

LIVING TRADITIONS

FOLK AND TRIBAL ART

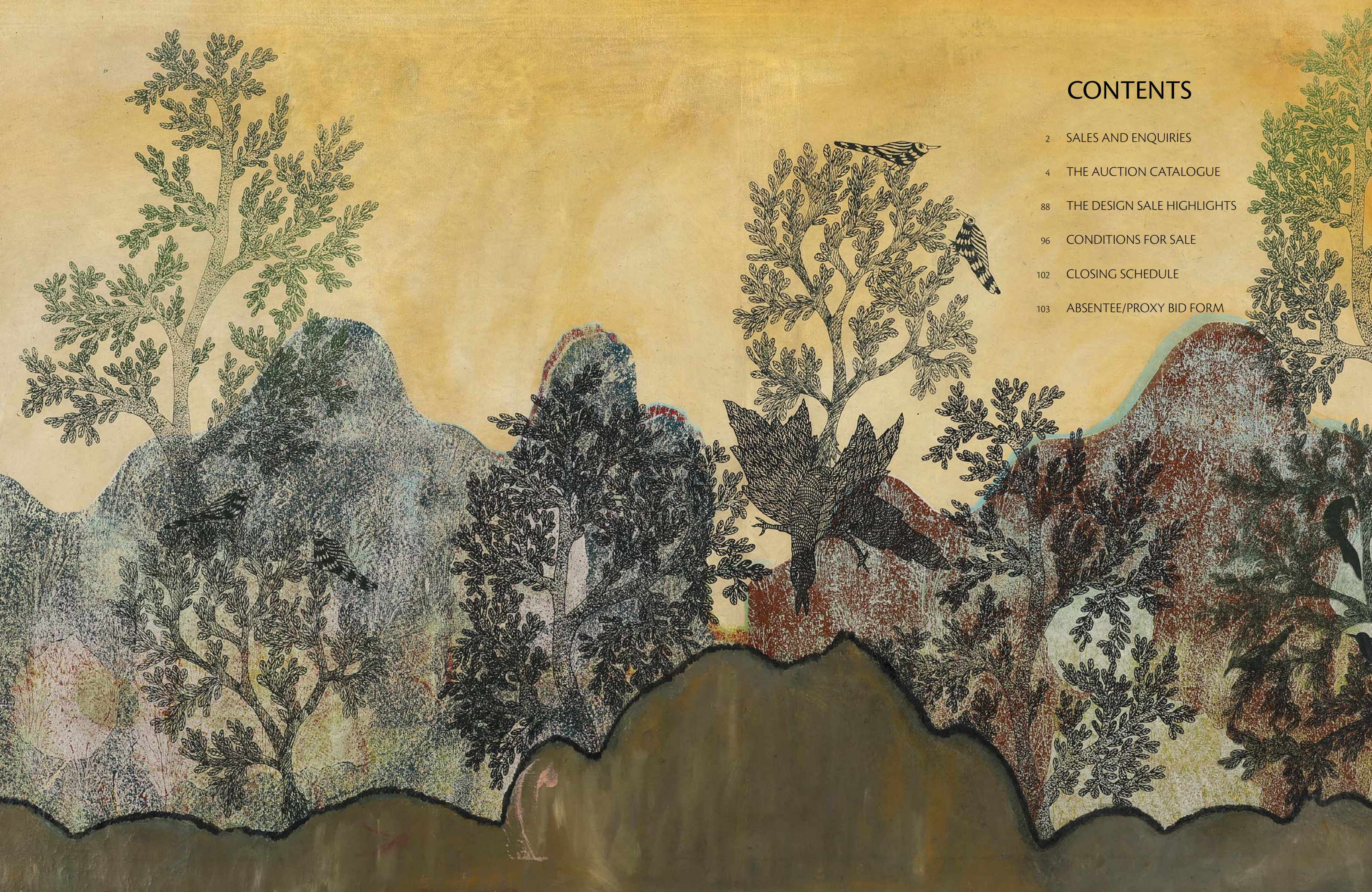
19-20 APRIL 2017 | ONLINE AUCTION



SAFFRONART

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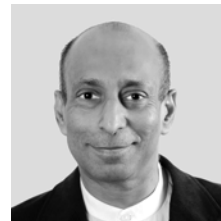
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AUCTION

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

AUCTION DATES

Start: Wednesday, 19 April 2017, 9 pm Indian Standard Time
(19 April 2017, 11.30 am US Eastern Time, and 4.30 pm UK Time)

Close: Thursday, 20 April 2017, 8.45 pm Indian Standard Time
(20 April 2017, 11.15 am US Eastern Time, and 4.15 pm UK Time)

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

PREVIEW AND VIEWINGS:

Preview and Cocktails

Thursday, 6 April 2017
7 pm onwards

VIEWINGS

7 - 20 April 2017
11 am - 7 pm, Monday to Saturday
Sunday by Appointment

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Appasaheb Marathe Marg, Prabhadevi
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London 73 New Bond Street, 1st Floor, London, W1S 1RS

Living traditions are concerned with a “lifestyle in which politics and theology, custom and philosophy, matter and spirit are inextricably merged.” – LEO S FIGIEL

Lots 1–17

Closing Time

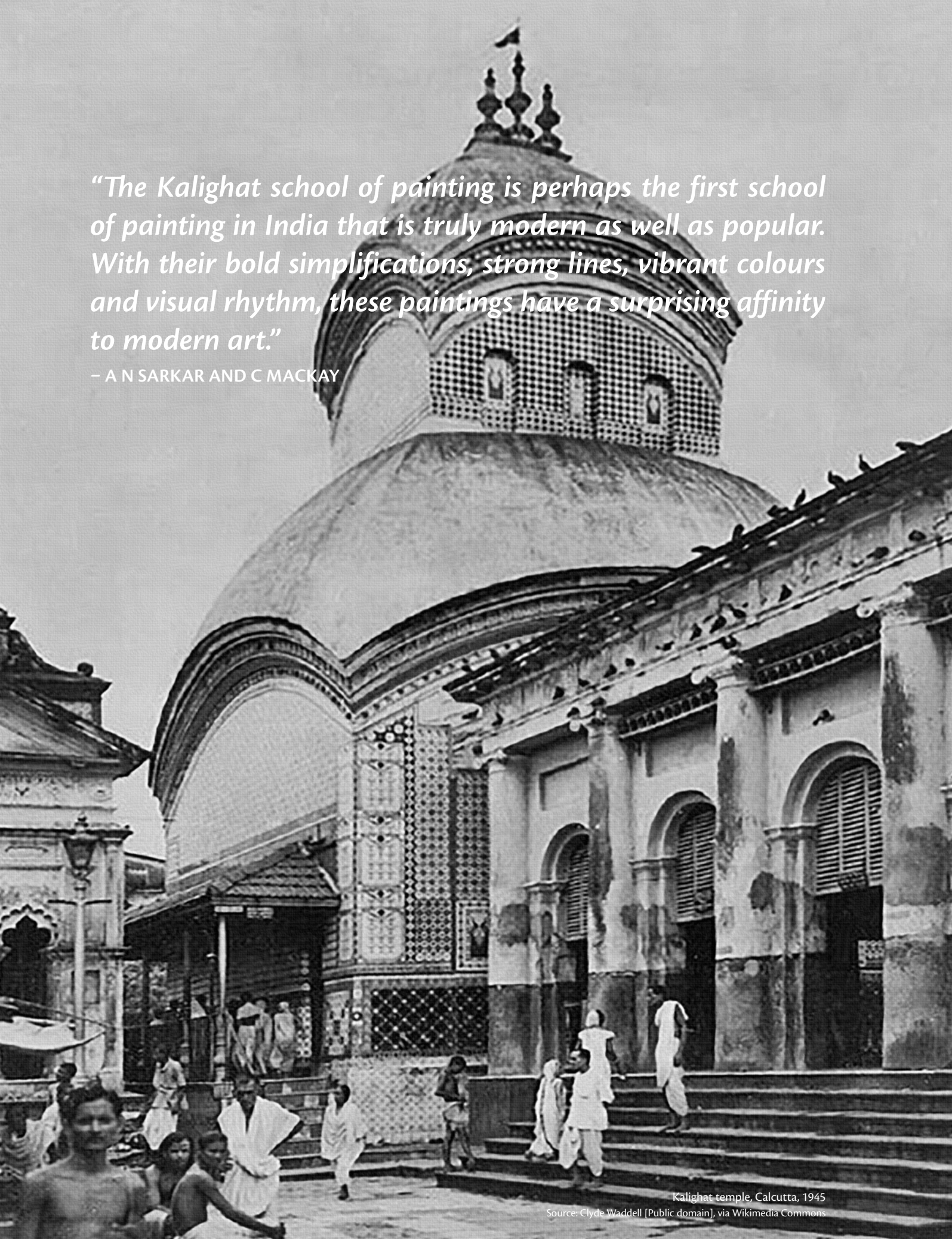
8 pm (IST)

10.30 am (US Eastern Time)



“The Kalighat school of painting is perhaps the first school of painting in India that is truly modern as well as popular. With their bold simplifications, strong lines, vibrant colours and visual rhythm, these paintings have a surprising affinity to modern art.”

