

'TEA FOR TWO' DURRIE

BHATINDA, PUNJAB, CIRCA 1930
Handspun and handwoven cotton,
synthetic dyes
40 x 75.5 in (102 x 192 cm)

\$ 1,365 - 2,275

Rs 90,000 - 1,50,000

The present lot is an unusual design of teacups and saucers paired with teapots. It reflects the life of the British gentry, and perhaps represents an aspiration towards that lifestyle by the woman who wove it. It is executed in the tapestry technique of a non-continuous weft.

Punjab was an important weaving centre for flat-weave cotton *durries*. The present lot is a *punja durrie*, which was typically patterned with rich, bold designs of flowers, animal figures, or folkloric motifs. They were usually made by women for their personal use or by young girls of marriageable age, for their new homes. Sometimes, Jat women wove them as gifts for their daughters or close relatives for special occasions, and would seldom sell them for commercial purposes.



Woman weaving a *punja durrie*
© Himman Dhamija



59

BALUCHARI SARI WITH WOMAN SMOKING HOOKAH

Woven by M Jaffar Ali

VARANASI, UTTAR PRADESH, CIRCA 1962
Handspun and handwoven silk, synthetic dyes
212.75 x 43.75 in (541 x 111.7 cm)

\$ 1,520 - 3,035

Rs 1,00,000 - 2,00,000

Displaying mastery of the art learnt from his father, the present lot is an early Baluchari sari woven by M Jaffar Ali, son of Ali Hasan, as part of the late 1950s revival movement. The sari contains a central motif of the 'Tree of Life.' Multiple patterns of a seated female figure smoking a hookah enclosed in a *mehrab* or niche, with a hanging lamp are intricately rendered. Wearing a long skirt and full-sleeved blouse the figure sits straight, appearing almost constrained in her western-style boots. The *hookah* beside her resembles a stylised musical note. Rich in design and elegance, in shades of brown and pink, the present lot creates the texture and shaded colour effect that Balucharis are famous for.



"In textiles you can see the early beginnings of the creativity of the human race."

– JASLEEN DHAMIJA

MALE

Lots 60–82

Closing Time:

Thursday, 20 October 2016

9 pm (IST)

11.30 am (US Eastern Time)



60

PICTORIAL KALAMKARI WITH MUSICIANS AND DANCERS

ISFAHAN, IRAN, CIRCA 1930

Handspun and handwoven cotton, hand drawn and painted, natural dyes
59 x 95.5 in (150 x 243 cm)

\$ 6,065 - 7,580

Rs 4,00,000 - 5,00,000

A man, probably a courtier or even a king, reclines on a pair of green bolsters as he is entertained by a group of young women. Singing and dancing, playing musical instruments, the women are dressed in long skirts with short, long-sleeved, fitted blouses and long belts that accentuate their slender waistlines. The young man is dressed in a long robe painted with *botehs* and decorated with ornate buttons. On his head, he wears a striped turban. In his left hand he holds a slim, black walking stick and in his right, a wine glass. The other man to the left, whose features make him look older, is possibly his retainer; his tunic is shorter and is not decorated.

The scene is probably one of an outdoor picnic, a popular pastime in Iran, and suggested by the background in the upper register with its mountains, plants, and a single tree in the centre. A lone building on the right of the tree, perhaps the young man's residence hints at a stately home or a palace, referencing his status.

Enclosed by three borders of flowers scrolling off a single vine, the present lot has a three-dimensional feel to it. The voluminous curtains on either side of the tree, at the top, make it reminiscent of a theatrical scene. While figurative pictorial scenes were prevalent in Iran, not that many are known today outside public collections.

KALAMKARI

Kalamkari or Qalamkari, is derived from the Persian words *qalam* (pen) and *kari* (craftmanship). It refers to printed cotton fabrics, in combination with pen work.

Produced in many parts of India, from ancient times, these were said to have been traded throughout the world. Cotton dyed with mordants was discovered at excavations at the Indus Valley as the fabric was preserved fused to a silver jar. This dates dyed cotton fabric to roughly 3,000 BC.

The printed fabrics of Gujarat and southern India were used by traders and merchants as currency, largely to trade spices from Southeast Asia and Indonesia. Historical accounts state that Kalamkari paintings were in demand in these regions for use in rituals and ceremonies. They were also traded with the Middle East and Europe. The discovery of the Fostat textiles drew attention to the early history of Indian printed fabrics.

While different Kalamkari traditions developed throughout India two places in Andhra Pradesh were well-known for the art: Srikalahasti and Machilipatnam. While the former is known primarily for its free-hand drawing with a charcoal stick for the outlining of patterns, in the latter there was a greater reliance on blocks.

Machilipatnam is also known to have made Kalamkari for the Iranian market, with its designs and motifs influencing those made in Iran. The painted temple hangings of Srikalahasti were known as *waratapani*, while Kalamkari of Machilipatnam, which was made for export became known by the Persian word *kalamkari*, that is pen work.

The art form steadily declined during colonial rule and post independence Kamaladevi Chattopadyaya and Jasleen Dhamija helped establish a government run Kalamkari training centre to encourage the craft as part of the All India Handicrafts Board's textile revival project. They were helped in this by the designer Nelly Sethna.

The Kalamkari traditions in Iran and India did not grow in isolation, there were connections between the two regions via the Kingdom of Golconda where the ruling king Muhammad Quli Qutb Shah (1580-1611 A D), was of Persian origin and carried out his court in the Persian Safavid style. This meant that several Persians were settled in the region, with some working as artisans. Persian influence is certainly evident in the Kalamkari pieces from Machilipatnam.

In Iran, the main centre for Kalamkari was Isfahan. The ones made here are known for their muted tones and highly bleached backgrounds, as well as the artist's creativity in drawing out both floral and figurative motifs. Artisans who used the *kalam* were called *kalamkars* as against block printers who were called *chitsaz*. They drew their outlines with iron acetate with brushes made from animal hair. The thicker ones were made from horsehair, and finer ones, used largely for calligraphic details, were made from cat hair.

61

TURKOMAN EMBROIDERED COAT

GORGAN, IRAN, CIRCA 1950
Handspun and handwoven silk,
machine embroidery with silk
thread, gold-coloured cord
Length 40 in (102 cm), Sleeve span
35.25 in (90 cm)

\$ 1,520 - 3,035
Rs 1,00,000 - 2,00,000

Handspun and handwoven red silk coats with stripes were worn by young Turkoman in Gorgan, adjacent to the Caspian Sea area. Slim cut but with a wide flair, the lower flaps of the coat area folded over to display the embroidery on the inner lining with an intriguing arrangement of oval patterns. The coat is edged with gold cord, giving it a regal look and is generally worn over fitted trousers and high boots.

According to Jasleen Dhamija, this robe is similar in style to the belted coat worn by Emperor Kanishka in the monumental statue at the Mathura Museum in Uttar Pradesh. Kanishka was the ruler of the Kushan dynasty in the 2nd century.

Jasleen Dhamija bought this coat at Panch Shombe Bazaar in 1971 at the *Thursday* market of the Turkomans where their special products were sold and they also organised horse racing and cultural programmes.



Statue of Emperor Kanishka of the Kushan Dynasty, 2nd century, Government Museum in Mathura
Source: Biswarup Ganguly, via Wikimedia Commons



62

KYRGYZ TENT HANGING

BISHKEK, KYRGYZSTAN, CIRCA 1930
Hand embroidered with cotton thread on cotton fabric, satin in centre and edging
72.75 x 141.5 in (185 x 360 cm)

\$ 1,520 - 3,035
Rs 1,00,000 - 2,00,000

Much of Central Asia was inhabited by nomads, roaming the steppes with their herds of sheep, goats, and horses. They lived in tents or yurts, made of felt that were filled with decorative furnishings, finely woven carpets and saddlebags. Among these were beautiful tent hangings, known as *tuskiz*, which adorned the yurt walls and typically featured floral embroidery and designs reminiscent of the patterns on felted carpets. The *tuskiz* both embellished the tent and created an illusion of space. It was often hung in the male demarcated areas of the tent, where important guests would be seated in front, framed by the border. The host's wealth and status were reflected in the embroidery, which was considered a talisman to bring good fortune.

