# ASIAN ART ONLINE AUCTION 9-10 AUGUST 2017

9

# INTERNATIONAL SALES TEAM



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### AUCTION

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

#### **AUCTION DATES**

- Start: Wednesday 9 August 2017, 8 pm Indian Standard Time (10.30 am US Eastern Time, and 3.30 pm UK Time on 9 August 2017)
- Close: Thursday 10 August 2017, 8.45 pm Indian Standard Time (11.15 am US Eastern Time, and 4.15 pm UK Time on 10 August 2017)

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

#### **VIEWINGS AND APPOINTMENTS**

MUMBAI 31 July – 10 August 2017 11 am – 7 pm, Monday – Saturday Sunday by appointment

Saffronart. Industry Manor, 3<sup>rd</sup> Floor, Appasaheb Marathe Marg Prabhadevi, Mumbai 400025

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"The people of China, Japan and India.... Must unite together... to demonstrate to the world our Oriental culture and our special qualities, so that the true value and fame of the Asian peoples will be made known." - RABINDRANATH TAGORE



(SANSE)

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"Asia is one. The Himalayas divide, only to accentuate, two mighty civilisations." — OKAKURA TENSHIN

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# Lots 1–17

Closing Time 8 pm (IST) 10.30 am (US Eastern Time)

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"They have in China, a very fine clay with which they make vases which are as transparent as glass; water is seen through them." — SULEIMAN. ARAB TRAVELLER. 851 AD

Porcelain was one of the earliest and most sought-after art forms to emerge through the Silk Route trading between the East and West. Although there are differing views on when porcelain was invented, experts agree that it originated in China and the first real porcelain production is attributed to the Zhejiang province in the Eastern Han Dynasty (206 BC – 220 AD). Porcelain-making techniques matured in succeeding dynasties. The production and export of porcelain increased during the Tang

Dynasty (618–907 AD), as tea drinking became popular, and trade across the Silk Route led to great demand for tea and related products in the Western world.

From decorative to daily use, porcelain was manufactured in the form of bowls, cups, tea

sets, vases, incense burners, jewel boxes, musical instruments and even pillows. These were made by firing ceramic materials at high temperatures in kilns, producing a light but highly durable ceramic. All Chinese porcelain is considered to be of the hard paste variety, which contains only natural elements in the composition of the body and the glaze. "The body consists essentially of two elements, the white clay, or kaolin, the unctuous and infusible element, which gives plasticity to the paste, and the felspathic stone, or petunste, which is fusible at a high temperature, and gives transparency to the porcelain." (Stephen W Bushell, Chinese Art, London: Printed for His Majesty's Stationery Office by Wyman and Sons, 1904, online) Other elements could also include glass, bone, ash, guartz, and alabaster.





# THE HARISH DHILLON COLLECTION (LOTS 1 - 36)

Dr. Harish Dhillon (1941 – 2015), well known in the field of education in North India, was a man of many interests. He was first and foremost a teacher of English for 47 years in Lucknow, Sanawar, Patiala and Mohali, and eventually went on to become the headmaster of three important schools. He was a writer of short stories, and in his later years he authored close to 16 books of fiction and non– fiction. He wrote frequently for *The Tribune*, a well– regarded newspaper in Chandigarh, and served as their editorial consultant after retiring from teaching. However, he is most fondly remembered for his passionate collecting of ancient Chinese porcelain artefacts, which are presented in this catalogue.

Dhillon's interest in collecting Chinese porcelain arose out of his wide-ranging reading habits during his teaching days in Lucknow. Often, he would read about a porcelain piece in a book, conduct extensive research on it and write to collectors and institutes seeking and exchanging information. A teacher's

salary did not allow him to spend much initially, but he saved up and gradually built his collection piece by piece. Dhillon soon developed a discerning eye for original and fine quality Chinese porcelain. Dhillon was well-travelled and acquired many pieces during his travels. His sources were varied and diverse. He bought pieces from antique dealers in places like Dehradun, as well as from reputed auction houses and stores such as Harrods in London. Taking great pride in his collection, Dhillon would obsess over how a porcelain piece was presented in his home. In addition to matching the decor to the blue and white of the pieces, strategically placed light fixtures ensured that they were well-lit against brick red walls (recreated from the pictures he saw in literature on Chinese porcelain), achieving museum-quality settings for his display.

A few such prized possessions had historically important provenances. Lot 20 was originally part of the Hatcher Cargo, one of the largest cargos of





Chinese porcelain recovered from a sea wreck, around the port of Jakarta in 1983. It was discovered by Captain Michael Hatcher and his crew who brought up 25,000 pieces of unbroken porcelain, mostly blue–and–white late Ming and early Qing wares from the Jingdezhen kilns.

Similarly, lot 9 was part of the famous "Nanking Cargo", the cache of 150,000 pieces of Chinese porcelain and 125 pure gold ingots recovered from the Geldermalsen, an immense cargo ship of the Dutch East India Company that sank off the coast of Jakarta in 1751. This recovery, too, was made by Hatcher, and items from both cargos sold in highly publicised auctions in the Netherlands in the 1980s. For both these pieces, Dhillon had specially designed cabinets and lighting to truly show off their value

Dhillon's passion for collecting porcelain decreased after a fire broke out in his house in 1996 and burned down much of his collection. Heartbroken at first, he gradually recovered from this loss and rebuilt his collection. According to his family, Dhillon's, porcelain collection enriched his life. It energised him and brought a sense of peace into a life which had been full of hardship.

Dhillon was born on 6 July 1941 in Jubbarhatti, Himachal Pradesh. His mother, who was already ailing from tuberculosis, passed away a month after his birth. Dhillon's father, a doctor in the Indian army, was at that time a prisoner of war in Singapore, and he, along with his older sister, were split up and cared for by relatives of the family. At the age of five, he was enrolled at the Lawrence School in Sanawar, a place he called home on multiple occasions throughout his life. When he came of age, Dhillon joined the National Defence Academy. In a tragic turn of events, Dhillon accidentally sustained a bullet shot to his leg during training, and the resulting injury became so severe that his leg had to be amputated. He left the army with a medical discharge and enrolled at a reputed college in Srinagar for his undergraduate studies in English. During one of his trips back from





Dr. Harish Dhillon took great pride in his collection of Chinese porcelain collection. His home in Dharamshala, furnished and painted to accentuate pieces from the collection, reflects his passion. Image courtesy of the family

visiting his sister, the bus Dhillon was travelling in fell into the river Chenab. Miraculously, and despite his disability, Dhillon alone survived this tragic accident. Dhillon later went on to complete his post graduate and doctorate studies in English at Lucknow University, and continued there as a professor of English for four years. In 1971, during a visit to Sanawar, he was asked to join the Lawrence School as an English teacher, a role he performed for 16 years. In 1987, he joined the Yadavindra Public School, Patiala as its headmaster. In 1995, he returned to the Lawrence School as headmaster, and five years later joined the Yadavindra Public School, Mohali in the same capacity. In 2010, he retired to Dharampur, and acted as the advisor on the Board of Governors at the two Yadavindra Public Schools.