– A N SARKAR AND C MACKAY

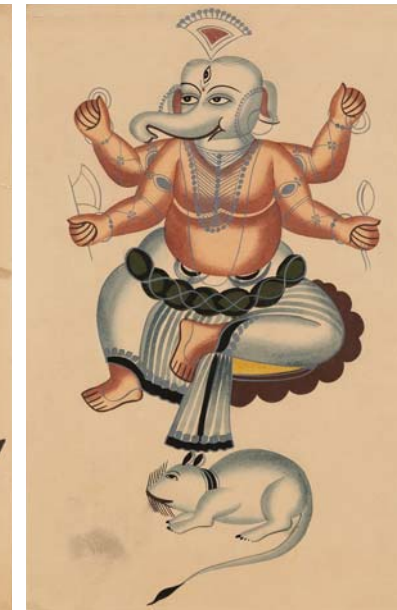


Kalighat temple, Calcutta, 1945

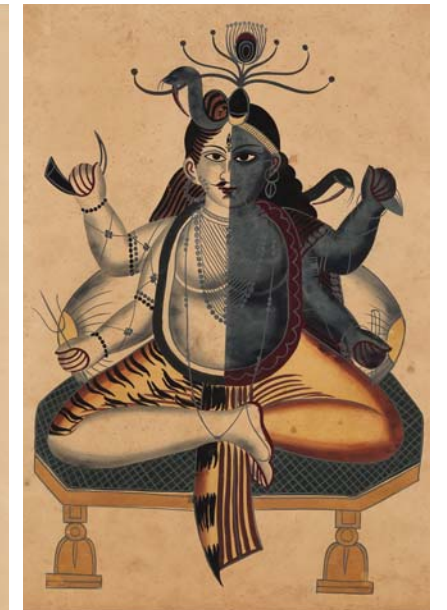
Source: Clyde Waddell [Public domain], via Wikimedia Commons



a



b



c

1

KALIGHAT PAT

WEST BENGAL
MID 20TH CENTURY

\$ 2,310 - 3,080

Rs 1,50,000 - 2,00,000

PROVENANCE:

Private Collection, South India

a) *Seated Ganga with Alligator Mount*
Watercolour on paper
19 x 12.75 in (48.5 x 32.6 cm)

b) *Ganesha with Mooshika Mount*
Watercolour on paper
18.75 x 12 in (47.8 x 30.5 cm)

c) *Composite Image of Shiva and Krishna*
Watercolour on paper
17.75 x 12 in (45.7 x 31 cm)

(Set of three)



a



b

2

PAIR OF KALIGHAT PATS

WEST BENGAL
MID 20TH CENTURY

a) *Wrestler with Leopard*
Watercolour on paper
17.75 x 11.5 in (45.2 x 29.5 cm)

b) *Courtesan*
Watercolour on paper
17.75 x 11.5 in (45.2 x 29.8 cm)

\$ 1,540 - 2,310

Rs 1,00,000 - 1,50,000

(Set of two)

PROVENANCE:

Private Collection, South India

BHUTA AND THEYYAM TRADITIONS

Bhuta and *theyyam* traditions, from Karnataka and Kerala respectively, are part of ritual life rooted in the ancient belief that certain spirits and guardians provided protection against “invaders and robbers, the elements, including fire, storms, flooding, drought, disease and to assure fertility of the soil, livestock and the human population.” (Leo S Figiel, *Ritual Bronzes of Maharashtra and Karnataka, Including the Bhuta Region*, 2007, p. 60) Since the earth is believed to be controlled by these gods, goddesses, spirits and demons, prayers and sacrifices are offered to keep them happy.

Such worship occurs on both an intimate, family level where the devotee carves out a niche in a tree or inner wall of a house for the *bhuta* to inhabit, or on a grand scale where the entire community or village is invited to participate. While *bhuta*

ceremonies vary from region to region and on the basis of the spirit invoked, they always involve a highly charged atmosphere. “Singing of folk-epics or ballads (*paadannas*) depicting the story of the spirit concerned, the spectacular dance by the priest-impersonator possessed by the spirit, wearing gorgeous costumes, masks and high crowns of halo-like structure and making awe-inspiring cries and performing miracles and heroic feats and delivering the message of the divine spirit, curing diseases, and settling village disputes - all these make a festival of grand pageantry leaving a lasting impression on the spectator even if he is a non-believer.” (P Upadhyaya and S Upadhyaya eds., *Bhuta Worship*, Udipi: The Regional Resources Centre for Folk Performing Arts, M G M College, 1984, p. 2)



a



b

3

3 PAIR OF PILICHAMUNDIS

KARNATAKA/KERALA
19TH CENTURY

a) Bronze
7.25 in (18.7 cm) wide

b) Bronze
6.25 in (16 cm) wide

\$ 925 - 1,235
Rs 60,000 - 80,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of two)



a

4 SET OF PILICHAMUNDIS

KARNATAKA/KERALA
19TH CENTURY

a) Bronze
7.25 in (18.5 cm) high

b) Bronze
9.5 in (24.3 cm) high

\$ 770 - 1,080
Rs 50,000 - 70,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of two)



b

4



Theyyam rituals in Kerala
Source: Wikimedia Commons



According to curator and art critic Nima Poovaya-Smith, "The animals represented are either predators like the tiger or an asset to the land like the bull, so that the choice of a totemic animal incorporates elements of both appeasement and celebration." (George Michell ed., *Kanara: A Land Apart: The Artistic Heritage of Coastal Karnataka*, Mumbai: Marg Publications, Vol. 64 No. 1, September 2012, p. 99) Figurines, masks, breast plates, and headgear are all aspects of this tradition which blurs the lines between the spirit world and everyday living.

5

PILICHAMUNDI MASK

KARNATAKA/KERALA
EARLY 20TH CENTURY

Brass
11.75 in (30 cm) wide

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

NON-EXPORTABLE
REGISTERED ANTIQUITY

Banta is a non-speaking spirit, often portrayed as a jester, who accompanies and serves the Jumadi.



6

BANTA OR JARANDAYE

KARNATAKA/KERALA
LATE 18TH CENTURY

Bronze
20 in (50.8 cm) high

\$ 12,310 - 15,385
Rs 8,00,000 - 10,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

Compare with a similar Banta mask from the Collection of Beroze and Michel Sabatier, as seen in Frédéric Rond, *Bhuta Masks and Ritual Objects of the Spirits*, Paris: Espace Durand-Dessert, 2011, p. 58 (illustrated).



7

PILICHAMUNDI

KARNATAKA/KERALA
19TH CENTURY

Bronze
14.25 in (36.6 cm) wide

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

For a similar mask of Pilichamundi, refer to Johannes Beltz ed., *Wenn Masken Tanzen: Rituelles Theater und Bronzekunst aus Südwestindien*, Zürich: Museum Rietberg, 2009, fig. 24 (illustrated)



8

JUMADI OR JARANDAYE

KARNATAKA/KERALA
19TH CENTURY

Bronze
22 in (56.1 cm) wide

\$ 5,385 - 6,925
Rs 3,50,000 - 4,50,000

NON-EXPORTABLE REGISTERED ANTIQUITY

For another mask of Jumadi or Jarandaye, refer to Johannes Beltz ed., *Wenn Masken Tanzen: Rituelles Theater und Bronzekunst aus Südwestindien*, Zürich: Museum Rietberg, 2009, fig. 5 (illustrated)

9

TWO GRAMDEVATAS

ODISHA
19TH CENTURY

a) Bronze with traces of paint
12.75 in (32.2 cm) high

b) Bronze with traces of paint
12.75 in (32.2 cm) high

\$ 2,310 - 3,080

Rs 1,50,000 - 2,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of two)

PROVENANCE:

From a Distinguished Family
Collection, New Delhi



a



b



10

10
TRIBAL MASK

HIMACHAL PRADESH
LATE 19TH CENTURY

Wood
16.75 in (42.7 cm) high

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE:
From a Distinguished Family Collection, New Delhi



a



b



c



d

11
SET OF TRIBAL MASKS

HIMACHAL PRADESH
MID 20TH CENTURY

a) Wood
8.75 in (22 cm) high

c) Wood
8.75 in (22.5cm) high

b) Wood
9 in (23 cm) high

d) Wood
10.75 in (27 cm) high

\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

(Set of four)

11

KANTHA WITH SUNBURST MOTIF

WEST BENGAL/BANGLADESH
CIRCA 1930

Handspun and handwoven
cotton, hand embroidered with
cotton thread
40.75 x 55 in (103.6 x 140.3 cm)

\$ 6,155 - 9,235

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

PROVENANCE:

Private Collection, South India

Kantha embroidery from West Bengal transforms the simple running stitch into sublime works of art. Intricate and detailed patterns based in the natural world and the cosmos are embroidered on quilts, *dhotis*, sarees, and fabric. The art is passed on from mother to daughter and was encouraged as a living tradition in Santiniketan in the 1940s, and again through government and private initiatives in the 1980s.