The motifs and patterns of the embroidery drew from multiple sources, including *suzanis*, and often echoed the ancient designs from the Silk Road legacy. The floral motifs on the present lot are square in shape rather than the more typically seen circular patterns. Old *tuskiz*s such as these are the only reminders of the fine skills and aesthetic sensibilities of the nomads, who were forced to abandon their way of life under Russian rule.

LONG KANI SHAWLKASHMIR, MID 19TH CENTURY

Handspun and handwoven Pashmina, natural dyes

55 x 114 in (140 x 290 cm)

\$ 10,610 - 13,640**Rs 7,00,000 - 9,00,0000**

NON-EXPORTABLE

This is a fine example of an elaborately designed *kani* shawl with large end borders extending almost one-third of the way up the body of the shawl. Twill tapestry weaving, known as *kani*, was perfected in Kashmir. In the tapestry technique, a large number of bobbins, each loaded with yarn of a different colour, are used instead of a shuttle. Combined with the twill weave and using the finest yarn it creates an effect that is almost impossible to reproduce by mechanical means.

Shawls were often woven in pairs and referred to as *doshala*, meaning two shawls. This referred to the practice of weaving shawls in pairs so that they could be stitched back-to-back so the reverse was not visible, evoking the feel of a *dorukha*. These shawls were especially popular during Emperor Akbar's reign. Elaborate shawls were primarily used by men. Among the Parsi and some North Indian communities, many affluent families were proud owners of pashmina shawls such as seen in the present lot. They were an important part of attire at most ritual functions and were also given as gifts during Parsi weddings. Usually part of the bride's dowry, they could be used by either the bride or the groom. The present lot belonged to Jasleen Dhamija's mother, who came from the frontier region of Abbottabad.





64

SQUARE SHAWL WITH BOTEH BORDER

KASHMIR, MID 19TH CENTURY
Handspun and handwoven Pashmina, natural dyes
84 x 86.5 in (214 x 220 cm)

\$ 7,580 - 10,610

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

NON-EXPORTABLE

This elegant square shawl, with a sophisticated palette of subtle colours, consists of an unadorned cream-coloured field, with a single *buta* in each corner, and framed by equal borders on all sides. Nine swan-necked *butas*, reminiscent of the classical period span the length of each border. An all-over design of scrolling vines bearing small buds and leaves fills the space between the *butas*. A small border of gateways circumscribes the entire piece.

This shawl was probably made for the Bengali market, and may once have been owned by a wealthy *zamindar*, an affluent trader, or even a Nawab of Murshidabad who had a penchant for the delicate black and red patterning on an ivory background.

65

EMBROIDERED WHITE CHOGA

KASHMIR, CIRCA 1930
Handspun and handwoven Pashmina, hand embroidered, natural dyes, machine spun and woven wool
Length 50 in (127 cm), Sleeve span 62.75 in (160 cm)

\$ 4,550 - 7,580

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

The arrangement of the trellis design on the present lot is ordered across diagonals with more of the light brown ground colour visible. *Butas*, filled with small flowers appearing almost like single buds, make up the border of the garment. On either end of the opening of the robe a larger more stylised *buta* is embroidered with the same floral pattern filling its body. The robe is held together in the front with toggles made from cord.

Elaborate field patterns, involving repeating flowering plants placed in compartments and framed within various lattice systems were a feature of 16th - 17th

century Mughal art. The design can be seen on carpets and was attributed to Jawshaqan, near Isfahan, once a major carpet-weaving centre in Iran. Known as the Jawshaqan tile pattern, this design was especially popular in India during the 17th century. The design was also prevalent on pashmina shawls, and particularly popular on *jamawar* yardage.

The present lot was acquired by Jasleen Dhamija in the early 1960s for Ram Dhamija, during a trip to Kashmir. She had the size of the sleeves increased by adding mill-made woollen cloth in a similar colour, to fit Ram Dhamija.

65





66

SHAH NAMA KALAMKARI

ISFAHAN, IRAN, LATE 19TH CENTURY

Handspun and handwoven cotton, hand drawn and painted, natural dyes

22.25 x 40.75 in (57 x 104 cm)

\$ 10,610 - 13,640

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

NON-EXPORTABLE

This elegantly executed pictorial rendering of the *Shah Nama* is based on an ancient Pahlavi work known as *Xwadāy-nāmag* - the *Book of Kings*. The *Shah Nama* was compiled by Zoroastrian historians and finalised by the Persian poet Firdausi; though Firdausi is mentioned as the sole author of the work.

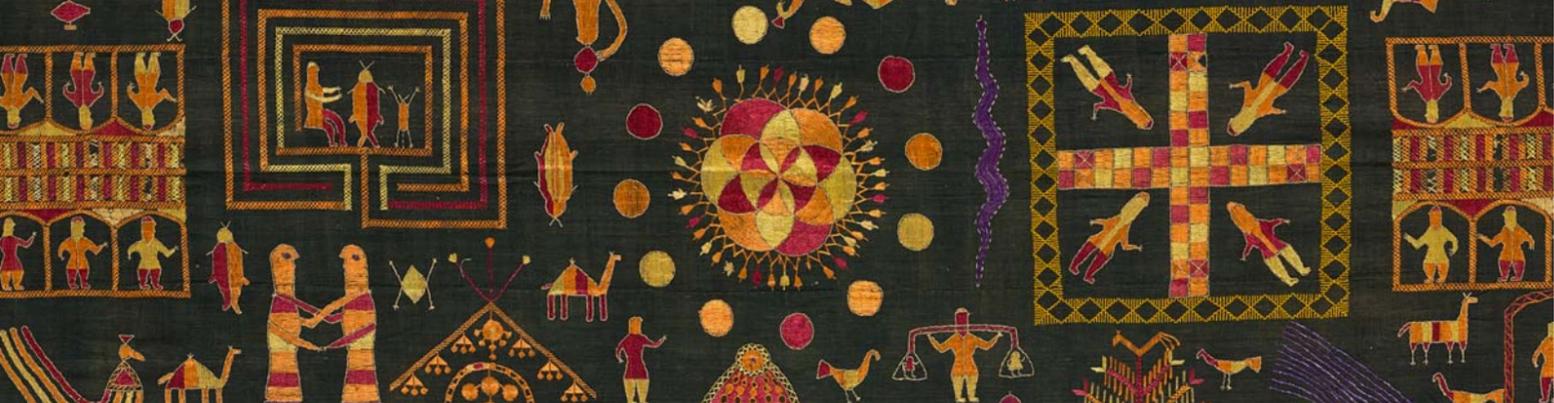
Written in the 10th century, the *Shah Nama* is the world's longest national epic with 60,000 couplets. It narrates the mythical and historical past of Iran beginning with the creation of the world going through to the Islamic conquest of Persia by the Arabs in the 7th century. It is a mix of myth and history, with the characters taking on heroic adventures filled with superhuman heroes, magical creatures, heart-wrenching love stories and centuries-long battles.

The *Shah Nama* was often recited in public – mainly in the *chai-khanas* or tea houses, and at public gatherings by itinerant bards and storytellers. These recitations were most popular in the *zurkhane*, or gymnasiums of the Mithraeum, where they were held in reverence. The gymnasiums were frequented by the *pahlavans*, the strongmen of Iran who trained with maces and clubs. Their meditative exercises were known to have spiritual leanings, with a musician playing the drum and reciting verses recounting the heroic deeds of Rostam, a pivotal character in the *Shah Nama*. Private recitations of the *Shah Nama* were also held by the more erudite of Iranian society. The present lot could have served as a backdrop for the recitation of the *Shah Nama* at any one of these occasions.

Made from two pieces, the central figure is a female, sitting within a niche in an architectural setting surrounded by flowering blossoms. A Persian inscription beside her reads as *firangi bano* (foreign woman), perhaps alluding to her identity. She is surrounded by 24 roundels, each bearing faces of the various Persian kings mentioned in the text of the *Shah Nama*. Highly unusual to have a female figure dominating a scene essentially associated with the History of Heroes, this piece is certainly one of a kind.

Jasleen Dhamija acquired this rare piece in Isfahan in 1971 from a master *kalamkar*. It had been in his family for years where it was considered an heirloom.