At the same time, Dhillon was also establishing himself as a writer. He began writing short stories during his years as a teacher and published his first novel, *The Wayside Tree* in the 1970s. Over time he published several books such as *The Lives & Teachings of the Sikh Gurus, Love Stories from the Punjab, First Raj of the Sikhs: The Life and Times of Banda Singh Bahadur* and *Janamsakhis: Ageless Stories, Timeless Values.* He received an award from Punjabi University in Patiala in May 2015 for his contribution to Punjabi literature and culture. Dr. Harish Dhillon is remembered by those closest to him as an adventurous man with a keen eye for priceless art and antiquities. The lots in this catalogue are testament to this passion.

# BLUE AND WHITE PORCELAIN BOWL WITH A METAL RIM

CHINA, FOUR CHARACTER YONGLE MARK, 20<sup>TH</sup> CENTURY 10.5 in (27 cm) diameter

\$ 235 - 395 Rs 15,000 - 25,000

1

**PROVENANCE** Property from The Harish Dhillon Collection

Eight figures representing the eight Chinese "Daotists" are depicted on the bowl. Daotists are beings who have attained immortality. The auspicious objects that these figures are holding are illustrated inside the bowl





(Clockwise) Han Zhongli or Zhongli Quan was a Han Dynasty general. He is shown carrying a feather fan which he uses to revive the dead. The fan is also illustrated at the centre of the bowl. To his right, Han Xiangzi is carrying a flute, and can predict the future and make fruits and flowers grow out of season. He represents youth and is seen as the patron of fortune- tellers. Lan Caihe is a hermaphrodite, and is carrying a basket that maybe filled with fruits or flowers. To the right is Li Tieguai known as "Li with the iron crutch", who is a crippled beggar, carrying a gourd filled with a magic elixir. Next to him is Zhang Guolao, carrying a tubular musical instrument called a yugu. Cao Guojiu is shown carrying castanets or "clappers." Next to Guojiu is He Xiangu, who is the only female in the group. She is typically shown carrying a fly whisk. She is revered for her loyalty and management of domestic affairs. The last of the figures, Lu Dongbin, is recognised for his drinking and fighting abilities. He carries a demon-slaying sword and a fly whisk which he uses to tread on clouds, fly to heaven, and sweep away ignorance.

The bowl is decorated with Lingzhi mushrooms, a motif in Chinese art which is believed to resurrect the dead and grant immortality. The clouds painted on the bowl also resemble the auspicious shape of the Lingzhi mushroom, and represent good luck and good fortune. The recurring pattern of the clouds signifies never ending fortune.









# BLUE AND WHITE PORCELAIN BOWL

CHINA, 20<sup>™</sup> CENTURY 9.75 in (25.1 cm) diameter

\$ 315 - 470 Rs 20,000 – 30,000

PROVENANCE Property from The Harish Dhillon Collection

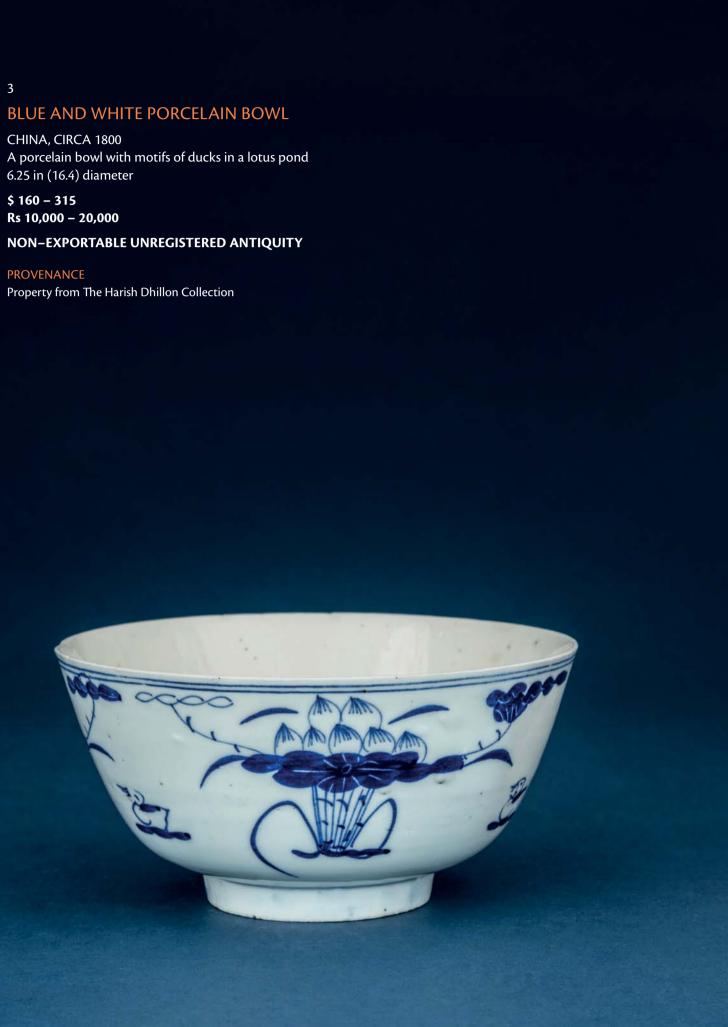
## 3

A porcelain bowl with motifs of ducks in a lotus pond 6.25 in (16.4) diameter

Rs 10,000 – 20,000

#### PROVENANCE







# BLUE AND WHITE VASE WITH A SILVER MOUNT

CHINA, KANGXI ARTEMESIA LEAF SYMBOL, 1662–1722 A baluster-shaped vase with the image of a dignitary being received in a heavenly pavilion with musicians 9.75 in (25 cm) high

\$ 1,250 - 1,565 Rs 80,000 – 1,00,000

4

### NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Harrods, London Property from The Harish Dhillon Collection







10.25 in (26.2 cm) high

Rs 10,000 – 20,000



Rs 20,000 – 30,000

Property from The Harish Dhillon Collection



# SET OF TWO BLUE AND WHITE PORCELAIN PLATTERS

#### CHINA, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

a) Armoral meat dish with figures and ox crossing river, crest of a sitting hound in floral borders 15.75 in (40.4 cm) wide

b) Of octagonal shape, with river landscape and pagodas 12.75 in (32.9 cm) wide

\$ 470 – 785 Rs 30,000 – 50,000

(Set of two)

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

Harrods, London Property from The Harish Dhillon Collection



# SET OF TWO BLUE AND WHITE PORCELAIN CONTAINERS

CHINA, 20<sup>TH</sup> CENTURY One with a symbol of good luck amidst a stylised lotus scroll, and the other with a peony amidst leafy vines a) 5.5 in (14.5 cm) high b) 5 in (13 cm) high

\$ 315 - 470 Rs 20,000 – 30,000

#### (Set of two)

#### PROVENANCE

Property from The Harish Dhillon Collection

#### 9

## BLUE AND WHITE "NANKING CARGO" PORCELAIN CUP WITH SAUCER

#### CHINA, CIRCA 1750

a) Bearing 'The Nanking Cargo' label and a Christie's label on the reverse 4.5 in (11.7 cm) diameter

b) Bearing 'The Nanking Cargo' label and a Christie's label on the reverse 2.75 in (7.5 cm) diameter