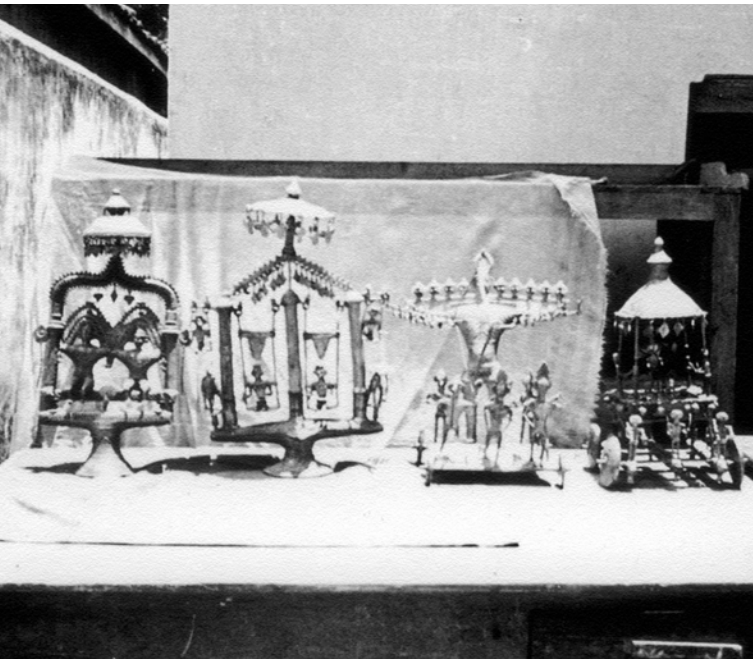
BASTAR BRONZES

The district of Bastar in Chhattisgarh is a predominantly tribal region. It is famed for its wood-carvings, and terracotta and bronze sculptures. Bastar has large deposits of iron, manganese, and tin – metals essential in the casting of bronze statues. Bastar bronzes are made by members of the Ghasia caste. Deities are made for the Maria and Muria tribes, among others, who commission idols from the Ghasias. Apart from deities, the Ghasias make objects of festive and ceremonial significance, and an assortment of everyday use objects including lamps, utensils, combs and hairpins. These bronzes are intricately detailed with motifs inspired by nature and the cosmos.

The coarse texture of a twisted rope or the ear of cereal crops are masterfully captured, heightening the sophistication of their casting methods. Sculptures are made using the *cire perdue*, or lost wax technique. A mould made from clay is left to dry in the sun. The sculptor then wraps or coils the dry mould using smoothed wax wires. Details such as facial features are carved from wax, and ornaments and clothing are added using wax threads. The torso is made first, and

the head and legs are fixed to it using bamboo sticks or solid wax. A layer of clay is added over the wax, and has channels to allow molten metal to flow in. The wax melts from the heat of the metal which assumes the shape of the mould. Once it solidifies, the outer layer of clay is broken to reveal the finished bronze sculpture. It is believed that the supernatural powers of deities do not last forever. Priests confirm when deities have lost their power and they are then discarded and replaced with new ones, creating a constant cycle of human creativity which supports the divine.

The Bastar tribes, initially animists, developed a large and varied pantheon dominated by mother goddesses. Male gods, few in number, are forest or hill spirits, or are specific to clans. Shiva and Parvati are worshipped in different avatars. Danteshwari Mata, an avatar of Durga, is usually portrayed riding on an elephant and is associated with the festival of Dussehra. Jhulana Mata, a less common Gond goddess, is depicted seated on a swing. Goddess worship is central to the tribes of Bastar, who believe that appeasing them will ward off pestilence and calamities.



Lot 13 on display in the Bastar village from which it was acquired
Image courtesy of the collector



Sculptor at work in a Bastar village *haat*
Image courtesy of the collector

13

DANTESHWARI MATA IN CHARIOT

BASTAR, CHHATTISGARH
MID 20TH CENTURY

Bronze
16 in (40.7 cm) high

\$ 1,080 - 1,385
Rs 70,000 - 90,000

PROVENANCE:
Private Collection, New Delhi



14

DANTESHWARI MATA ON ELEPHANT

BASTAR, CHHATTISGARH
MID 20TH CENTURY

Bronze
19.5 in (49.7 cm) high

\$ 1,385 - 1,850
Rs 90,000 - 1,20,000

PROVENANCE:
Private Collection, New Delhi



14

15

BHANGARAM WITH ATTENDANTS

BASTAR, CHHATTISGARH
MID 20TH CENTURY

Bronze
18 in (45.6 cm) high

\$ 1,080 - 1,385
Rs 70,000 - 90,000

PROVENANCE:
Private Collection, New Delhi



15

16

**GRAMDEVATA AND
DEVI UNDER PARASOL**

BASTAR, CHHATTISGARH
MID 20TH CENTURY

Bronze
16.75 in (42.5 cm) high

\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

PROVENANCE:
Private Collection, New Delhi



16

17

CHITKI AND BUTKI

BASTAR, CHHATTISGARH
MID 20TH CENTURY

Bronze and Brass
25 in (63.5 cm) high

\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

PROVENANCE:
Private Collection, New Delhi



17



Lots 18-34

Closing Time:

8.15 pm (IST)

10.45 am (US Eastern Time)



18

PANJURLI

KARNATAKA/KERALA
19TH CENTURY

Brass

15.5 in (39.5 cm) wide

\$ 6,155 - 9,235

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

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE:

From a Distinguished Family Collection, New Delhi



A Panjurli *theyyam* ritual procession in the Kasaragod district of Kerala. The performer wears a metal boar mask and is wheeled around on a wooden boar by devotees.
Source: Wikimedia Commons

For a similar Panjurli mask exhibited at the Lowe Art Museum, refer to Sasha Altaf, *Change and Continuity: Folk and Tribal Art of India*, Miami: Lowe Art Museum, 2004, p. 38, fig. 59 (illustrated) and Leo S Figiel, *Ritual Bronzes of Maharashtra and Karnataka*, 2007, p. 122, fig. 14-119

19

BREASTPLATE WITH SNAKES

KARNATAKA/KERALA
18TH CENTURY

Bronze
18.75 in (47.8 cm) high

\$ 18,465 - 23,080
Rs 12,00,000 - 15,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE:

From a Distinguished Family Collection, New Delhi

For another breastplate with snakes, refer to Johannes Beltz ed., *Wenn Masken Tanzen: Rituelles Theater und Bronzekunst aus Südwestindien*, Zürich: Museum Rietberg, 2009, fig. 3 (illustrated)

Male performers in the *theyyam* tradition clad their torso in a breastplate, in addition to elaborate headgear, mask, ankle and arm ornaments and paint to transform themselves into Bhagwati or the Mother Goddess. The present lot is a traditional breastplate sculpted from bronze and is subtly detailed with cobras. Snakes, associated with Shiva, are also considered a symbol of fertility. By taking on the form of the divine, *theyyam* performers channel the voice and spirit of divinity.

Figurines, masks, breast plates, and headgear are all aspects of the theyyam tradition which blurs the lines between the spirit world and everyday living.



20

MUKHALINGAM

MAHARASHTRA/KARNATAKA
19TH - 20TH CENTURY

Brass
12.5 in (32 cm) high

\$ 6,155 - 9,235
Rs 4,00,000 - 6,00,000

NON-EXPORTABLE
REGISTERED ANTIQUITY

PROVENANCE:

From a Distinguished Family
Collection, New Delhi



For another Mukhalingam with a similar turban, refer to the exhibition catalogue by Subhashini Aryan, Baij Nath Aryan and Gianfranco Rossi, *Mukhalinga*, Milan: Gallery Ethnoarte, 2011, fig. 22 (illustrated)

A mukhalingam is the anthropomorphic form which sits upon the lingam and allows devotees to receive darshan, to see and be seen by Shiva.

21

TWO FIGURES OF KALI

WEST BENGAL
MID 20TH CENTURY

a) Bronze
7 in (18 cm) high

b) Bronze
7.5 in (19 cm) high

\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

(Set of two)

PROVENANCE:

From a Distinguished Family Collection, New Delhi



a



b



22

DHOOMAVATI

KARNATAKA/KERALA
20TH CENTURY

Enamel paint on wood
57.75 in (146.9 cm) high

\$ 6,925 - 10,000
Rs 4,50,000 - 6,50,000



23

BHAGWATI

KARNATAKA/KERALA
18TH - 19TH CENTURY

Wood
65.5 in (166.8 cm) high

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

GOND ART

Gond art from Madhya Pradesh is easily identified by its bright colours, fantastical creatures and exuberant plant forms. It is a combination of music, genealogy and mythology. Gond art blurs the boundaries between man, nature and the divine. The sacred inhabits all forms of life and is manifested in art. The main deity of the Gond community is Bada Dev (Great Lord) around whom many mythologies and much folklore is built. He animates flora and fauna and interacts with members of the community in various ways. The mahua tree and the saja tree are also important elements in Gond art, always inhabited by animals, birds and human forms.

Jangarh Singh Shyam at his studio in Bharat Bhavan
Source: Jimparsons73, via Wikimedia Commons



24

JANGARH SINGH SHYAM (1960-2001)

Untitled

Signed in Devnagari and dated '1999' (lower right)
1999

Acrylic on paper
22 x 27.25 in (55.9 x 69.6 cm)

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

PROVENANCE:
Private Collection, South India



25

25

JANGARH SINGH SHYAM (1960-2001)

Untitled

Signed in Devnagari and dated '1997' (lower centre)
1997

Acrylic on canvas
60 x 26.75 in (152.7 x 68 cm)

\$ 5,385 - 6,925
Rs 3,50,000 - 4,50,000

26

JANGARH SINGH SHYAM (1960-2001)

Untitled

Signed in Devnagari and dated '1997' (lower right)
1997

Ink and silkscreen on canvas
21.25 x 30 in (54.2 x 76.5 cm)

\$ 3,080 - 6,155
Rs 2,00,000 - 4,00,000



26

Jangarh Singh Shyam is synonymous with this art form, so much so, that Udayan Vajpeyi, in his essay, "From Music to Painting," proposes that the art be called Jangarh *Kalam*, or Jangarh style. (Sathyapal ed., *Native Art of India*, Thrissur: Kerala Lalithakala Akademi, 2011, p. 33) Jangarh Singh Shyam lived in the jungles of Mandla until a chance encounter with the modern artist Jagdish Swaminathan in the 1980s. Swaminathan, who was leading an Indian collective on a study tour with the aim of creating a collection of tribal art in Bhopal, came across Shyam's house, whose walls were adorned with his art. Upon enquiring, they met Shyam – only a teenager at the time, but with a striking style of painting. Swaminathan took Shyam on as his protégé, bringing him to Roopankar Museum in Bhopal, where he learned to transfer his art from walls to paper. He created a series of works on paper and canvas which are displayed at Bharat Bhavan today.