67

SAINCHI WITH TRAINS AND VILLAGE LIFE

EAST PUNJAB (NOW HARYANA), CIRCA 1930
 Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
 49 x 95 in (125 x 242 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000

Sainchi are elaborate pictorial embroideries created by women in Haryana that mirror their life and beliefs, their hopes and desires. Scenes of rural life enrich the composition. In the present lot, the central motif is of the circular lotus that symbolises Surya – the cosmic power. Four figures play the dice game *Choupat*, connecting it to the *Mahabharata*. Two long stylised trains run along the length of both edges with eleven compartments, each occupied by a standing figure. Between them are common characters from village life – a woman carrying water, a man riding a horse and a boy flying a kite. Around them are figures of peacocks, a pair of lions, an elephant, a camel and a goat. A lone purple snake alludes to a woman's sensual desires; it is the same colour as the smoke emitting from the fiery engines of the trains that is perhaps carrying her lover away. This lot also depicts two men wrestling – a sport performed during festive occasions, where women yearned for their strong and firm bodies. Above them is a secret labyrinth, perhaps a place where secret rites were practised and celebrated.



68

SAINCHI WITH CARAVAN OF CAMELS AND HORSES

BHATINDA, PUNJAB, CIRCA 1930
 Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
 54.5 x 83.25 in (139 x 212 cm)

\$ 6,065 - 9,095
Rs 4,00,000 - 6,00,000

The train reappears in the present lot, in addition to a central lotus motif, and a caravan of camels and horses. The early 20th century saw an increase in rail travel in India, and a growing fascination with the image in art forms. Shown alongside animals traditionally used for transport, it depicted a transition to vehicular forms of transport. It may also have had inferences to a more nomadic way of life followed by traders as they went from village to village with their wares.





69

NOMADIC SADDLEBAG

KALAT-E NADERI, KHORASAN,
IRAN, CIRCA 1930

Handspun and handwoven
cotton warp, wool weft, natural
dyes

60 x 63.5 in (153 x 162 cm)

\$ 2,275 - 3,790

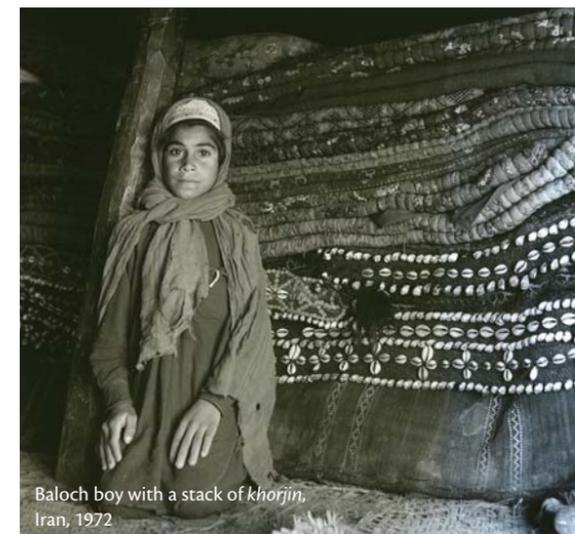
Rs 1,50,000 - 2,50,000



Qashqa'i migration near Abadeh, Iran

A *khorjin* is a saddlebag that is hung over the back of an animal; the word *khōr* refers specifically to a donkey, as these animals are widely used for carrying goods in these areas. Bags, in various shapes and sizes were an important part of nomadic life. They were used to carry and store a range of possessions from dry food products to meat, clothing and footwear. The wealth and status of a family was often judged by the number of bags they owned, many of which came into a family with a bride's dowry. As a result of this importance placed on them, these bags were often extremely well woven and finely detailed.

The present lot is a saddlebag made by the same woman who wove the yellow and red silk scarves seen in lots 52 and 53. The technique is similar, as are the designs she has used, especially the recurrence of the diamond motif.



Baloch boy with a stack of *khorjin*,
Iran, 1972



70

RAUT TENT DIVIDER WITH HUMAN FIGURES

KUWAIT, CIRCA 1930
Handspun and handwoven wool, natural dyes
35 x 93.25 in (89 x 237 cm)

\$ 3,035 - 4,550
Rs 2,00,000 - 3,00,000

The *raut* is a woollen flat-weave woven by Bedouin women. The Bedouins, whose name is derived from the Arabic *Badawiyin* means 'dwellers of the desert.' They are Arabic speaking nomadic groups of the Middle East.

The present lot is a room divider, essentially meant to demarcate the area for use by women from the more public spaces used by men. The ground colour of this *raut* is black and the patterning is done with red and white coloured wool. It is not symmetrical, and the designs are largely geometrical, taken from imagery the Bedouin see around them during their travels. Many are representative of the landscape – the unending desert, the animals they tend, and their nomadic lifestyle. Breaking the symmetry is an unusual line of five male figures, shown holding hands. The weaving of human forms is not common amongst the Bedouins.

While weaving, the warp was stretched from the inner warp beam, placed near the tent door, out into the desert, and known as *al sadu*. This means that which stretches beyond and has the same significance as *tantu* in Sanskrit, and also refers to that which reaches out. Textiles such as these are rarely made nowadays, as many Bedouins have abandoned their nomadic customs for a modern, urban lifestyle. Jasleen Dhamija acquired this piece in Kuwait in 1986, and it may be part of a larger piece.



71

RITUAL HEARTH RUG OF SHAHSAVANS

AZERBAIJAN, IRAN, LATE 19TH CENTURY
Handspun and handwoven cotton warp with silk and wool weft, natural dyes
26.25 x 72.75 in (67 x 185 cm)

\$ 2,275 - 3,790
Rs 1,50,000 - 2,50,000

NON-EXPORTABLE



Shahsavans with felt tent
© Ram Dhamija

The Shahsavans live in the northwestern parts of Iran and migrate down Dashte Moghan, bordering Russia and move through areas around Ardebil. They are known for their rich repertoire of designs, a range of intricate techniques, and a sensitive colour palette. They were largely nomadic pastoralists and this special hearth rug would have been placed in the centre of their tents where the fire place is located. It is used for ceremonies and for seating honoured guests. It is also used to seat newly married couple and serve them their first family meal.

It is woven in the *soumak* technique, which weaves the designs in multiple coloured, non-continuous weft threads. The threads are left to float at the back. This technique of non-continuous weft woven in twill technique is linked to the *termeh*, the shawl technique. Tightly woven with myriad intricate designs, the central panel is divided into four equal squares filled with hooked motifs, and is woven with multiple borders.

Jasleen Dhamija acquired this piece in Ardebil in 1976 from a member of the Shahsavan tribe.



72

CEREMONIAL SOVIET TENT HANGING

BISHKEK, KYRGYZSTAN, DATE EMBROIDERED 1958
AT UPPER CENTRE

Hand embroidery with cotton thread on cotton fabric, satin in centre and edging
64.75 x 152.5 in (165 x 388 cm)

\$ 4,550 - 6,065

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

The present lot is a contemporary interpretation of a traditional *tuskiz*, or tent hanging, which depicts the Soviet Empire of the 1950s. It was probably made as a propaganda tool to hang in a government hall for important events or political rallies in Kyrgyzstan. It may even have hung in a local tribal leader's tent to demonstrate his allegiance to the Soviet Union.

Embroidered on a black ground, the overall shape and composition of the present lot follows that seen in most tent hangings of this type. In the centre is the state emblem of the Soviet Union, which was adopted in 1923 and used till the dissolution of the Soviet

Union in 1991. It features the hammer and sickle and the red star over a globe below which is the rising sun. Two wreaths on either side bear seven ribbons each, with one in the centre, representing each of the 15 Republics. Surrounding this are roundels, each representing the emblem of one of the constituent republics of the USSR. While each Republic generally has its own emblem, they all feature the hammer and sickle, red star and rising sun. In addition to these repetitive motifs, emblems of many of the republics also include features that are characteristic of their local landscape, economy or culture. Almost all of

them depict symbols of socialism and progress in the Soviet Union: industry, cotton buds, and power towers amongst others. Versions of each Republic's flag are visible above the roundels, to the left or right.

Surrounding the roundels are six-petalled flowers flanked by leaves with scrolls around the edges, patterns typical of Kyrgyz embroidery. A solitary horse is embroidered in the upper left corner, referring to the nomadic life of the Kyrgyz. In the same corner, a lone dove can be seen as if caught in mid-flight, possibly signifying peace among the republics of the Soviet Union.