\$ 395 - 550 Rs 25,000 – 35,000

#### (Set of two)

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

Christie's, Amsterdam, The "Nanking Cargo" Sale, 28 April – 2 May 1986, lot 5533 Property from The Harish Dhillon Collection





### SET OF TWO BLUE AND WHITE PORCELAIN PLATES

b

- a) CHINA, SIX CHARACTER GUANGXU MARK, 19<sup>™</sup> CENTURY Transfer printed design with three noblemen in conversation 10.5 in (26.7 cm) diameter
- b) CHINA, SIX CHARACTER KANGXI MARK, 19<sup>™</sup> CENTURY Transfer printed design with a warrior on horseback
   10 in (26 cm) diameter

\$ 315 - 470 Rs 20,000 - 30,000

#### (Set of two)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

Property from The Harish Dhillon Collection



a

# SET OF TWO BLUE AND WHITE PORCELAIN PLATES

a

CHINA, 20<sup>™</sup> CENTURY Circular plates with decorative borders, river and mountain landscape with a pavilion

a) 12.25 in (31.2 cm) diameter b) 12.25 in (31.2 cm) diameter

\$ 160 – 235 Rs 10,000 – 15,000

(Set of two)

PROVENANCE

Property from The Harish Dhillon Collection



b

# SET OF TWO BLUE AND WHITE PORCELAIN HOT WATER PLATES

#### CHINA, 19<sup>TH</sup> CENTURY

Of octagonal shape with pagodas and river landscape a) 10.5 in (27 cm) wide b) 10.25 in (26.5 cm) wide

\$ 470 – 785 Rs 30,000 – 50,000

(Set of two)

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

b

Property from The Harish Dhillon Collection

# 13 BLUE AND WHITE PORCELAIN JAR

CHINA, 20<sup>™</sup> CENTURY 9 in (23 cm) diameter

\$ 315 – 470 Rs 20,000 – 30,000

PROVENANCE Property from The Harish Dhillon Collection

### 14

# BLUE AND WHITE PORCELAIN VASE

CHINA, 20<sup>™</sup> CENTURY Transfer printed design with river and mountain landscape 11.25 in (28.6 cm) high

\$ 160 – 235 Rs 10,000 – 15,000

PROVENANCE Property from The Harish Dhillon Collection





# 15 **BLUE AND WHITE GLOBULAR PORCELAIN** JAR WITH COVER ON FLARED FOOT

CHINA, SIX CHARACTER WANLI MARK, 20<sup>TH</sup> CENTURY With boys at play in a mountainous landscape 9.75 in (25 cm) high

\$ 315 - 470 Rs 20,000 – 30,000

PROVENANCE Property from The Harish Dhillon Collection





# 16

#### BLUE AND WHITE PORCELAIN JAR

#### CHINA, 19<sup>TH</sup> CENTURY

Narrative with Chinese mythical animal Qilin amidst landscape elements with lotus petal borders, in blue underglaze 10.5 in (26.8 cm) high

\$ 470 - 785 Rs 30,000 – 50,000

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

Property from The Harish Dhillon Collection

### 17 SET OF TWO BLUE AND WHITE PORCELAIN DISHES

b

CHINA, SIX CHARACTER CHENGHUA SEAL MARK, 20<sup>TH</sup> CENTURY Transfer printed lobed design plates, each with dragons chasing jewels amidst floral scrolls a) 14.5 in (37.2 cm) diameter b) 14.75 in (37.5 cm) diameter

\$ 315 – 470 Rs 20,000 – 30,000 (Set of two)

PROVENANCE Property from The Harish Dhillon Collection

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Lots 18–36 Closing Time 8.15 pm (IST) 10.45 am (US Eastern Time)

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#### SET OF TWO BLANC DE CHINE FIGURES OF GUANYIN

CHINA, 20<sup>TH</sup> CENTURY a) 13.75 in (35 cm) high b) 9.75 in (25 cm) high

\$ 395 - 550 Rs 25,000 – 35,000

(Set of two)

PROVENANCE Property from The Harish Dhillon Collection

Both figures in the present lot are of Guanyin, a Bodhisattva associated with Mahayana Buddhism. Commonly known as the "Goddess of Mercy," Guanyin is a beloved Buddhist figure of divinity with miraculous powers to assist all those who pray to her. Here, Guan Yin is depicted holding a lotus stem in one figure, and sitting





#### 19

## TURQUOISE AND AUBERGINE COLOURED PORCELAIN FIGURE OF CELESTIAL GUARDIAN

CHINA, 20<sup>TH</sup> CENTURY 12 in (30.5 cm) high

\$ 315 - 470 Rs 20,000 - 30,000

PROVENANCE Property from The Harish Dhillon Collection





#### BLUE AND WHITE "HATCHER CARGO" PORCELAIN CUP

CHINA, SIX CHARACTER CHENGHUA MARK, CIRCA 1640 Bearing Christie's label on the inside 2.5 in (6.6 cm) diameter

\$ 395 - 550 Rs 25,000 - 35,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE

Christie's, Amsterdam, *The Hatcher Collection*, 12–13 June 1984 Property from The Harish Dhillon Collection

The fine blue in this style of porcelain comes from cobalt oxide, a pigment brought to China from Persia as early as the 10<sup>th</sup> century, combined with the translucent, whiteness of Chinese porcelain. The design was brush painted by hand, then covered in a layer of transparent glaze and baked in a kiln at high temperatures. "Although traces of blue and white wares are found beginning in the Tang dynasty (618-907) it was not until the Yuan dynasty (1271-1368) that the art reached perfection." (chinaonlinemuseum.com, online). During the Ming (1368-1644) and Qing (1644-1911) dynasties, blue and white porcelain production reached its zenith, and became famous in international markets. The Chinese blue and white porcelain influenced porcelain traditions across Europe and Asia.

Hatcher Collection Christie s June '84





"In the long history of the development of decorated pottery and porcelain, no single type has more widespread influence than that which is now known as blue and white." —SIR HARRY GARNER

21

#### **BLUE AND WHITE PORCELAIN PLATE**

CHINA,  $19^{TH}$  CENTURY Phoenix at the centre 9 in (23.2 cm) diameter

\$ 160 - 315 Rs 10,000 - 20,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Harish Dhillon Collection



# 22 SET OF THREE BLUE AND WHITE PORCELAIN ASSORTED PIECES

CHINA, 19<sup>™</sup>/20<sup>™</sup> CENTURY a) 5 in (13 cm) high b) 3.75 in (9.6 cm) diameter c) 3.5 in (9.4 cm) wide

\$ 235 - 315 Rs 15,000 - 20,000

(Set of three)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE

Property from The Harish Dhillon Collection



# BLUE AND WHITE PORCELAIN JAR WITH COVER

#### CHINA, 20<sup>TH</sup> CENTURY

A square-shaped bulbous porcelain jar with floral patterns and images of flowering plants and birds, mountainous landscape, a nobleman feeding geese, two dragons each in a scalloped cartouche supported by flowers 11 in (31 cm) high