Shyam's art was based on the deities and divinities of the Gond tribe, and the animist culture of worship surrounding them. Suspended in space, he rendered them like silhouettes creating the effect of shadow puppets, with bright colours, dots and hatched lines. The inspiration for using fine dots comes from the Gond tribe, in which the shamans go into a trance and imagine that the particles of their bodies disperse into space to join with those of spirits to form other beings.

In 2010, the Musée du quai Branly in Paris held an exhibition called *Other Masters of India*, which carried large works on paper by Shyam from the late 1980s and early 1990s. Shyam worked in several mediums, including drawing, silkscreen and serigraph, discovering a new approach every time. He passed away in 2001, in his early forties and left behind a vibrant legacy which is carried on by the artists he trained and encouraged during his lifetime.

THE MAHUA TREE

The mahua tree is of religious and ritual importance for the Gonds. A myth narrates how Lord Shiva ordered a parrot, a lion and a boar to turn into mahua trees. Flowers blossomed from the trees in the month of Chait, during spring. Birds flocked to them and ate the flowers. Intoxicated, they chirped in unison and made a din. On hearing them, the locals observed the birds and learnt about the flowers. The tradition of making mahua wine is attributed to this tale. The mahua tree, populated with birds, animals and humans, is a favourite theme among Gond artists.

27

JANGARH SINGH SHYAM (1960-2001)

Untitled

Signed in Devnagari and dated '1997' (lower left)
1997

Acrylic and silkscreen on canvas
30 x 54 in (76.1 x 137.1 cm)

\$ 4,620 - 7,695

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



The figure of the horse has been exalted through the ages, including as the steed for Aiyandar, the guardian deity of villages.



28
MALLANA
KARNATAKA/KERALA
20TH CENTURY
Enamel paint on wood
25.25 in (64.7 cm) high
\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

29
BHUTA DEITIES
KARNATAKA/KERALA
19TH CENTURY

a) Pilichamundi
Bronze
13.25 in (33.7 cm) high

b) Bemmeru
Bronze
16.25 in (41.3 cm) high

c) Bemmeru on Elephant
Bronze
12.75 in (32.5 cm) high

\$ 9,235 - 12,310
Rs 6,00,000 - 8,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

(Set of three)



a



b



c

"...the function of the equestrian figurine is not different from that of the great temples that were erected in the cities. [It] is a magic link between heaven and earth."

– STELLA KRAMRISCH

30
DEITIES ON VAHANAS

KARNATAKA/KERALA
19TH CENTURY

a) *Panjurli*
Bronze
6.75 in (17.7 cm) high

b) *Bemmeru*
Bronze
7.75 in (19.8 cm) high

c) *Nandikona*
Bronze
10.25 in (26.3 cm) high

d) *Pilichamundi*
Bronze
10.25 in (26.1 cm) high

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of four)

31
NAIKAR RIDERS ON HORSES

TAMIL NADU
19TH CENTURY

a) Bronze
13.75 in (35.2 cm) high

b) Bronze
13 in (33.6 cm) high

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of two)



32
BEMMERU

KARNATAKA/KERALA
19TH CENTURY

Bronze
17 in (43.8 cm) high

\$ 1,235 - 1,850
Rs 80,000 - 1,20,000

NON-EXPORTABLE REGISTERED ANTIQUITY



33

GANESHA

ODISHA/WEST BENGAL
20TH CENTURY

Bronze
7.5 in (18.8 cm) high

\$ 770 - 1,080
Rs 50,000 - 70,000

PROVENANCE:
From a Distinguished Family Collection, New Delhi



a

34

FOLIOS FROM THE RAMAYANA

MAHARASHTRA/ANDHRA PRADESH
20TH CENTURY

a) Untitled
Natural pigment on paper pasted on
board
12.5 x 16 in (32.2 x 40.8 cm)

b) Untitled
Natural pigment on paper pasted on
board
16 x 12.75 in (40.9 x 32.5 cm)

\$ 3,850 - 5,385
Rs 2,50,000 - 3,50,000

(Set of two)

PROVENANCE:
Private Collection, South India



b



Lots 35–51

Closing Time:

8.30 pm (IST)

11.00 am (US Eastern Time)

35

FOUR DEVOTEE FIGURES

KARNATAKA/KERALA
19TH CENTURY

a) Bronze
5.25 in (13.4 cm) high

b) Bronze
5.25 in (13.7 cm) high

c) Bronze
5.5 in (14.4 cm) high

d) Bronze
5.75 in (15 cm) high

\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

NON-EXPORTABLE REGISTERED ANTIQUITY

(Set of four)



36

PANJURLI

KARNATAKA/KERALA
19TH CENTURY

Bronze
11 in (27.9 cm) high

\$ 2,310 - 3,080
Rs 1,50,000 - 2,00,000

NON-EXPORTABLE
REGISTERED ANTIQUITY



37

MAISANDAYA MASK

KARNATAKA/KERALA
18TH CENTURY

Bronze
17.75 in (45.4 cm) high

\$ 13,850 - 18,465
Rs 9,00,000 - 12,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**



38

NANDI

KARNATAKA/KERALA
19TH CENTURY

Brass
8.25 in (21.2 cm) high

\$ 1,850 - 2,770
Rs 1,20,000 - 1,80,000

NON-EXPORTABLE REGISTERED ANTIQUITY



39

MAISANDAYA

KARNATAKA/KERALA
19TH CENTURY

Bronze
15.25 in (39.2 cm) high

\$ 9,235 - 12,310
Rs 6,00,000 - 8,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY



The maisandaya is a non-speaking spirit who has totemic origins in the bull and is connected to the vahana of Shiva – nandi, meaning 'one who brings happiness' in Sanskrit.



40
**MUKHALINGAM WITH
SNAKE HOOD**

MAHARASHTRA/
KARNATAKA
20TH CENTURY

Bronze
27 in (68.6 cm) high

\$ 10,770 - 13,850
Rs 7,00,000 - 9,00,000

PROVENANCE:

From a Distinguished Family
Collection, New Delhi

Masks of the deity symbolise the voice and vision of divinity and are taken out in annual procession to survey the fields and kingdom.



verso



recto

41
**PROCESSIONAL
STANDARD DEPICTING
SUN AND MOON**

KARNATAKA
19TH CENTURY

Bronze
20.5 in (52.3 cm) high

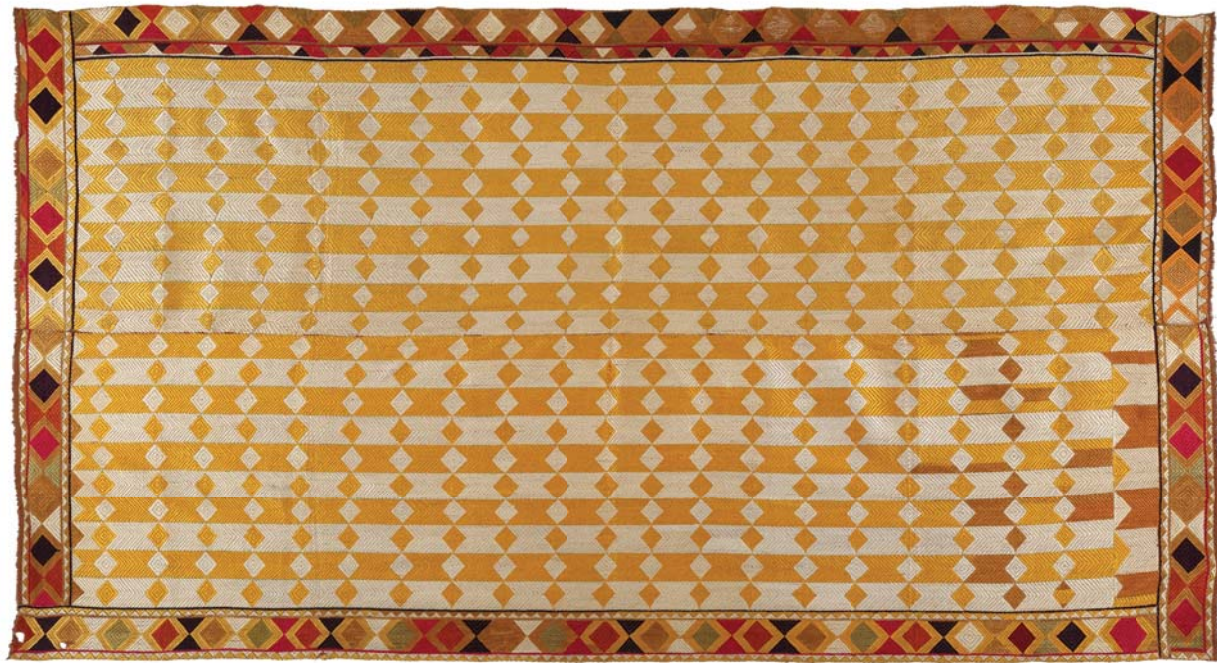
\$ 4,620 - 7,695
Rs 3,00,000 - 5,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**

(Double-sided)

PROVENANCE:

From a Distinguished Family
Collection, New Delhi



42

42
CHANDERMA BAGH

PUNJAB
 CIRCA 1930

Handspun and handwoven cotton, hand embroidered with untwisted silk thread, natural dyes
 54.5 x 94.5 in (138.7 x 240.5 cm)

\$ 4,620 - 6,155
Rs 3,00,000 - 4,00,000

PROVENANCE:
 From a Distinguished Family Collection, New Delhi

43
BAGH WITH ANIMAL FIGURES AND SHEPHERD

PUNJAB
 CIRCA 1930

Handspun and handwoven cotton, embroidered with untwisted silk thread, natural dyes
 57.5 x 106 in (146.4 x 269.5 cm)

\$ 4,620 - 6,155
Rs 3,00,000 - 4,00,000

PROVENANCE:
 From a Distinguished Family Collection, New Delhi



43

"Textile symbolism in India is hallowed by tradition. In the Rig Veda and the Upanishads, the universe is envisioned as a fabric woven by the gods. The cosmos, the ordered universe, is one continuous fabric with its warp and woof making a grid pattern."