73

TULU HANGING WITH LONG TASSELS

ANATOLIA, TURKEY, CIRCA 1930

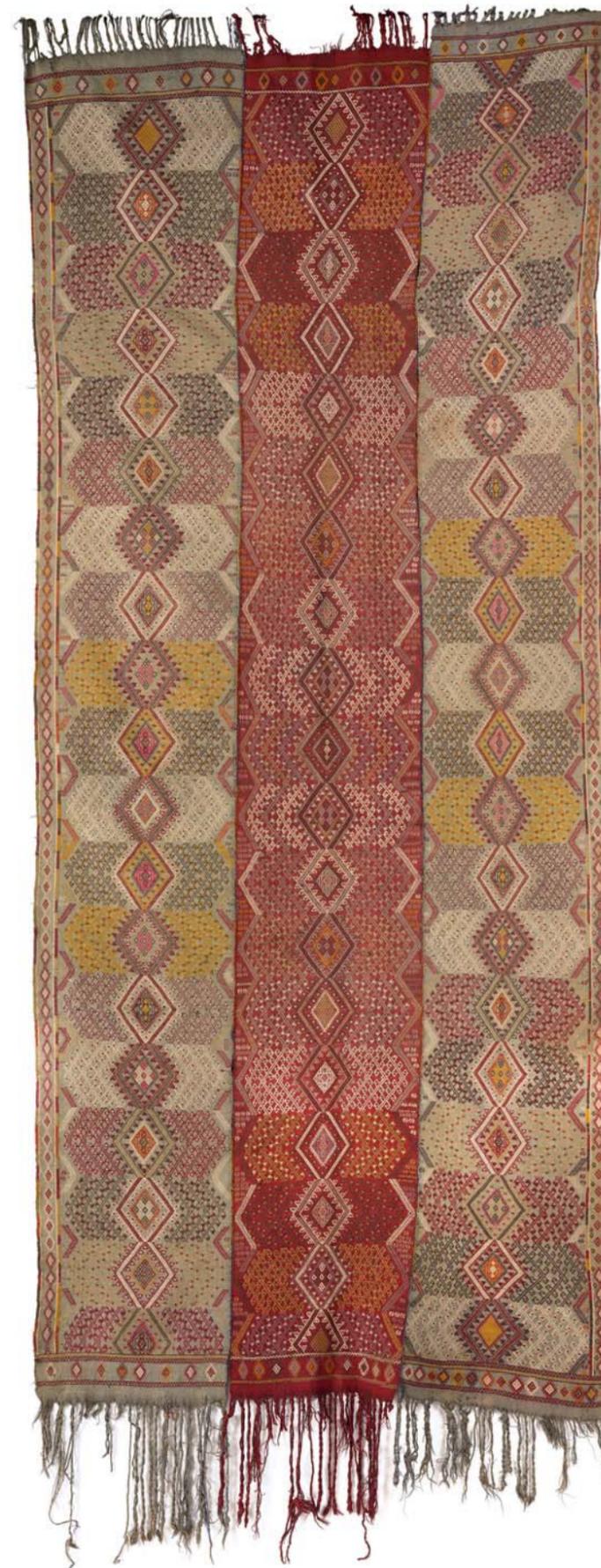
Handspun and handwoven cotton warp with wool weft, wool pile, tassels in angora (mohair) wool
43.25 x 72.75 in (110 x 185 cm)

\$ 2,275 - 3,790

Rs 1,50,000 - 2,50,000

Tulu is the English pronunciation for the Turkish word *tuylu*, literally meaning 'hairy.' These rugs are characteristically long-piled and woven with large knots, giving them a lustrous, warm and soft look. A special type of *tulu* rug is made with longer pile from the Angora goat and called *filikli*.

Filikli tulus are made for a number of purposes from wall decorations to bed covers and prayer rugs. This strikingly colourful and shimmering rug is a hanging from the high mountains of Anatolia. It is woven in diagonal strips in alternating colours with angora wool tassels which appear to shimmer in the light. It displays an ancient technique of carpet weaving that has its roots in the origins of the craft. In Central Asia it was known as *jhulkhirsh* or 'bear's skin,' and is still woven in remote parts of Uzbekistan. However, in Anatolia it is seldom made anymore as Angora goat breeding has almost stopped there. As a result, original *tulu* rugs, such as the present lot which was acquired by Jasleen Dhamija in Ankara in 1976, are hard to come by.



74

JAJIM WITH DIAMOND PATTERN

ANATOLIA, TURKEY, CIRCA 1930
Handspun and handwoven wool,
natural dyes

151 x 62.25 in (384 x 158.5 cm)

\$ 4,550 - 6,065

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

The present lot would have been used either as a hanging or a floor covering in a nomad's tent in Anatolia. Known locally as a *jajim*, it consists of three strips stitched at the selvedge with designs neatly aligning at the seams. Each strip is elaborately embellished, with a central row of diamond-shaped lozenges within a wave-like pattern most probably symbolic of water.



Weaver weaving strips of jajim, Iran, 1970

75

JAJIM WITH FLYING BIRDS

BIRJAND, KHORASAN, IRAN, CIRCA 1930
 Handspun and handwoven wool, natural dyes
 60 x 152.75 in (153 x 388 cm)

\$ 3,035 - 4,550

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

Nomadic and semi-nomadic pastoral communities once lived across most of Iran, Iraq, Turkey, Central Asia and the Middle East. Weaving was central to their way of life and they made a number of textiles including the tent or *chador* for shelter, saddlebags to carry their belongings, carpets to sit on, and coverlets to keep them warm. The *jajim*, a Turkish word for a warp-faced flat weave, was central to nomadic life in the tent. It was used as a spread on the floor, a hanging on tent walls, a cover for piles of bed clothes and a blanket on cold winter nights. It was also used

as a room divider, separating the woman's area and the kitchen, from the more public spaces of the tent.

Birjand lies in the east of Iran, near the border with Afghanistan; the Baloch who live here are semi-nomadic. The women weave the *jajim* on horizontal looms where the heddle rod is anchored in the ground. The *jajim* is always woven in narrow strips to maintain an even tension in the weave. These strips are later stitched together along the selvedge. Each strip is woven in a flat-weave, making it a warp-faced textile. While the patterning is not symmetrical, the colours of the narrow bands in green, maroon and black are repeated periodically. Within them are designs in white, a series of lozenges and motifs that represent flying birds.

The edges of this *jajim* have a fringe and indicates that this may have been prepared by the urbanised households. Jasleen Dhamija acquired the present lot in December 1970 in Birjand.



The Bakhtiari are nomadic pastoralists and practising Muslims, who live in the areas west of Isfahan in Iran. Their long migration takes from the high Zagros Mountains down to the plains of Khuzestan. They make a range of textiles for their tents and personal use. The present lot is a prayer rug or *sajadah*, made with the interlocked, slit-tapestry weaving technique. The central panel has five rows of five *botehs* each on a dark blue ground. Each *boteh* carries a central floral motif and stands on a small mound as if rooted in the ground. Without a *mehrab*, which is typically used in prayer rugs to indicate the direction of Mecca, it is the one-sided direction of the *botehs* that indicate to the believer which way to place the rug while praying. The rug is surrounded by a characteristic border design in tan, brick red, mustard, white, light blue and dark brown.

76

PRAYER RUG WITH BOTEHS

DEZFUL, IRAN, CIRCA 1930
Handspun and handwoven wool, natural dyes
35.25 x 53 in (90 x 135 cm)

\$ 1,365 - 1,820
Rs 90,000 - 1,20,000



The present lot was acquired from Sam village, near Jaisalmer, by Jasleen Dhamija in 1958. The colourful and striking appliqué and patchwork quilt, is known as a *ralli* and is used as a bed covering. *Rallis* are a specialty of Sindh, in the Indus Valley, where every region and community had a distinctive style. Sam village lay along the trade routes between northern India and Sindh, and goods were carried through here to the seaports of India and also on to Central Asia.

An integral part of the life of Sindh, *rallis* were made as quilted coverings for beds and baby cots, cushion covers, fashioned into cradles, as well as for doorway and wall hangings. Made by women, they were a sign of her workmanship and formed a part of the belongings that accompanied her to her new home when she married. Many of the geometric patterns are said to be inspired by those found on pottery from Pirak and Mehrgarh, both in present day Balochistan, dating to 4,000 BC. The present lot appears to be the work of a very innovative woman. Each cutwork pattern of the square is distinctive and gives an extraordinary variation to the overall design of the quilt.