\$ 395 - 550 Rs 25,000 - 35,000

PROVENANCE Property from The Harish Dhillon Collection





### BLUE AND WHITE PORCELAIN DISH

CHINA, 19<sup>TH</sup> CENTURY 12.75 in (32.5 cm) diameter

\$ 315 – 470 Rs 20,000 – 30,000 NON–EXPORTABLE UNREGISTERED ANTIQUITY

**PROVENANCE** Property from The Harish Dhillon Collection

### 25

# SET OF TWO BLUE AND WHITE PORCELAIN SMALL PLATES

CHINA, CIRCA 1800 a) 6.25 in (16 cm) diameter b) 6.25 in (16 cm) diameter

\$ 315 - 470 Rs 20,000 - 30,000

(Set of two)

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

**PROVENANCE** Property from The Harish Dhillon Collection







\$ 395 - 550 Rs 25,000 – 35,000

PROVENANCE Property from The Harish Dhillon Collection

# BLUE AND COPPER RED PORCELAIN PLATE

CHINA, SIX CHARACTER KANGXI MARK, 19<sup>TH</sup> CENTURY Dignitaries with the Chinese god of longevity surrounded by five bats, which symbolises prosperity and good fortune 14.25 in (36.5 cm) diameter

NON-EXPORTABLE UNREGISTERED ANTIQUITY

# LARGE BLUE AND WHITE PORCELAIN JAR WITH COVER

CHINA, FOUR CHARACTER MARK, 20<sup>TH</sup> CENTURY With blue underglaze, depicting a cavalry and an infantry of warriors in battle in a mountainous landscape 15.75 in (40.6 cm) high

\$ 470 – 785 Rs 30,000 – 50,000

#### PROVENANCE

27

Property from The Harish Dhillon Collection







# 28 BLUE AND WHITE GARLIC MOUTH VASE

CHINA, SIX CHARACTER GUANGXU MARK, CIRCA 1900 Pear–shaped body, rising to a slender neck and a bulbous opening with birds perched on branches amidst clouds 9.5 in (24.5 cm) high

\$ 315 – 470 Rs 20,000 – 30,000

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE Property from The Harish Dhillon Collection





# 29

#### BLUE AND WHITE YEN-YEN SHAPE VASE

#### CHINA, 20<sup>TH</sup> CENTURY

Blue glazed vase with white slip decoration of floral sprays 12.75 in (32.4 cm) high

\$ 315 – 470 Rs 20,000 – 30,000

#### PROVENANCE

Property from The Harish Dhillon Collection



# 30 A BLUE AND WHITE PORCELAIN PLATE

CHINA, 20<sup>™</sup> CENTURY With twin phoenixes in a floral scroll 11 in (28.2 cm) diameter

\$ 315 - 470 Rs 20,000 - 30,000

PROVENANCE Property from The Harish Dhillon Collection



31

### BLUE AND WHITE PORCELAIN VASE

#### CHINA, 19<sup>TH</sup> CENTURY

Baluster-shaped vase with underglaze blue and intricate, decorative floral patterns and phoenixes 13.75 in (35 cm) high

\$ 315 - 470 Rs 20,000 - 30,000

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

**PROVENANCE** Property from The Harish Dhillon Collection



# 32 BLUE AND WHITE PORCELAIN KAMCHENG

CHINA, 19<sup>™</sup> CENTURY The jar with cover is painted with flowers amidst scrolling foliage, the domed cover with crouching lion finial 8.75 in (22.5 cm) high

\$ 315 – 470 Rs 20,000 – 30,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Harish Dhillon Collection



# BLUE AND WHITE PORCELAIN CRICKET BOX

CHINA, 19<sup>™</sup> CENTURY 8.75 in (22.3 cm) wide

\$ 470 – 785 Rs 30,000 – 50,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

33

Property from The Harish Dhillon Collection





# BLUE AND WHITE TALL PORCELAIN VASE

CHINA, 20<sup>™</sup> CENTURY Decorated with underglaze blue depicting a bird perched on rock amidst peonies 18.75 in (47.8 cm) high

\$ 470 - 625 Rs 30,000 - 40,000

34

PROVENANCE Property from The Harish Dhillon Collection



# 35

# CHINESE PORCELAIN VASE WITH TAPERED FOOT

#### CHINA, 20<sup>TH</sup> CENTURY

Cylindrical vase with underglaze blue and iron red motifs of grasshoppers amidst peonies, enclosed within embossed floral borders 14 in (36 cm) high

\$ 470 - 625 Rs 30,000 - 40,000

#### PROVENANCE

Property from The Harish Dhillon Collection



# 36 SET OF TWO PORCELAIN VASES

# CHINA, 20<sup>TH</sup> CENTURY

#### a) GLOBULAR PORCELAIN VASE

Decorated in two panels with grapevine and peonies, with underglaze blue and iron red with incised celadon border with flower pattern 16 in (40.7 cm) high

### b) TALL PORCELAIN VASE

Printed design of birds and peonies with celadon borders 17 in (43.5 cm) high

2

\$ 550 – 860 Rs 35,000 – 55,000

#### (Set of two)

PROVENANCE

Property from The Harish Dhillon Collection





Lots 37–55 Closing Time 8.30 pm (IST) 11 am (US Eastern Time)



### **CELADON DISH**

CHINA, 15<sup>TH</sup> CENTURY 12.25 in (31.2 cm) diameter

\$ 3,750 - 4,535 Rs 2,40,000 - 2,90,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### 38

### CELADON DISH CARVED WITH LOTUS

CHINA, DRILLED ONUS MARK, 15<sup>™</sup> CENTURY 12 in (31 cm) diameter

\$ 4,690 - 6,250 Rs 3,00,000 - 4,00,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

Before blue and white porcelain became popular, Celadon ware was considered highly fashionable in the Chinese Imperial Court. Historically, some Celadon wares date back to the Eastern Han Dynasty, but the Longquan county in Zhejiang Province is considered the most important region for Celadon production. Shaped as rounded bottles, bowls or plates, they were known for their minimalist floral or bird designs, which were coated with translucent glaze that resembled the ever popular jade. The famous styles among these are the Yue ware and Longquan pottery.

Celadon gets its jade green colour when a glaze containing iron oxide is fired at high temperature in a reduction kiln, and the hues can vary from grey, blue, olive and black, depending on the concentration of the iron oxide. The Chinese name for this porcelain is Qingci ("greenish porcelain"), but it was termed Celadon after the hero of a 15th century French romantic pastoral titled L'Astre, who wore pale green ribbons during its stage production. This was the time Qingci ceramics entered the Parisian market, and the term stuck. After its development in China, Celadon was produced in many parts of the world.