– STELLA KRAMRISCH



44

44
GANESH JOGI (1938-2010)

Untitled
 Signed in Devnagari (lower right)
 Pen on paper
 21.75 x 29.5 in (55 x 75 cm)

\$ 1,235 - 1,540
Rs 80,000 - 1,00,000

PROVANENCE:
 Private Collection, North India



45

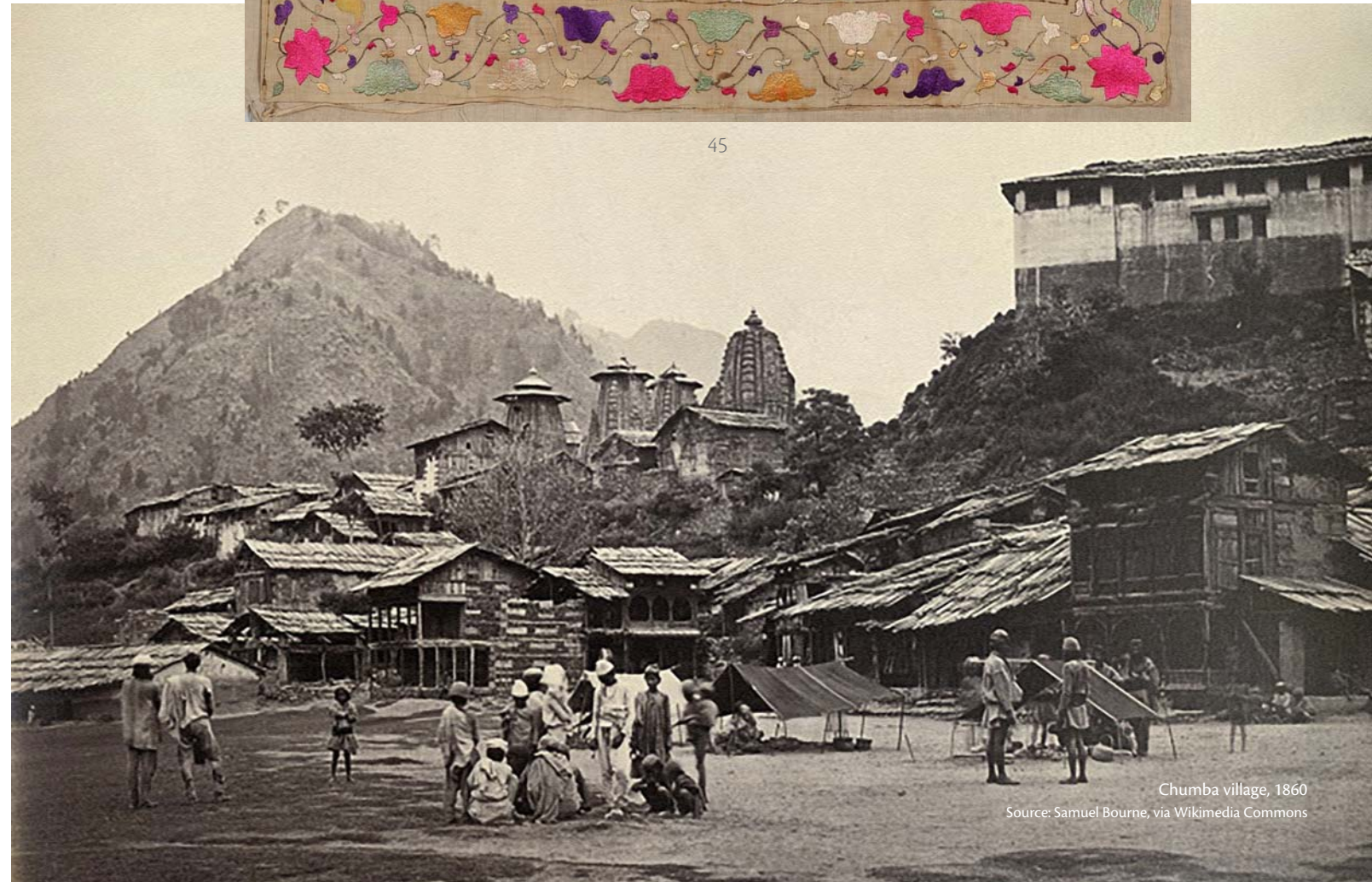
45
RUMAL WITH KRISHNA LILA

CHAMBA/KANGRA, HIMACHAL PRADESH
 CIRCA 1930
 Handspun and handwoven cotton, embroidered with untwisted silk thread, natural dyes
 30.25 x 33 in (77 x 84.2 cm)

\$ 6,155 - 9,235
Rs 4,00,000 - 6,00,000

PROVANENCE:
 From a Distinguished Family Collection, New Delhi

Chamba embroidery, from Himachal Pradesh is influenced by miniature painting traditions and typically features scenes from the Ras Lila. The joyful celebration of Krishna and the gopis is seen in the rendering as well as the bright colours.

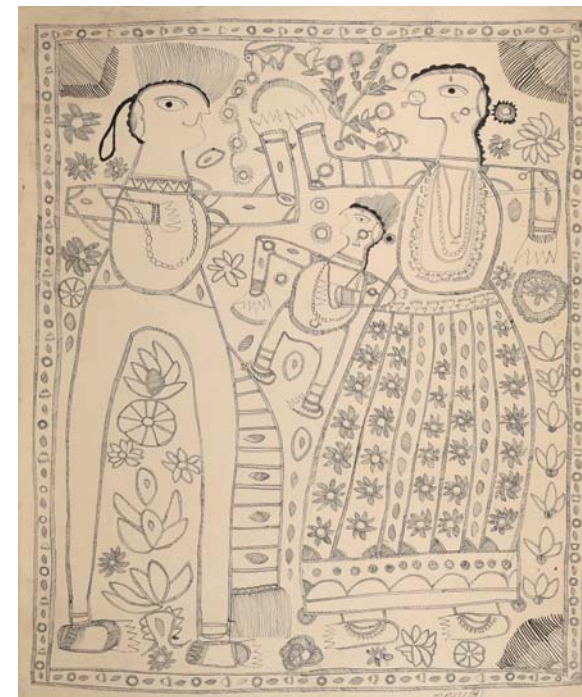


Chumba village, 1860
 Source: Samuel Bourne, via Wikimedia Commons

THE MITHILA PAINTING TRADITION

Mithila, is the traditional name for the home of Sita, the wife of Rama, and is a region in the Darbhanga district of modern day Bihar. The region's art forms flourished under the patronage of rulers such as Harisimha Deva, and the various Karnataka dynasties from the 12th – 14th centuries. Women from the Brahmin and Kayastha families traditionally painted on freshly plastered mud walls of homes in the Mithila or Madhubani style, to signify auspicious occasions such as birth, marriage, and religious rituals.

Mithila paintings are instantly recognised by their vibrant imagery. Five discrete styles—Kachni, Bharni, Godna, Kohbar and Tantric—merged to form the technique now synonymous with Mithila or Madhubani paintings. Each family has its own pictorial tradition, passed down from generation to generation. This lends the paintings a distinct style and character. Artists draw inspiration from a wide range of sources including social events, royal courts and the cosmos. Mythology, nature and scenes from quotidian life form the main themes of these paintings. The gods of the Hindu pantheon, namely Rama, Krishna, Laxmi, Saraswati, Shiva and Durga, are important religious icons. Every part of the background is intricately decorated with flora, fauna and geometric patterns. Figures are simplified and flat, solid colours are used without any shading. Scenes are often set within ornately patterned borders, and crosses and straight lines are used to fill negative space, heightening the vibrancy of the paintings.



46

JAMUNA DEVI (1915-2011)

Untitled

Signed in Devnagari (lower right)

Circa 1970

Poster colour on paper

58.5 x 44.5 in (148.5 x 113.2 cm)

\$ 1,850 - 2,770

Rs 1,20,000 - 1,80,000

PROVENANCE:

Property of a Distinguished Lady, New Delhi

Jamuna Devi was the first Dalit woman to receive a national award for her work.

47

USHA DEVI

Untitled

Signed in Devnagari (lower left)

Circa 1970

Natural pigments on paper

58.75 x 45.5 in (149.2 x 115.5 cm)

\$ 1,540 - 2,310

Rs 1,00,000 - 1,50,000

PROVENANCE:

Property of a Distinguished Lady, New Delhi

The present lot depicts an episode from the Ramayana in which Rama, Laxman and Sita were helped across the Ganga river by the boatman Kevat. The river is suggested not by water, but by the fish, turtles and water snakes shown beneath the boat. Usha Devi, representing the first generation of Mithila artists, uses a limited colour palette, dominated by a dull ochre which is typical of her work. Her blue is also markedly different than that of her contemporaries.