77

PATCHWORK QUILT RALLI

SINDH (NOW PAKISTAN), CIRCA 1930
Handspun and handwoven cotton, applique and patchwork,
natural dyes
45.5 x 78.5 in (116 x 200 cm)

\$ 3,035 - 4,550
Rs 2,00,000 - 3,00,000



78

JAIL DURRIE WITH FISH PATTERN

BIKANER, RAJASTHAN, CIRCA 1930

Handspun and handwoven cotton warp and weft
47 x 72 in (120 x 183 cm)

\$ 3,035 - 4,550

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

India has a long history of flat weaves, with the craft pre-dating the pile-carpet industry that emerged later and flourished with the Mughals in the 16th century. With the end of Mughal rule and the loss of royal patronage towards the end of the 19th and early 20th centuries, the British stepped in and took over some of the existing carpet workshops. They also introduced carpet weaving in prisons in an effort to provide long-term prisoners a dependable vocation for earning their livelihood. These carpets were popularly known as prison or jail carpets, and are much sought after by collectors. Prisons in Bikaner, Lahore, Agra and Amritsar were famous for their carpets. Lots 79 and 80 are fine examples of this genre from Bikaner Jail. Jasleen Dhamija acquired both from the jail's stock in 1958, when a few were still left.

The cream colour carpet has a striking blue border; its central field has a classic design known as *mahai do hum*. The pattern is reminiscent of a double fish around a lotus pond or a water tank, and is associated with water and fertility. Extremely fine and expertly woven it is clearly the work of a long-term prisoner.



79

JAIL DURRIE WITH MEDALLION PATTERN

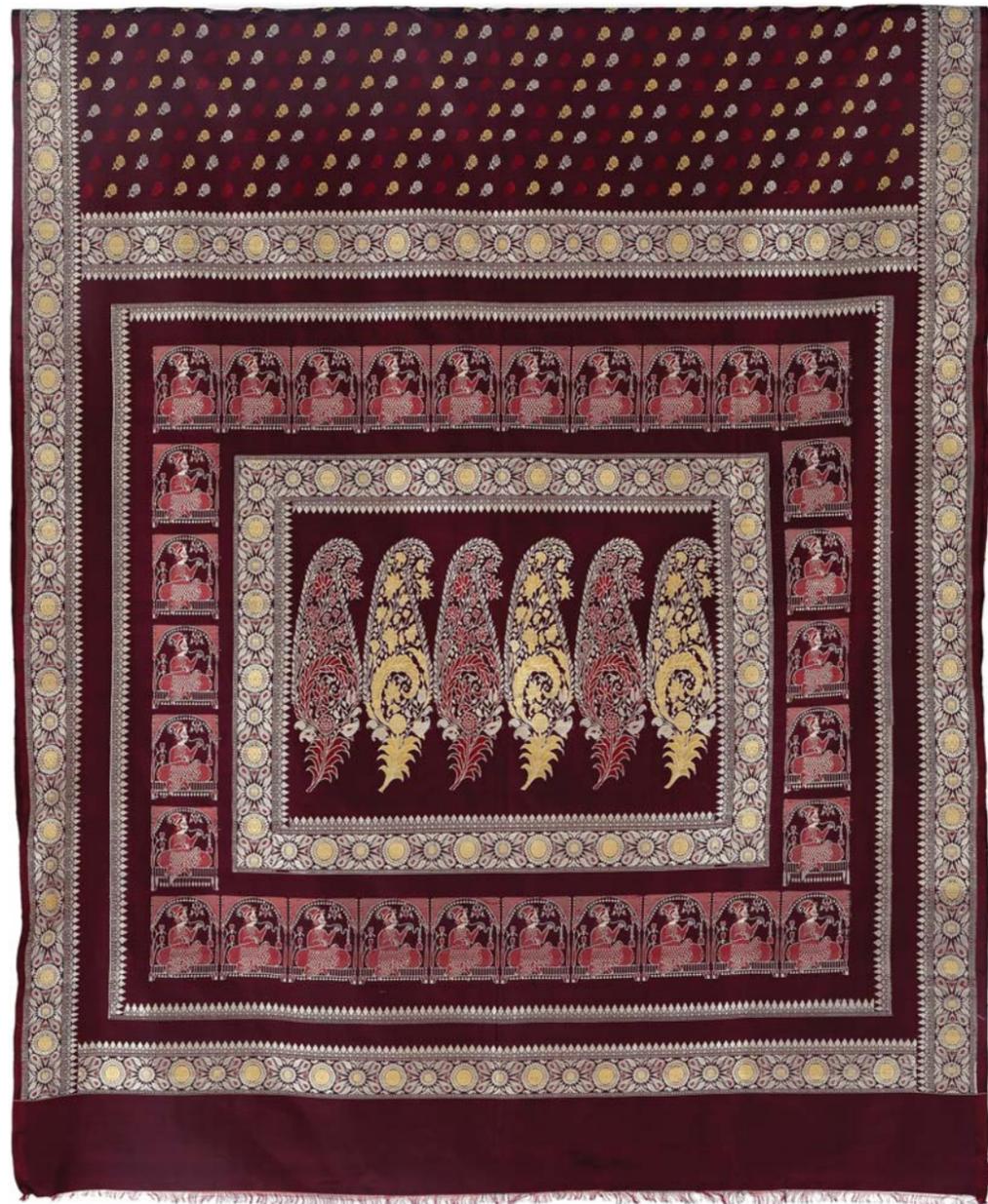
BIKANER, RAJASTHAN, CIRCA 1930

Handspun and handwoven cotton warp and weft
50 x 70.75 in (127 x 180 cm)

\$ 1,520 - 3,035

Rs 1,00,000 - 2,00,000

This striking red and blue rug is patterned with eight large medallions, perhaps replicating medallion designs seen on pile carpets. The border continues the sentiment, with a design of a scrolling vine bearing single red buds and flowering blossoms. All the patterns are subtly outlined with a thin brown or white line, showing the skill of the weaver to such fine detailing.



80

BALUCHARI SARI WITH MAN SMOKING HOOKAH

Woven by M Jaffar Ali

VARANASI, UTTAR PRADESH, 1968

Handspun and handwoven silk, synthetic dyes
202.75 x 45.5 in (515 x 116 cm)

\$ 2,275 - 3,790

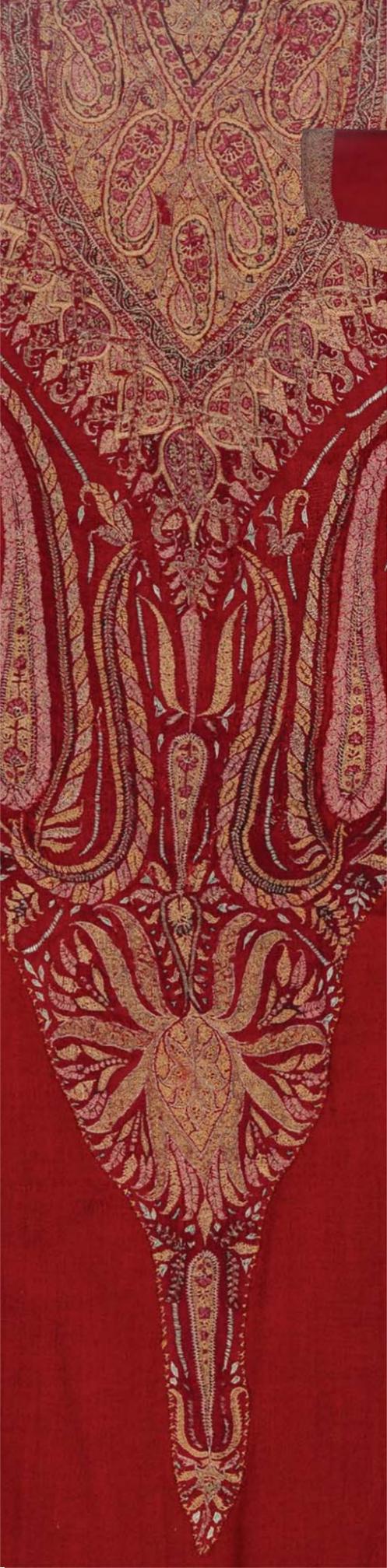
Rs 1,50,000 - 2,50,000



Jaffar Ali, Varanasi, circa 1980
© Himman Dhamija

The second of Jaffar Ali's Baluchari revival period saris, the present lot is created in deep shades of maroon and has a *pallav* with five *kalka*, or the mango motif. The sari is defined by multiple images of a nawab smoking a hookah framed by a *jharoka* with a hanging lamp and side wall lamps. The Nawab sits on a bed and leans against a bolster. His turban is reminiscent of the Asavali pattern.