### FAMILLE VERTE PORCELAIN GINGER JAR WITH COVER

CHINA, SIX CHARACTER KANGXI MARK, 18<sup>TH</sup> CENTURY With boatmen in a verdant landscape and four auspicious emblems 9.25 in (23.5 cm) high

\$ 550 - 860 Rs 35,000 - 55,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY





After the fall of the Ming Dynasty in 1644 AD, porcelain production was temporarily disrupted. However, the Manchu rulers of the new Qing dynasty were patrons of arts and under the reign of Emperor Kangxi, porcelain production was revived at Jingdezhen in 1683, with tremendous advances. The porcelain style most associated with Kangxi is the *famille verte* colour scheme, which was based on variations derived from the earlier wucai or five colour (blue, red, green, yellow and aubergine) scheme of the Ming Dynasty. Ming porcelain colours were achieved by combining a blue underglaze with polychrome enamel overglazing. During the Kangxi period, the underglaze blue was omitted, allowing for more complex colours and detailing. Due to the dominance of green as the ground, it was termed *famille verte* (green family). Similarly, other colour palettes developed such as *famille jaune* and *famille noire*, which were variations of the *famille verte* scheme with yellow and black as dominant colours. *Famille rose*, also associated with the Kangxi period, used pink or purple colour palettes and became extremely popular in Europe during the 18<sup>th</sup> and 19<sup>th</sup> centuries.



### LARGE FAMILLE ROSE PORCELAIN "PEACH" BOWL

CHINA, SIX CHARACTER GUANGXU MARK, 1875 – 1908 6.75 in (17.5 cm) high 16.5 in (41.3 cm) diameter

\$ 1,410 – 1,875 Rs 90,000 – 1,20,000

40

NON-EXPORTABLE UNREGISTERED ANTIQUITY





### 41 FAMILLE ROSE PORCELAIN BOWL

CHINA, 18<sup>™</sup> CENTURY Decorated with peonies in a garden 4.25 in (10.8 cm) high 10 in (26 cm) diameter

\$ 550 – 860 Rs 35,000 – 55,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY





42

### BLUE HEXAGONAL PORCELAIN BOTTLE

CHINA,19<sup>™</sup> CENTURY

Blue glazed bottle with plum blossom over cracked ice design in gold 10.75 in (27.5 cm) high

\$ 2,815 - 3,440 Rs 1,80,000 - 2,20,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY



### LARGE BLUE AND WHITE PORCELAIN "FISH" CHARGER

CHINA, SIX CHARACTER WANLI MARK, 19<sup>TH</sup> CENTURY 17.5 in (45 cm) diameter

\$ 3,750 – 4,535 Rs 2,40,000 – 2,90,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY





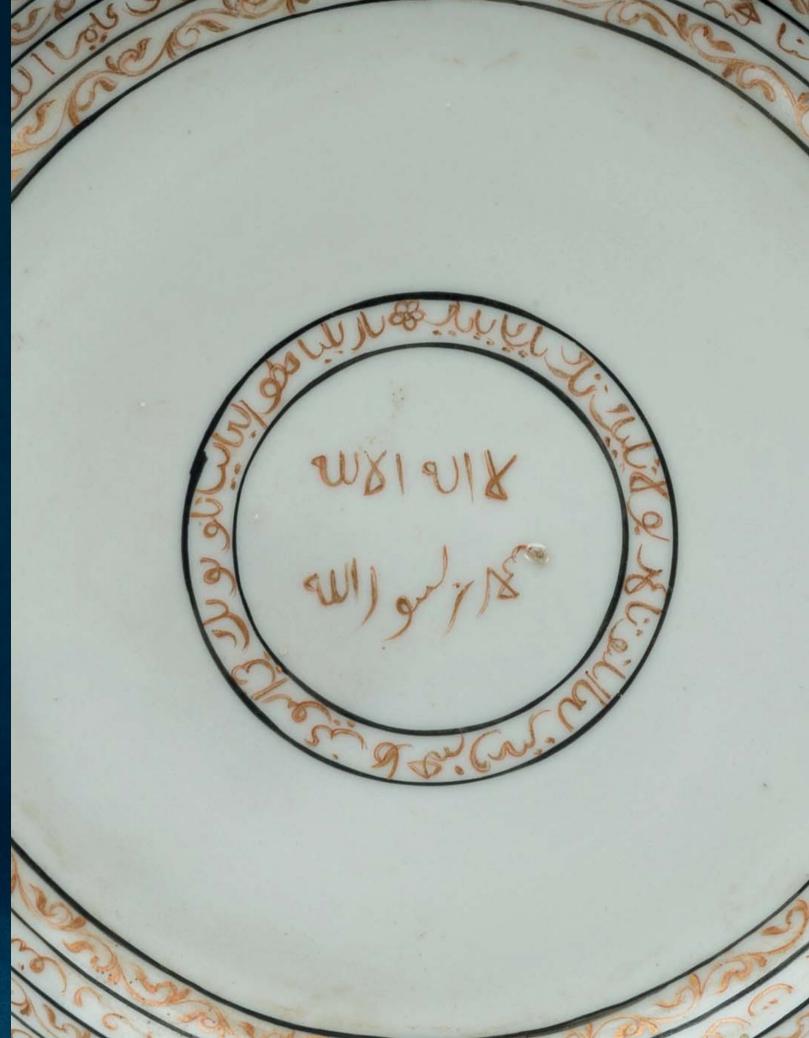
### 44 WHITE PORCELAIN DISH

CHINA, CIRCA 1800 With Arabic inscription on well and border of the plate, overglazed in golden pigment with verse from Quran 7.75 in (20.2 cm) diameter

\$ 1,410 – 1,875 Rs 90,000 – 1,20,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY



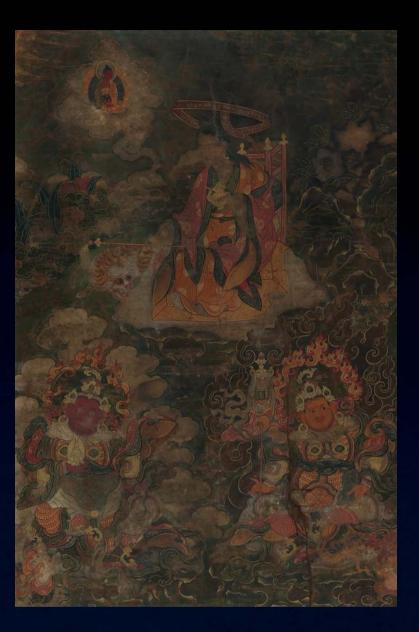




Himalayan art refers to the art forms of the Himalayan regions of Northern India, Ladakh, Tibet, Nepal, Bhutan and China. The iconographic repertoire originates entirely from India and had a decisive impact across all the Himalayas. While the style varies in these regions, the focus is on Buddhism, Hinduism and Bon, the latter a religion indigenous to the Himalayas before the arrival of Buddhism. Himalayan art is closely tied to ritual and spiritual pursuits. Sculptures, paintings and textiles were, as a result, a way of connecting with the spiritual world through meditation and contemplation.

The sculptures are closely connected to the paintings in style. The features and garments are detailed with great care. Postures and gestures follow strictly established rules for iconography. Nepalese sculpture represents popular deities from Buddhism (lots 61, 74), the avatars or forms of Buddha (lots 66, 69, 70 and 71), and spiritual teachers (lot 47). In Hindu iconography, Shiva and Parvati, whose abode is the Himalayas, were an apt choice for sculpture from the region (lot 58). Ritual objects formed an important part of spiritual worship. One of these is the Gau (lot 53), a portable shrine that is distinct to Tibetan Buddhist culture and is often made of silver.