Like most traditional art, locally available materials are used with precision and a deep knowledge of nature. Figures are outlined using bamboo sticks, and colour is applied by tying cotton to the sticks. The use of natural dyes yields a distinctly earthy palette which is literally rooted to its place of origin. Soot and cow dung are used for black, indigo for blue, rice powder for white, sandalwood or kusum flowers for red, and turmeric, pollen and lime mixed with extract from banyan leaves for yellow.

Though the art form has existed for centuries, over time, new materials such as paper and canvas were introduced, and the paintings moved out of the confines of dwellings. It was in the late 1960s that Mithila painting garnered widespread recognition. The Mithila paintings in this catalogue belong to this critical period and their rarity on the market make them essential additions to any important collection.

48

MAHASUNDARI DEVI

KOHBAR

Signed in Devnagari (lower left); signed again (on the reverse)

Circa 1970

Natural pigments on paper pasted on cloth
38.5 x 82.75 in (97.5 x 210 cm)

\$ 7,695 - 10,770

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

PROVENANCE:

Property of a Gentleman, New Delhi

The present lot depicts the sacred union of the bride and groom. The central motif of the *kohbar*, or lotus plant represents the female, while the bamboo grove represents the male. Among the Mithila, the lotus and bamboo are considered symbolic of growth and fertility. The painting, densely illustrated with flora and fauna, and encompassed by a betel leaf creeper border includes narrative references to various mythologies of fertility and marriage making the work at once, symbolic and mystical.



This is a rare, non-figurative work by Sita Devi, whose paintings generally depict Radha and Krishna. The kadamba tree is native to the Mithila region. Religious iconography popularly depicts Krishna playing his flute beneath the kadamba tree. Using a limited, earth-toned colour palette, Sita Devi depicts the orange globe-shaped flowers and lush foliage inhabited by bustling birdlife.

Sita Devi was famed for drawing in the Bharni style, which involves outlining the subject in black, and filling the areas with colour. She was awarded the Padma Shri in 1981, and her work was admired by many noted dignitaries including President Dr. Rajendra Prasad, and Prime Ministers Lal Bahadur Shastri and Indira Gandhi.



49

SITA DEVI (1914-2005)

KADAMBA TREE

Signed in Devnagari (lower left)

Circa 1980

Natural pigments on board

95.75 x 56.75 in (243.2 x 144 cm)

\$ 9,235 - 12,310

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

50

SITA DEVI (1914-2005)

Untitled (Krishna Lila)

Circa 1970

Natural pigments on paper
81.25 x 40.25 in (206.5 x 102 cm)

\$ 3,850 - 5,385

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

PROVENANCE:

Property of a Distinguished Lady,
New Delhi

For a similar work by Sita Devi, refer to
Pupul Jayakar, *The Earthen Drum: An
Introduction to the Ritual Arts of Rural
India*, New Delhi: National Museum,
1980, p. 111, fig. 92 (illustrated)

Krishna Lila, depicting the legendary love between Krishna and Radha, is a favourite theme in Sita Devi's paintings. Elongated figures with faces in profile, prolonged noses, clinched waists, and receding eyebrows are characteristic of her style. The clothing of Krishna and Radha, and the flowers and other decorative details are painted in the characteristic pink and ochre colours used by the artists of Mithila.



51

JAGDAMBA DEVI

Untitled (Raslila)

Signed in Devnagari (lower left)

Circa 1970

Natural pigments on paper
96.25 x 56.75 in (244.7 x 144.1 cm)

\$ 4,620 - 6,155

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

PROVENANCE:

Property of a Distinguished Lady,
New Delhi

This lot will be shipped in a roll



The present lot is a large format work done by the artist depicting the playful theme of Ras Lila. Krishna, the enchanting flute player, graceful dancer, and irresistible lover, is the central figure of the painting. He is flanked by besotted *gopis* on either side. Peacocks, symbols of love, prance by their feet. The colour pink symbolises *raas*, or celebration and festivity.

Jagdamba Devi is credited with bringing official recognition to Mithila painting, when she received the Padma Shri, the fourth highest civilian award in India, in 1970.



Lots 52–68

Closing Time:

8.45 pm (IST)

11.15 am (US Eastern Time)



Detail of traditional Kerala roof with talisman similar to the present lot.
Source: Wikimedia Commons



52

KIMPURUSHA

KERALA
20TH CENTURY

Polychrome wood
83.75 in (213 cm) wide

\$ 4,620 - 6,155
Rs 3,00,000 - 4,00,000

PROVENANCE:

From a Distinguished Family
Collection, New Delhi

The *kimpurusha* is a protective talisman placed along the roof eaves to ward off evil and protect the abode. (See reference image)



53

DURGA

KARNATAKA
19TH CENTURY

Wood
18 in (46.2 cm) high

\$ 1,540 - 2,310
Rs 1,00,000 - 1,50,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**



54

VILLAGE DEITY

KARNATAKA/KERALA
19TH - 20TH CENTURY

Enamel paint on wood
50.75 in (129.4 cm) high

\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**





55

BREASTPLATE

KARNATAKA/KERALA
18TH CENTURY

Bronze
14.75 in (37.5 cm) high

\$ 12,310 - 15,385
Rs 8,00,000 - 10,00,000

**NON-EXPORTABLE
REGISTERED ANTIQUITY**



56

BANTA OR JUMADI

KARNATAKA/KERALA
19TH CENTURY

Brass
18.5 in (47 cm) high

\$ 10,770 - 13,850
Rs 7,00,000 - 9,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE:

From a Distinguished Family Collection, New Delhi



57
KALKUDRA
KARNATAKA/KERALA
19TH CENTURY
Bronze
12 in (30.6 cm) high
\$ 3,080 - 4,620
Rs 2,00,000 - 3,00,000
NON-EXPORTABLE REGISTERED ANTIQUITY



58

58
JUMADI
KARNATAKA/KERALA
19TH CENTURY
Bronze
15.5 in (38.8 cm) high
\$ 4,620 - 6,155
Rs 3,00,000 - 4,00,000
NON-EXPORTABLE
REGISTERED ANTIQUITY



59

59
KALLURUTI
KARNATAKA/KERALA
19TH CENTURY
Bronze
8 in (20.3 cm) high
\$ 925 - 1,235
Rs 60,000 - 80,000
NON-EXPORTABLE
REGISTERED ANTIQUITY



a



b



c

60

60

SET OF THREE MASKS

HIMACHAL PRADESH
MID 20TH CENTURY

a) Wood
13.25 in (33.6 cm) high

b) Wood
14 in (35.5 cm) high

c) Wood with traces of paint
12.25 in (30.9 cm) high

\$ 2,310 - 3,850

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

(Set of three)

PROVENANCE:

From a Distinguished Family Collection, New Delhi



a



b



c



d

61

SET OF FOUR MASKS

NEPAL
MID 20TH CENTURY

a) Wood
15.5 in (39.2 cm) high

b) Wood
10.25 in (25.9 cm) high

c) Wood
13.75 in (35 cm) high

d) Wood
10.25 in (26.1 cm) high

\$ 3,080 - 4,620

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

(Set of four)

PROVENANCE:

From a Distinguished Family Collection, New Delhi



62

62

GARUDA

MAHARASHTRA
19TH CENTURY

Polychrome wood

Garuda: 63.75 in (162.5 cm) high

Stand: 16.5 in (42 cm) high

\$ 7,695 - 10,770

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

NON-EXPORTABLE REGISTERED ANTIQUITY

63

BHURI BAI

Untitled

Signed in Devnagari (lower right)

Acrylic on canvas

59 x 81 in (149.8 x 205.7 cm)

\$ 1,080 - 1,385

Rs 70,000 - 90,000



63

RAM SINGH URVETI

Untitled (Apna Gaon)

Signed in Devnagari and dated '04' (lower centre)
2004

Acrylic on canvas

73.5 x 194.5 in (186.6 x 494 cm)

\$ 6,155 - 9,235

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

PROVENANCE:

Private Collection, Kerala

This lot will be shipped in a roll

BADA DEV

Bada Dev is an important Gond deity, who resides in a saja tree according to the Gonds. A folktale narrates the story of seven Gond brothers who sowed jute seeds in the fields. The jute began to grow soon after. One day, a man on a horse rode through the fields, trampling the crops. This enraged the six older brothers, who attacked the horseman. To evade their attacks, he rode into a saja tree. The Gonds realised that it was Bada Dev in disguise, and tried to appease him with prayers, wine and delicious offerings. The youngest Gond brother felled a bough from a khirsani tree and made a one-string instrument, called *bana*. Playing the *bana*, he sang songs of praise which resounded through the jungle. This pleased Bada Dev, who emerged from the tree and blessed him. He accepted the offerings and vanished once again into the saja tree.



65

KANTHA

WEST BENGAL/BANGLADESH
CIRCA 1930

Handspun and handwoven
cotton, hand embroidered with
cotton thread

43.25 x 67 in (110.4 x 170.2 cm)

\$ 6,155 - 9,235

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

PROVENANCE:

Private Collection, South India



WARLI PAINTING

Warli art comes from the tribes of the Thane district of Maharashtra, which lies along the foothills of the Sahyadri mountains. The exuberant, swirling geometric patterns of Warli art are countered by the austere white paint with which they adorn brown mud walls. Unlike much Indian folk art, which is rooted in myth and religion, Warli art traditionally depicts social functions, the marriage ceremony in particular. It is a way of inter and intra-personal communication, recording events and transmitting local stories pictorially, without use of the written word.