Jaffar Ali's father, Ali Hasan, was a superb artist, rendering perfect drawings that were essential for creating *naqsha* of a high quality. Jasleen Dhamija recalls that Hasan's desire for perfection was so great that he worried a single mistake in his drawing would lead to a defective design, which in turn would ruin the work on the loom. While Hasan's saris were exceptional and elegant, an art that few weavers can match, he trained his son to follow in his footsteps.



81

RED CHOGA MAN'S ROBE

KASHMIR, CIRCA 1930

Handspun and handwoven wool, hand embroidered
50.5 x 67.25 in (128.5 x 171.2 cm)

\$ 4,550 - 7,580

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

This striking man's robe in red wool with fine embroidery in yellow and orange threadwork makes a regal statement. The embroidery has been done on sections that are attached to the edges of the robe, at the slits of the pockets, around the shoulders and on the back. Elegant and stylised *botehs*, in various sizes, some small and forming a repeat pattern, others with the long, graceful neck of a swan are visible. The robe is closed with two buttons, made of the same embroidered fabric, with toggles.

The robe is large in size, indicating that it was probably tailored for a statuesque man. *Chogas* such as these were often made on commission for men from the Punjab or Rajasthan.



82

JAJIM WITH GALLOPING HORSES

SUKHANDARYA, CENTRAL ASIA, CIRCA 1930

Handspun and handwoven wool, natural dyes

68.5 x 147 in (174 x 374 cm)

\$ 6,065 - 9,095

Rs 4,00,000 - 6,00,000

This large *jajim* is made from nine equal pieces stitched together along the selvedge. It is edged along the lengths with black and white wool to keep the fabric strong and taut. Woven by women, it was probably used as a spread or cover in tents by the nomadic pastoralists who lived in these areas. Designed in alternating stripes the pattern is an ancient form of a galloping horse. The animal was crucial to the nomadic way of life and this *jajim* could, in a sense be paying homage to the horse.

In 1996, Jasleen Dhamija was working in Kashka-Dariya, Uzbekistan, when she attended the traditional celebration of Buzkashi, literally 'goat grabbing' in Persian. It refers to a rough game, said to be the origins of polo, where expert horsemen speared a goat or calf carcass and fought their way to the goal with it. During this game, the winner was presented with a car and this *jajim*. The winner later sold the *jajim* to Jasleen.

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Sarah Stewart ed., *The Everlasting Flame: Zoroastrianism in History and Imagination*, London and New York: I B Tauris, 2013

Patricia Ormsby Stoddard, *Ralli Quilts: Traditional Textiles from Pakistan and India*, Atglen: Schiffer Publishing, 2003

Christina Summer and Guy Petherbridge, *Bright Flowers: Textiles and Ceramics of Central Asia*, Sydney: Powerhouse Publishing, 2004

Jon Thompson, *Carpets from the Tents, Cottages and Workshops of Asia*, London: Laurence King, 1993



FREQUENTLY ASKED QUESTIONS

How do I view the lots?

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

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

What do you mean by 'Condition of Lots'?

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

What are special lots?

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

What are Price Estimates?

Each lot has a price range listed. These estimates are based on characteristics of the lot such as condition, quality, rarity, provenance. These estimates are provided only as a guide for buyers and do not include buyer's premium or applicable taxes. If applicable there is a link for pricing achieved for similar art works at auction available next to the lot in the online catalogue. Price estimates may be subject to revision.

What is a Reserve Price?

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

How do I register to bid?

Bidders are advised to register at least 24 hours in advance

of the sale. Bidders may choose to register online or send in their details to Saffronart and we will process the details for you. Saffronart requires the following details from a first time bidder to register and process an approval to bid:

- i. Name
- ii. Address
- iii. Telephone Number
- iv. Email Address
- v. Know Your Customer (KYC) documents
- vi. Credit card information/financial references/deposits

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value.

If you have bid or been approved to bid with us before, please use your Saffronart login and password to accept the Conditions for Sale online. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

- i. Bidding Online: Once you have identified the lot that you would like to bid on, click on "Bid Now" and enter either the bid amount for regular bidding, or a maximum price for proxy/automatic bidding. Regular bidding is the method by which you actively participate in the bidding process by entering the next valid bid (or one of a higher value) each time you are outbid. Your screen will display the next (minimum) valid bid, based on a predetermined increment. You may enter a bid at that exact value only. You may also view the entire bid history prior to making your decision. After you enter your bid, it is advisable to view the bid history to verify that your bid has been recorded. Please note that bidders may be contacted during the auction for bid verification in order to protect all bidders and maintain the efficacy of the process.
- ii. Bidding on the Phone: Saffronart accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at Saffronart's discretion.
- iii. Bidding on the Mobile: Bidders may download a software application from Saffronart onto their eligible mobile device and use it to place bids during the sale.

To avail of this service, you must be registered as a bidder. Download the app from the iTunes App store or the Google Play store.

- iv. Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website.

What are bid increments?

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

Can a bid be cancelled?

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

What is the currency of bidding?

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

What is an Opening/Start Bid?

The opening/start bid is the value at which the auction house starts the bidding on a particular lot. Absentee/proxy bids received before the start of the auction will be recorded as follows:

- i. If the absentee/proxy bid is less than the opening bid value it will be recorded and displayed below

the opening bid value at the time of the start of the auction in the bid history for that particular lot.

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

How do I track my bids?

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

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

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

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

The closing bid for a lot is the highest bid at the time a particular lot's bidding has ended. No further bids can be made at that point. The closing bid is considered a winning bid, only if the bid equals or exceeds the reserve price. If the closing bid on a particular lot is below the reserve price,

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

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

What is Buyer's Premium?

In respect of each sale at the auction, Saffronart shall charge a Buyer's Premium calculated at 20% of the winning bid value on each lot up to and including USD 1,000,000; 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000; and 12% of the Winning Bid in excess of USD 1,600,000. For lots being shipped from India, a service tax on the Buyer's Premium shall be to the account of the Buyer. This is applicable for deliveries within India as well as overseas.

How will I be invoiced?

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

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

What are additional charges?

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

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

What are the Duties and Taxes applicable on my purchase?

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

i. Deliveries in India for lots originating in India:

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

ii. International shipments for lots originating in India:

For lots originating from India, a 15% Service Tax on the Buyer's Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact Saffronart for further details.

For imports, the terms of sale are Delivered Duty Unpaid (DDU). It is the Buyer's responsibility to pay all international duties, customs charges, taxes and tariffs to the respective authorities. Normally, the couriers we contract will pay import duties on behalf of the buyer and get reimbursed at the time of delivery.

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

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

In the event that the lot is to be shipped internationally, additional charges for international shipments

mentioned in the above section shall apply.

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

How do I make payment?

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

For Buyers in India

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

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

For Buyers outside India

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

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

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

Purchases shipped out within 10 - 15 business days of the payment being cleared are insured under the terms of Saffronart's insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication. Buyers may choose to collect their purchases from the

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

What documentation will I receive with my purchases?

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

What if my shipment reaches damaged?

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

How do I participate in your next auction?

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

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

CONDITIONS FOR SALE

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

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

1. Our role as the agent of the Seller

1.1 **We** undertake to sell the **Lots** through this online auction as agents for and on behalf of sellers. Unless stated otherwise, **We** have no ownership interest in any **Lot** in this online auction.

1.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

2. Catalogue Descriptions and Condition of Lots

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

2.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this online auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.

2.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our** bona fide opinion on the

condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the **Lot**, including its description, condition and authenticity.

2.4 The bidders undertake to:

- (i) inspect and satisfy themselves prior to the online auction as to the condition and description of the **Lot**;
- (ii) rely on their own judgment as to whether the **Lot** matches its description; and
- (iii) not rely on an illustration of any **Lot** given in the **Auction Catalogue**.

2.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.

2.6 Neither **We** nor any of **Our Affiliates**, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through the online auction.