Tibetan thangkas (lots 45, 46 and 48) and Nepalese paubha paintings (lots 51, 63 and 72) visually represent religious philosophy and at times, are instructive in purpose. Tibetan thangkas are scroll paintings mounted on walls, and stylistically draw from Nepalese and Chinese techniques. They depict Buddhist and Bon philosophy. Paubha, a style which precedes the thangka, is practised by Newari artists from the Kathmandu valley. Paubha paintings draw inspiration from Hinduism and Buddhism. Iconography in both thangkas and paubha paintings is based on an established set of rules for postures, hand gestures and ritual implements, all laden with symbolic value. Paints are made from natural pigments mixed with glue. Eyes are painted at the end, bringing the paintings to life, in the belief that they are then inhabited by the deity. Many such paintings were commissioned by patrons hoping to be blessed with wealth, prosperity and spiritual merit.



### THANGKA WITH ARHAT AND GUARDIAN KINGS

TIBET, 18<sup>™</sup> CENTURY Distemper on cloth 22.5 x 14.75 in (57 x 37.6 cm)

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

### NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Rumi Mistry Collection This Tibetan *thangka* depicts the Arhat with a crouching tiger and an attendant looking towards him. At the lower left is the guardian king of the north, Vaishravana, holding a victory staff in his right hand, and a mongoose expelling jewels in his left hand. Beside him is the guardian king of the west, Virupaksha, holding a stupa in his right hand and a coiled snake in his left hand.





### ARHAT WITH GUARDIAN KINGS

TIBET, LATE 18<sup>TH</sup> CENTURY Distemper on cloth 25.25 x 16.75 in (64 x 42.4 cm)

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

### NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Rumi Mistry Collection The Arhat is surrounded by a tiger and an attendant. Below him to the left is the guardian king of the west, Virupaksha, holding a stupa and snake in his hands and towards the right is the king of the east, Dhritarashtra, holding a string instrument. The scene is overlooked by Amitabha, the Buddha of longevity on the upper right corner.





### **GELUGPA LAMA**

TIBET, CIRCA 1800 Gilt copper repoussé 9.5 in (24.2 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

**PROVENANCE** Property of a Lady, South India

The Gelugpa tradition of the Tibetan school follows the teachings of the fifteenth century scholar-monk Je Tsongkhapa (1357 – 1419). Simply referred to as the Yellow Hat school, the present lot represents a Gelugpa Lama seated with his legs folded on a cushion and base bearing incised floral motifs. Dressed in a flowing robe with an intricate border, he supports a peaked cap, austere of any design. His right hand is in *vitarkamudra*, while his left hand rests on his lap.







### VAISHRAVANA, GUARDIAN DEITY OF THE NORTH

TIBET, 16<sup>TH</sup>/17<sup>TH</sup> CENTURY Distemper on cloth 38.3 x 31.6 in (97.3 x 80.3 cm)

\$ 39,065 - 54,690 Rs 25,00,000 - 35,00,000

#### NON-EXPORTABLE REGISTERED ANTIQUITY

#### PUBLISHED:

Hugo E Kreijger, *Tibetan Painting: The Jucker Collection*, Boston, 2001, p.102, no. 36

#### PROVENANCE:.

Property of a Gentleman Sotheby's, New York, The Jucker Collection of Himalayan Paintings, March 2006, lot 87

Guardian deity of the North, the stern-faced golden Vaishravana, clad in armour, rides on a white snow lion, holding his attributes of the victory banner in his right hand and a mongoose expelling jewels in his left. He is surrounded by his entourage of *ashvapatis* or the Eight Horse Lords each holding a weapon, while several mythical animals are depicted on a dark blue mountainous background. To the right of the *Dharampala* or the guardian deity are two royal figures and a donor before an altar and stupa being showered by jewels. Vaishravana, leader of the *yaksha* race, is a worldly guardian worshipped as both a protector and benefactor (wealth deity). He lives on the north side of the lower slopes of mount Meru in the Heaven of the Four Great Kings. As the leader of the Four Direction Guardians, he like the others, swore an oath of protection before the Buddha Shakyamuni.



### **BHAIRAVA MASK**

49

NEPAL, 19<sup>TH</sup> CENTURY Wood 20 in (50.8 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Rumi Mistry Collection



### 50

### BHAIRAVA

NEPAL, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY Terracotta 11.5 in (29.2 cm) high

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

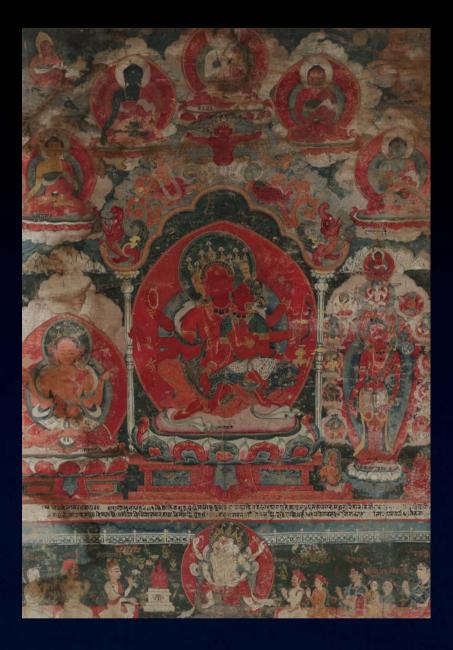
#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

Property from The Rumi Mistry Collection

Shiva is popularly worshipped in the form of Bhairava throughout Nepal. Bhairava adorns heavy earrings and a pointed crown, with Ganga at the centre, and is embellished with intricate designs resembling foliage, precious stones and skulls. His untamed locks and fangs are indicative of Shiva's cherished fierce form.