Warli figuration is based on geometric forms, such as the circle taken from the moon and sun, the triangle simplified from mountains and trees, and the square, which has no natural equivalent and is therefore used to symbolise sacred enclosures. Human bodies are represented by two triangles, which are animated by an extraordinary quality of vibrancy. The composition of a scene in Warli art is based on providing a clear coherence and order while expressing the belief that life is in constant and cyclical movement. There is no linear timeline for events. Mallika Nair, in an essay titled "The Aesthetics of Aaranya: Glimpses of Warli Life and Paintings" writes, "Fantasy and reality co-exist and indeed act upon each other in the circular concept of time..." (Sathyapal ed., *Native Art of India*, Thrissur: Kerala Lalithakala Akademi, 2011, p. 187) The trees, crops, abodes, and humans who inhabit and animate the world, are in harmony with the cosmos which provides a divine order.

Jivya Soma Mashe is one of most well known practitioners of Warli art (lot 66), "who has been able to make a break with his tradition and yet carry it forward." (Yashodhara Dalmia, *The Painted World of the Warlis: Art and Ritual of the Warli Tribes of Maharashtra*, New Delhi: Lalit Kala Academy, p. 221) Mashe began using paper and canvas over time, and the ephemeral nature of wall art was transformed into a more permanent personal style. Mashe has received much international acclaim both in India, and internationally. In 1974, he met Bhaskar Kulkarni, an artist who brought his art to the attention of galleries in Mumbai. Mashe's first exhibition was hosted by Gallery Chemould at Jehangir Art Gallery, Mumbai, in 1975, who published the book *The Warlis: Tribal Paintings & Legends* a decade later. In 1989, along with Gond artist Jangarh Singh Shyam, he represented India at the show *Magicians of the Earth* at the Centre Pompidou in Paris. Mashe and Shyam were also featured at the Musée du quai Branly in Paris in 2010, at the *Other Masters of India* exhibition curated by Jyotindra Jain.

Mashe's son, Sadashiv, and other family members (lots 67 and 68) now continue the vibrant tradition of Warli painting.



66

JIVYA SOMA MASHE (b. 1934)

Untitled

Signed in Devnagari (lower right)
Cow dung and acrylic on raw canvas
54.25 x 67.5 in (137.5 x 171.6 cm)

\$ 6,155 - 9,235

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

PROVENANCE:

From an Important Collection, New Delhi

"His acute perception of life led Jivya to make paintings which placed the field under the microscope. Each stalk in a field of paddy could be seen distinct and separate, undulating to an unseen rhythm." – YASHODHARA DALMIA



67

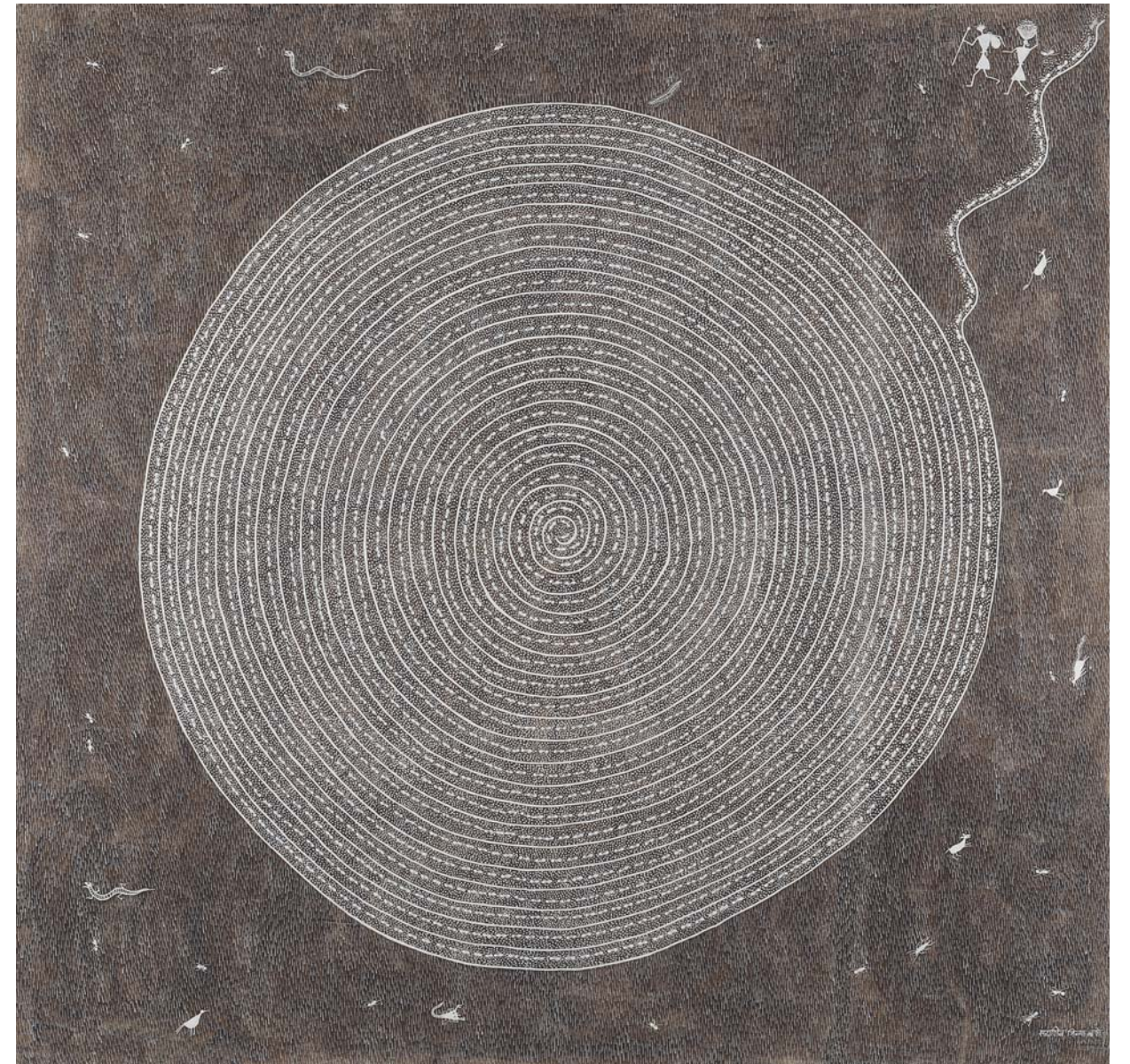
BALU JIVYA MASHE

Untitled (Fishermen)

Signed in Devnagari (lower right)
Cow dung and acrylic on raw canvas
87.25 x 61 in (221.3 x 155.2 cm)

\$ 1,850 - 2,770
Rs 1,20,000 - 1,80,000

Jivya Soma Mashe's son, Balu Jivya Mashe continues the tradition of presenting a single element with attention to minute detail. The intricate fishing net held by a lone fisherman contains within it, the complete diversity of river life found in the region.



68

SADASHIV MASHE (b. 1960)

Untitled (Ant Spiral)

Signed in Devnagari (lower right)
Cow dung and acrylic on raw canvas
66.5 x 67.5 in (168.7 x 171.5 cm)

\$ 1,385 - 1,850
Rs 90,000 - 1,20,000

Sadashiv Mashe addresses the eternal cycle of life and death through the symbolism of an ant spiral. Ants store food in their dwellings and it is believed that this food would help man begin life on earth all over again in the time of a catastrophe.



HIGHLIGHTS FROM
THE DESIGN SALE
ONLINE AUCTION | 18-19 APRIL 2017



CARVED TRADITIONAL PALANQUIN
Teak, rosewood, iron and wicker , 42 x 170.75 x 34.25 in (107 x 434 x 87 cm)
Rs 1,80,000 - 2,80,000 | \$ 2,770 - 4,310

Intricate woodcarving that embodies
traditional Indian craftsmanship

To view all lots, visit our online catalogue on saffronart.com

"Chairs are architecture, sofas are bourgeois."

– LE CORBUSIER



Iconic modernist design from the visionaries of Chandigarh, Le Corbusier and Pierre Jeanneret.



CHANDIGARH Y FRAME CHAIR, PIERRE JEANNERET
Teak with cane, 32.5 x 17.5 x 19.5 in (83 x 45 x 50 cm) (each)
Rs 1,20,000 - 1,50,000 | \$ 1,850 - 2,310
(Set of two)

THE DESIGN SALE

The timeless beauty of wood as envisioned by George Nakashima



GRASS-SEATED CHAIR, GEORGE NAKASHIMA
Teak with rope, 27.25 x 20.25 x 18.25 in (69.3 x 51.5 x 46.5 cm) (each)
Rs 1,70,000 - 2,20,000 | \$ 2,620 - 3,385
(Set of two)



*"When I'm making something out of a piece of wood,
I have a long dialogue with it, sometimes for years."*

– GEORGE NAKASHIMA

The streamlined elegance of Art Deco



ART DECO SHOWCASE
Teak with cedar wood and brass hardware, 52.75 x 47.25 x 16.5 in (134.2 x 120.5 x 42 cm)
Rs 55,000 - 75,000 | \$ 850 - 1,155

Background: DRAWINGS BY V R MISTRY (detail)
Rs 45,000 - 65,000 | \$ 695 - 1,000
(Set of seven)

V. R. MISTRY
PALITAN,
THE DESIGN SALE

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

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

1. Eligibility and Compliance

- 1.1 **We** have been granted a valid licence under the **Antiquities Act** and **Rules** for conducting the auction of **Lots** which are **Antiquities** and for dealing in **Antiquities** as a part of the **Lots** being auctioned.
- 1.2 **We** have verified the valid registration of the **Antiquities** in the name of the relevant sellers as required under the **Antiquities Act** and the **Rules**.
- 1.3 **We** will have no ownership interest in any **Lot** which is an Antiquity, till the receipt of full payment by **Us** in respect of such Antiquity from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by **Us** from the winning bidder, the ownership of the Antiquity along with its registration (as required under the **Antiquities Act**) will be first transferred/delivered from the seller to **Us**, and thereafter will be transferred/delivered by **Us** to the winning bidder in accordance with the provisions of these conditions for sale.
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- 2.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

3. Catalogue Descriptions and Condition of Lot

- 3.1 **We** offer all **Lots** for sale at the auction on an "as is" basis, meaning that each **Lot** is sold with all existing faults and imperfections. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 3.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally

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- 3.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our** bona fide opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the **Lot**, including its description, condition and authenticity.
- 3.4 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the **Lot**;
 - (ii) rely on their own judgment as to whether the **Lot** matches its description; and
 - (iii) not rely on an illustration of any **Lot** given in the **Auction Catalogue**.
- 3.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. **We** encourage all potential buyers to inspect each item carefully before bidding.
- 3.6 Neither **We** nor any of **Our** affiliates, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through this auction.