3. Viewing the Lots and Bidder Registration

3.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the **Lot** number and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:

- (i) Previews and Viewings – details listed in the 'Sales and Enquiries' section;
- (ii) The Online **Auction Catalogue**;
- (iii) The Printed **Auction Catalogue**; and
- (iv) The Mobile **Auction Catalogue**

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

3.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.

3.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.

3.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.

3.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the "Refresh" icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.

3.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction. New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

4. Bidding

4.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot**

groups are scheduled to close at different times during the auction.

4.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 4.4 below) for updates on latest bids and time extensions, if any.

4.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.

4.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.

4.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 4.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the

Website, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.

- 4.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 4.5 above in order to view the most updated bid history and countdown clock.
- 4.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 4.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:66 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 4.9 **Technical Downtime:** In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time during the half an hour prior to the scheduled closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such **Technical Downtime**. In case the **Technical Downtime** extends beyond the closing time for a particular **Lot** group, the **Website** and the **MobileApp**, as the case may be, shall, after the **Technical Downtime**, show the auction for the particular **Lot** group as closed. However, the closing time for such **Lot** group and subsequent **Lot** groups shall be extended by the duration of the **Technical Downtime** and appropriate details of the extension shall be published on the **Website** shortly after recovery from the **Technical Downtime**. Bids recorded prior to any **Technical Downtime** will be treated as valid. **We** shall not be liable for any loss of

information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime** and any determination made by **Us** in respect of extension of the closing time shall be final.

- 4.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by **Us** after the closing time for the **Lot** in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on **Lots** which the bidder wishes to bid for.
- 4.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder may place. Proxy Bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.
- 4.11 Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.
- 4.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to re-set their passwords at the close of the auction.
- 4.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may also bid in charity auctions that are held on the **Auction Platform**.
- 4.14 **Our Auction Platform** does not allow any bids to be placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.
- 4.15 **We** have the right to exercise reasonable discretion in setting bid increments, refusing any bid, advancing the

bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** will be conclusive.

- 4.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.
- 4.17 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.
- 4.18 At **Our** discretion, proxy bids submitted on "no reserve" **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value. Notwithstanding the above, in the event that there is a bid lower than such minimum value and there is no competing higher bid, then **We** may, at **Our** discretion, execute the **Lot** at such lower value.
- 4.19 The closing bid is considered a winning bid, only if the bid equals or exceeds the **Reserve Price**. If the closing bid on a particular **Lot** is below the **Reserve Price**, it will not be considered a winning bid and the **Lot** will be deemed unsold. However, if the closing bid belongs to a proxy bidder and is below the **Reserve Price**, but the proxy bidder's maximum bid price exceeds or equals the **Reserve Price**, then the **Lot** will be sold to the proxy bidder at the **Reserve Price**.
- 5. Completing the Purchase**
- 5.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer's Premium**, applicable taxes on sale of **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lot** and additional levies.
- 5.2 The title to the **Lot** shall pass from the seller to **Us** outside the territory of the United States of America.

The title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for

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

- 5.3 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including USD 1,000,000 (ii) 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000 and (iii) 12% of the winning bid value in excess of USD 1,600,000. For **Lots** being shipped from India, a service tax on the **Buyer's Premium** shall be to the account of the winning bidder. This is applicable for deliveries within India as well as overseas.
- 5.4 Irrespective of the currency in which the bidders have placed their bids, winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

1. Cheque/Demand Draft
2. RTGS/NEFT
3. Credit card: up to INR equivalent of USD 5,000

For USD payments

1. Cheque
2. Direct wire transfer
3. Credit card: up to USD 5,000

NOTE: Payments in excess of USD 5,000 (or its INR equivalent) must be made through a wire transfer or cheque. **We** and **Our Affiliates** will not be held responsible for any refusal or failure to accept modes of payment not outlined above.

- 5.5 The winning bidder shall pay the sale price and **Buyer's Premium** in full (including applicable taxes and other charges, if any) within 7 business days from the closing date of the auction. No shipment or delivery of the **Lots** will be made to the winning bidder if the sale price and **Buyer's Premium** (including applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed. Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.

- 5.6 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific **Lots** will be shipped. The winning bidder shall also be responsible to ensure that the concerned **Lot** is freely importable into his/her country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the **Lot** shall be borne by the winning bidder. The **Lot(s)** shall be handed over to the winning bidder or his nominee only upon full payment of all such costs.
- 5.7 **Lots** marked as "Art Treasures" and/or "Non Exportable" under the Antiquities and Art Treasures Act of 1972 cannot be exported outside India. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside India. Each winning bidder is solely responsible for meeting the requirements of the Antiquities and Art Treasures Act of 1972 or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.
- 5.8 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer's Premium**), or INR 10,000 per month, whichever is higher, till the date of actual payment.
- 5.9 Failure to collect: If the winning bidder informs **Us** that he/she wishes to collect the **Lot** from **Us** in person and if such **Lot** is not collected by the winning bidder within 30 days of the payment formalities being completed, **We** shall arrange for storage of the **Lot** at the winning bidder's expense, and shall only release the **Lot** after payment has been made, in full, of the sale price and **Buyer's Premium**, including storage and insurance at applicable rates.
- 5.10 **We** shall be entitled to exercise a lien on the **Lot** for payment of any sums due to **Us** from the winning

bidder, including the sale price, **Buyer's Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any **Lot** purchased by the winning bidder.

6. Authenticity Guarantee

- 6.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. Under this limited guarantee, **We** only guarantee characteristics or features mentioned in all capital letters in the heading of the "Description of the Property" in the **Auction Catalogue** (in the case of the **MobileApp Auction Catalogue**, the characteristics or features mentioned in all capital letters may be displayed in a position other than the heading) till such time that the **Lot** is in **Our** possession. **We** do not guarantee any other attribute of such **Lot**.
- 6.2 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual sale price, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the sale price paid for the **Lot**.
- 6.3 The guarantee above shall be subject to the following conditions:
- (i) the claim is made by the winning bidder as registered with **Us** (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);
 - (ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and
 - (iii) the concerned property in the **Lot** is indisputably the same as purchased through the auction;
- Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by **Us** as the Buyer's Premium to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the **Lot** till the claim.
- 6.4 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, will require that

examined proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.

- 6.5 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.
- 6.6 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.
- ## 7. Privacy of Personal Information
- We** will maintain the confidentiality of your personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.
- ## 8. Extent of Our Liability
- 8.1 **We** have an obligation to refund the sale price and **Buyer's Premium** to the winning bidder only in the circumstances described above (in paragraph 6). Damages to, or losses or loss in value of any of the **Lots** (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in paragraph 6 above.
- 8.2 The rescission of the sale and the refund of the total sale price paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may

otherwise be available under law. **We** shall not be liable for any incidental or consequential damages incurred or claimed.

9. Copyright

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

10. Legal Notices

- 10.1 **We** may validly serve a bidder with a legal notice, if required, by the following means:
- (i) sending an email to the email address disclosed by the bidder to **Us**; or
 - (ii) sending a courier to the address disclosed by the bidder to **Us**.
- 10.2 Such legal notice shall be deemed to have been properly served:
- (i) in the case of email transmission: on the date of the transmission; and
 - (ii) in case of transmission by courier: 2 business days after the dispatch of the notice by courier.

11. Severability

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

12. Governing Law and Jurisdiction

- 12.1 These conditions for sale are subject to the laws of:
- (i) India, in the event that the seller is located in India; and
 - (ii) The United States of America, in the event that the seller is located in any jurisdiction other than in India.

Such laws shall apply to the construction of the conditions for sale and to the effect of the provisions thereof.