CONTROL OF

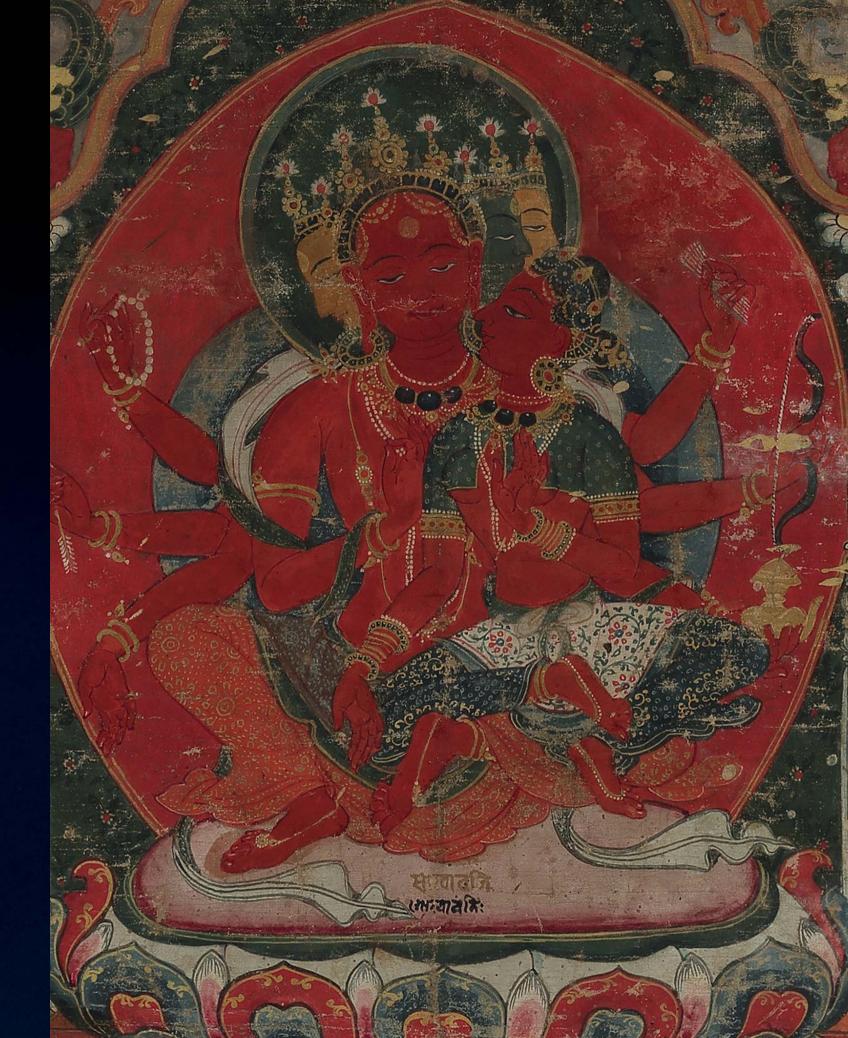


### 51 PAUBHA OF SUKHAVATI LOKESHVARA

NEPAL, DATED 951 NS = 1831 AD Inscribed and dated on the lower panel in Nepalese Distemper on cloth 31.25 x 20.5 in (79.4 x 52.1 cm)

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY Sukhavati Lokeshvara is depicted here with his four heads, and four arms holding a bow and arrow, a diamond sceptre or *vajra*, a rosary and a discus. His consort sits with her back to the viewer. The donor family can be seen in the lower panel with an array of ritual objects placed around a central figure of a standing Ganesha. The inscription on the *paubha* notes that it was commissioned by a family from Kila-Bahala in Manjusri Tole, residing in the Kathmandu valley. Five buddhas are perched at the topmost panel, blessing the *paubha*.



### 52 ROYAL DONOR FIGURE

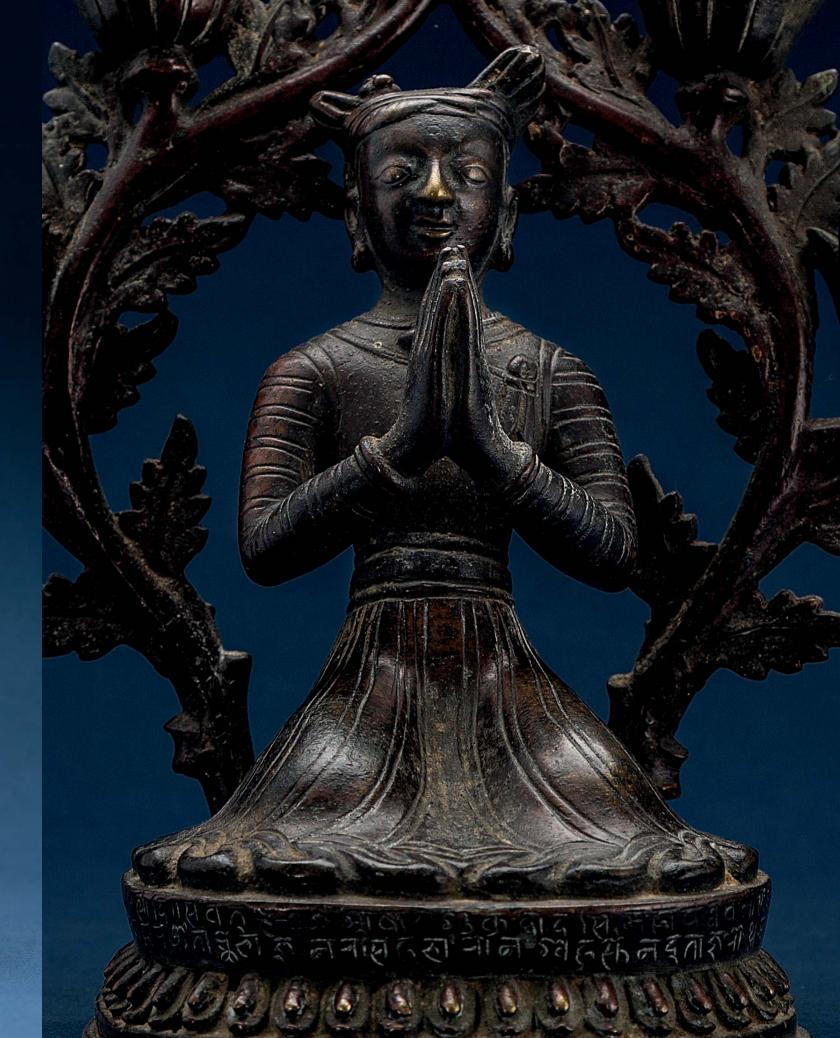
NEPAL, DATED 915 NS = 1858 AD Inscribed and dated on the base in Nepalese Bronze 6.75 in (17.3 cm) high

\$ 4,690 - 6,250 Rs 3,00,000 - 4,00,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

This gracefully cast sculpture from Nepal with five little floral lamps for a halo was most probably commissioned by a royal figure as donation to a temple. Below the wreath of flowers, the royal donor kneels on a lotus base with his hands folded in prayer, wearing an impressive Malla style headdress and a typical Nepali tunic with ornate jewellery.





### GAU

TIBET, 19<sup>™</sup> CENTURY Parcel gilt silver and copper 7.5 in (19.6 cm) high

\$ 1,955 – 3,520 Rs 1,25,000 – 2,25,000

### NON-EXPORTABLE UNREGISTERED ANTIQUITY

CARGE CONTRACTO

PROVENANCE Property from The Rumi Mistry Collection Gaus are portable shrines or votive boxes made to hold idols and ritual objects. They were also used as amulets and were carried on long journeys for protection and prayer. This parcel gilt silver and copper Gau with Amitabha depicted at the top is delicately decorated with eight Dakinis surrounding the arched opening and an altar symbol below.



### ALTAR VESSELS

54

TIBET, 19<sup>™</sup> CENTURY Parcel gilt silver

a) 6.75 in (17.4 cm) high b) 4.25 in (11 cm) diameter c) 3.5 in (9 cm) diameter

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

(Set of three)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Rumi Mistry Collection

This Tibetan set of altar vessels contains a silver ewer, which would have been adorned by peacock feathers at the top. The eight auspicious symbols have been engraved in parcel gilt around the body of the ewer. The cup stand and cover is used to hold a porcelain bowl placed on the altar. b



а

### 55 THREE ALTAR PIECES

NEPAL, 19<sup>TH</sup> CENTURY Brass

a) 14.25 in (36.2 cm) high b) 11 in (27.7 cm) high c) 14 in (35.6 cm) high

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

(Set of three)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE

From a Distinguished Family Collection, New Delhi

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#### Lots 56-74

Closing Time 8.45 pm (IST) 11.15 am (US Eastern Time)



### 56 DANCING GANESHA

NEPAL, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY Bronze Height: 5 in (12.7 cm)

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

Standing in a dancing posture, with his four arms arrayed around him, Ganesha holds a radish in his primary right hand signifying fertility and abundance while his trunk curls down towards a bowl of sweets. He holds the rosary and battle axe in his other hands with his *vahana*, the rat, sitting coyly at his feet.