4. Viewing the Lots and Bidder Registration

- 4.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the '**Lot** number' and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - (i) Previews and Viewings – details listed in the 'Sales and Enquiries' section;
 - (ii) The Online **Auction Catalogue**;
 - (iii) The Printed **Auction Catalogue**; and
 - (iv) The Mobile **Auction Catalogue**
- 4.2 **We** may withdraw any **Lot** before, during, or after the online auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the **Lot** in the auction.

- 4.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the "Refresh" icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.
- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction.
- 4.8 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

5. Bidding

- 5.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
- 5.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 5.4 below) for updates on latest bids and time extensions, if any.

- 5.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.
- 5.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.
- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:65 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.

- 5.9 **Technical Downtime:** In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time during the half an hour prior to the scheduled closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such **Technical Downtime**. In case the **Technical Downtime** extends beyond the closing time for a particular **Lot** group, the **Website** and the **MobileApp**, as the case may be, shall, after the **Technical Downtime**, show the auction for the particular **Lot** group as closed. However, the closing time for such **Lot** group and subsequent **Lot** groups shall be extended by the duration of the **Technical Downtime** and appropriate details of the extension shall be published on the **Website** shortly after recovery from the **Technical Downtime**. Bids recorded prior to any **Technical Downtime** will be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime** and any determination made by **Us** in respect of extension of the closing time shall be final.
- 5.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by **Us** after the closing time for the **Lot** in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on **Lots** which the bidder wishes to bid for.
- 5.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder may place. Proxy Bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.
- Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.
- 5.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to re-set their passwords at the close of the auction.
- 5.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may also bid in charity auctions that are held on the **Auction Platform**.
- 5.14 **Our** auction platform does not allow any bids to be placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.

- 5.15 **We** have the right to exercise reasonable discretion in setting bid increments, refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** will be conclusive.
- 5.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.
- 5.17 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.
- 5.18 At **Our** discretion, proxy bids submitted on "no reserve" **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid, and provided that the proxy bid amount is greater than such minimum value. Notwithstanding the above, in the event that there is a bid lower than such minimum value and there is no competing higher bid, then **We** may, at **Our** discretion, execute the **Lot** at such lower value.
- 5.19 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.

6. Completing the Purchase

- 6.1 **We** will raise invoices on the winning bidder for the sale price and **Buyer's Premium**, applicable taxes on sale of the **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lots** and additional levies.
- 6.2 The title to all **Lots** 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.
- 6.3 For **Lots** which are not **Antiquities**, the title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot(s)**. In any event, **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.

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

- 6.5 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including 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. Service tax applicable on the **Buyer's Premium** shall be payable by the winning bidder.

- 6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

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

For USD payments

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

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

- 6.7 The winning bidder shall pay the sale price and Buyer's Premium in full (including the applicable taxes, such as VAT and/or service tax, and other charges, if any) within 7 (seven) business days from the date of invoice. Subject to paragraph 6.4 above, no shipment or delivery of the **Lot** will be made to the winning bidder if the sale price and Buyer's Premium (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed, and until the ownership along with registration of the **Lot** has not been transferred from **Us** to the winning bidder (in case of **Lots** which are **Antiquities**, such transfer being in accordance with the provisions of the **Antiquities Act** and the **Rules**). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.
- 6.8 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific **Lots** will be shipped. The winning bidder shall also be responsible to ensure that the **Lot(s)** are freely importable into his/her country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the **Lot** shall be borne by the winning bidder. The **Lot(s)** shall be handed over to the winning bidder or his/her nominee only upon full payment of all such costs.
- 6.9 **Lots** marked as "Art Treasures" and/or "Antiquities" under the **Antiquities Act** and **Rules** cannot be exported outside India, notwithstanding that the payment in lieu of such **Lots** may be received from the winning bidder in USD. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the **Antiquities Act** and **Rules**, or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.
- 6.10 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer's Premium**) or INR 10,000 per month, whichever is higher, till the date of actual payment.

6.11 With respect to **Lots** which are **Antiquities**, pursuant to the ownership along with registration of the Antiquity being transferred from **Us** to the winning bidder in accordance with the provisions of the **Antiquities Act** and **Rules**, if the winning bidder informs **Us** that the winning bidder wishes to collect the Antiquity from **Us** in person and such Antiquity is not collected by the winning bidder within 30 days of the registration formalities being completed, **We** shall arrange for storage of the Antiquity at the winning bidder's expense, and shall only release the Antiquity after payment has been made, in full, of the sale price and **Buyer's Premium**, including storage and insurance at applicable rates.

6.12 **We** shall be entitled to exercise a lien on the **Lot** for payment of any sums due to **Us** from the winning bidder, including the sale price, **Buyer's Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any **Lot** purchased by the winning bidder.

7. Authenticity Guarantee

7.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.

7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.

7.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.

7.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.

7.5 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual sale price, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the sale price paid for the **Lot**.

7.6 The guarantee above shall be subject to the following conditions:

(i) the claim is made by the winning bidder as registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);

(ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and

(iii) the concerned property in the **Lot** is indisputably the same as purchased through the auction.

Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by **Us** as the Buyer's Premium to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the **Lot** till the claim.

7.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.

7.8 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on us.

7.9 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.

8. Privacy of Personal Information

8.1 **We** will maintain the confidentiality of your personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.

8.2 The winning bidder agrees to maintain the confidentiality of the information about the seller, including name and address, as mentioned in any antiquity related document/s.

9. Extent of Our Liability

9.1 **We** have an obligation to refund the sale price and **Buyer's Premium** to the winning bidder only in the circumstances described above (in paragraph 7). Damages to, or losses or loss in value of any of the **Lots** (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by **Us**. In case the winning bidder opts out of insurance coverage arranged for by **Us**, **We** shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above,

neither **Our** suppliers nor **Us**, nor any of **Our** employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. **We** offer no guarantee or warranty other than the limited guarantee set out in paragraph 7 above.

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

10. Copyright

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

11. Legal Notices

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

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

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

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

12. Waiver

No failure or delay in exercising any right, power, privilege or remedy under these conditions for sale shall in any way impair or affect the exercise thereof or operate as a waiver thereof in whole or in part. No single or partial exercise of any right, power, privilege or remedy under these conditions for sale shall prevent any further or other exercise thereof or the exercise of any other right, power, privilege or remedy.

13. Severability

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

14. Governing Law and Jurisdiction

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

15. Symbols used in this catalogue

❖ **Lots** marked with ❖ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.

△ **Lots** marked with △ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

GLOSSARY

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

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

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

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

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

MobileApp: Mobile application developed by Saffronart, in Saffronart's capacity as **Our** service provider providing a mobile auction platform for the auction.

Our/Us/ We: Saffronart Private Limited

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

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

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

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

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 April 2017.

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	1-17	8 PM	10.30 AM	7.30 AM	3.30 PM	11.30 PM	10.30 PM
2	18-34	8.15 PM	10.45 AM	7.45 AM	3.45 PM	11.45 PM	10.45 PM
3	35-51	8.30 PM	11 AM	8 AM	4 PM	12 AM (Apr 21, 2017)	11 PM
4	52-68	8.45 PM	11.15 AM	8.15 AM	4.15 PM	12.15 AM (Apr 21, 2017)	11.15 PM

ABSENTEE/PROXY BID FORM

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

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

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

Lot No.	Artist/Description	Maximum Bid Amount in USD / INR

Name: _____ Email: _____

Address: _____

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

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

Saffronart username: _____

Signature _____

BIDDING INCREMENTS

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

Below \$ 5001

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

\$ 5,001 - \$ 10,000

- By \$ 500 up to \$ 7,5000
- By \$ 750 up to \$ 10,000

\$10,001 - \$50,000

- By \$ 1,000 up to \$ 15,000
- By \$ 1,500 up to \$ 25,000
- By \$ 2,500 up to \$ 50,000

\$ 50,001 - \$ 100,000

- By \$ 5,000 up to \$ 75,000
- By \$ 7,500 up to \$ 100,000

\$100,001 - \$500,000

- By \$ 10,000 up to \$ 150,000
- By \$ 15,000 up to \$ 200,000
- By \$ 20,000 up to \$ 250,000
- By \$ 25,000 up to \$ 500,000

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

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

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

- By \$ 100,000 up to \$ 2,000,000
- By \$ 150,000 up to \$ 3,000,000
- By \$ 200,000 up to \$ 4,000,000
- By \$ 250,000 up to \$ 5,000,000

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

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