BIDDING INCREMENTS

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

Below \$5001	\$100,001 - \$500,000
• By \$100 up to \$1,000	• By \$10,000 up to \$150,000
• By \$150 up to \$2,500	• By \$15,000 up to \$200,000
• By \$250 up to \$5,000	• By \$20,000 up to \$250,000
	• By \$25,000 up to \$500,000
\$5,001 - \$10,000	\$500,001 - \$1,000,000
• By \$500 up to \$7,500	• By \$50,000 up to \$750,000
• By \$750 up to \$10,000	• By \$75,000 up to \$1,000,000
\$10,001 - \$50,000	\$1,000,001 - \$5,000,000
• By \$1,000 up to \$15,000	• By \$100,000 up to \$2,000,000
• By \$1,500 up to \$25,000	• By \$150,000 up to \$3,000,000
• By \$2,500 up to \$50,000	• By \$200,000 up to \$4,000,000
\$50,001 - \$100,000	• By \$250,000 up to \$5,000,000
• By \$5,000 up to \$75,000	
• By \$7,500 up to \$100,000	

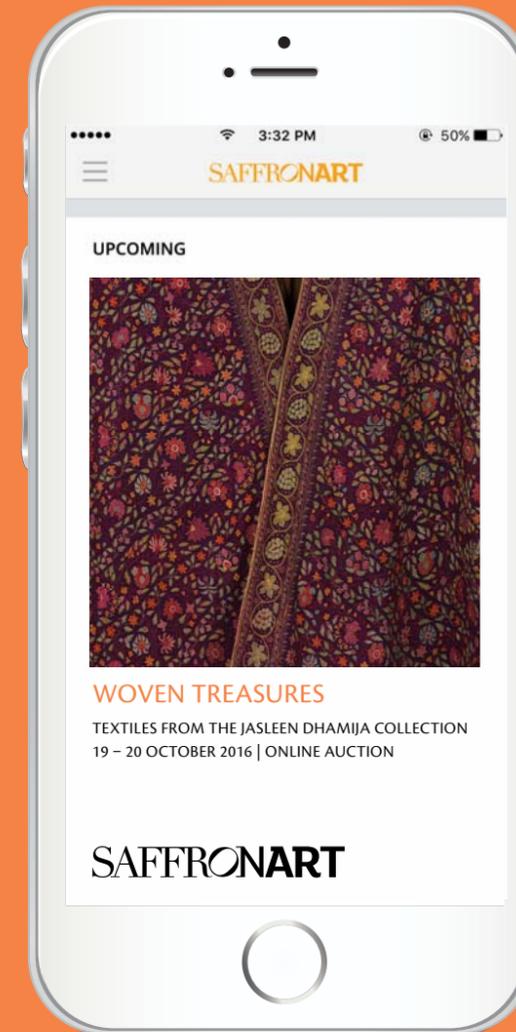
INR increments are subject to change depending on the exchange rate for the auction.

1. I agree and consent to paying the Buyer's Premium calculated at the rate of 20% of the winning bid value on each lot up to and including USD 1,000,000; 15% of the winning bid value in excess of USD 1,000,000 up to and including USD 1,600,000; and 12% of the Winning Bid in excess of USD 1,600,000. All applicable duties and taxes, and shipping and handling charges shall be borne by me.
2. I understand that if Saffronart receives identical absentee/proxy Bids, and if these Bids are the highest for the Lot, Saffronart will sell the Lot to the Bidder whose Bid it received and accepted first.
3. I understand that absentee/proxy Bids submitted on "no reserve" lots will be executed at a minimum of 10% of the lower estimate (the "Minimum Value"), if there is no competing Bid, and the absentee/proxy Bid amount is greater than the Minimum Value.

For New Bidders

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

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CLOSING SCHEDULE

Auction Closing

For your convenience, especially if you are bidding on multiple lots, groups of lots are scheduled to close at different times on 20 October 2016.

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

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

Groups	Lot Number	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1	1–15	8 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM
2	16–39	8.20 PM	10.50 AM	7.50 AM	3.50 PM	11.50 PM	10.50 PM
3	40–59	8.40 PM	11.10 AM	8.10 AM	4.10 PM	12.10 AM (21 Oct 2016)	11.10 PM
4	60–82	9 PM	11.30 AM	8.30 AM	4.30 PM	12.30 AM (21 Oct 2016)	11.30 PM

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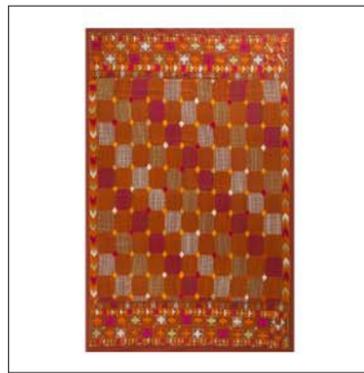
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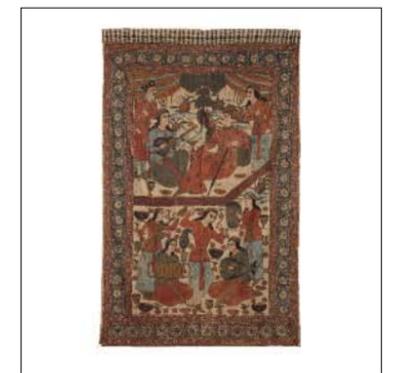
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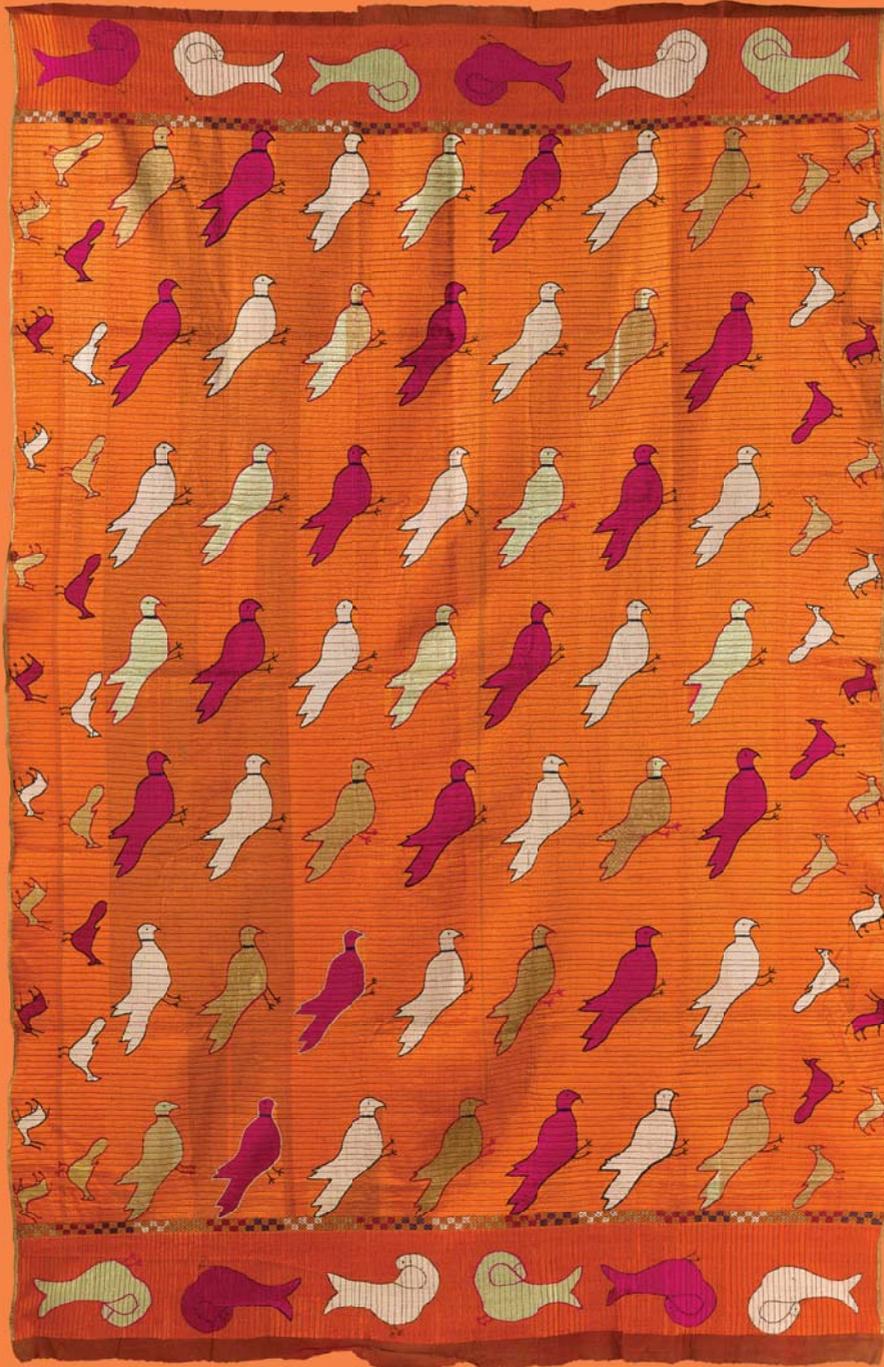
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