### 57

### MAHAKALA

NEPAL, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY Bronze 3.75 in (9.5 cm) high

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

#### NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

From a Distinguished Family Collection, New Delhi



The wrathful protector deity Mahakala holds a skull cap and curved knife and stands atop Ganesha, overcoming obstacles and worldly attachment to wealth, against a flaming aureole for a backdrop. A gilt bronze and copper repoussé figure of Shiva and his consort Parvati from Nepal, this is a fine example of Newari workmanship, most well known for their metal work in the mediaeval period. Wearing an ornate crown, Shiva sits on a double lotus base, holding his attributes, the trident and the *damru*.

## 58

### SHIVA AND PARVATI

NEPAL, 19<sup>TH</sup> CENTURY Gilt bronze and copper repoussé 13 in (33.5 cm) high

\$ 10,940 - 14,065 Rs 7,00,000 - 9,00,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

From a Distinguished Family Collection, New Delhi



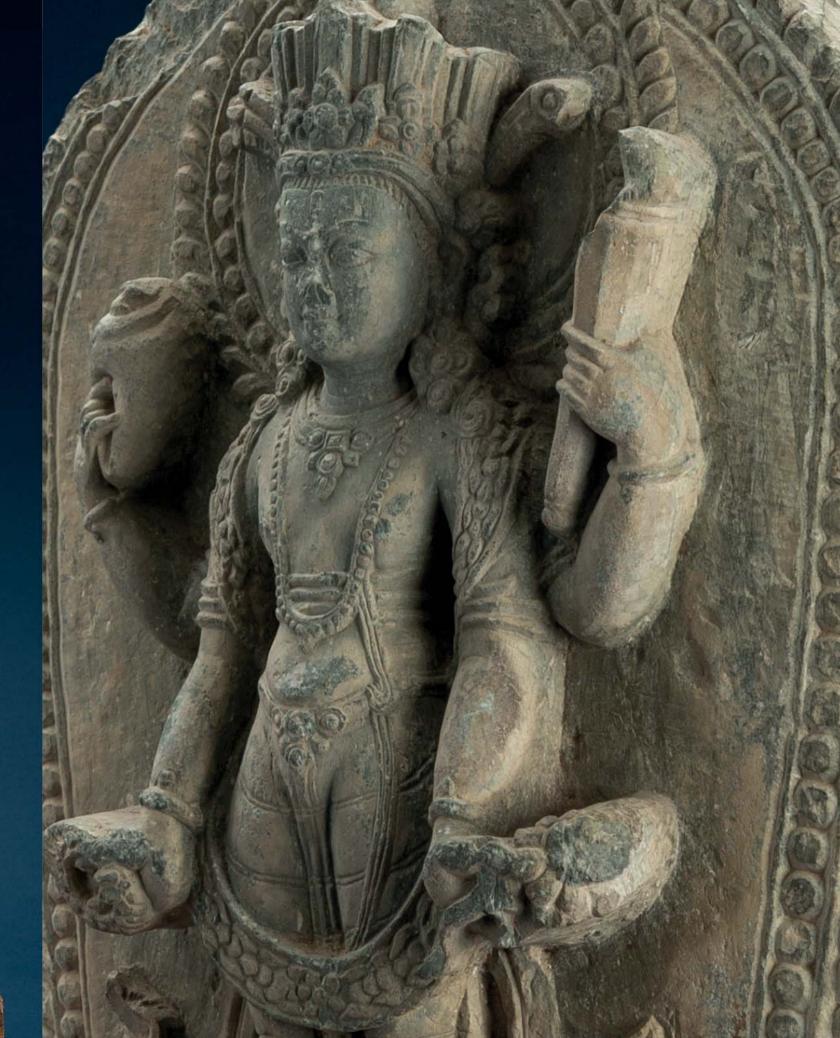
### VISHNU

NEPAL, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY Phyllite 16 in (40.6 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY A finely carved bejewelled Vishnu with a bellowing sash, he is seen standing in the *samabhanga* on a lotus base with a double flaming aureole, holding his four attributes: a conch shell, *chakra*, mace and lotus bud.





### 60 RAMA LAXMAN SITA

NEPAL, 19<sup>™</sup> CENTURY Brass

a) Sita 6.75 in (17.2 cm) high

b) Rama 9.25 in (23.5 cm) high

c) Laxman 7.75 in (19.5 cm) high

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

(Set of three)

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE

From a Distinguished Family Collection, New Delhi







### FIVE-HEADED HANUMAN

NEPAL, 19<sup>TH</sup> CENTURY Bronze 5.75 in (15 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

Hanuman was the principal deity of the Malla dynasty which ruled Nepal from the 12<sup>th</sup> – 18<sup>th</sup> century. Although Hanuman is generally known as a benevolent and loyal companion to the triad of Ram, Laxman and Sita, the five headed Hanuman, also called *Panchmukhi* Hanuman is the aggressive form of Hanuman depicted in the Ramayana.

The primary head is of Hanuman himself, starting from the left, the other heads feature Narasimha, Garuda, Varaha and Hayagriva at the top. The five headed Hanuman with his tail elegantly curved down towards the base has ten arms holding different weapons in each hand.



62 KALI

NEPAL, 20<sup>TH</sup> CENTURY Bronze

7.5 in (19.2 cm) high

\$ 1,410 - 1,875 Rs 90,000 - 1,20,000



### 63 LALITA

NEPAL, 19<sup>™</sup> CENTURY Distemper on paper 11.25 x 8.75 in. (28.7 x 22.5 cms)

\$ 3,125 - 6,250 Rs 2,00,000 - 4,00,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY Lalita is depicted in her four armed form, with a serene face and a central third eye. She wears a crown of jewels and a garland of heads, with a flaming halo behind her. The goddess is seated on a supine Shiva who is also adorned by a garland of heads and coiled snake ornaments around his neck, hands and feet. Seen below are Brahma, Vishnu, Shiva and Indra, all kneeling and paying obeisance to the goddess on either side of the altar. For a similar rendition of Lalita, see, Sotheby's New York, *The Jucker Collection of Himalayan Paintings*, 28 March 2006, lot 26.



This large and impressive eighteen armed Durga, seen here in *alidhasana*, standing with the left leg bent at the knee and the right leg thrust to the side, holding various weapons in her hand, the most prominent being the trident which pierces the buffalo demon Mahisha, severing the buffalo's head, resting on the lotus pedestal. Durga's mount, the lion, stands at her right foot joining the fight against the buffalo demon. Her face with a gentle smile looks towards Mahisha who raises his hand in defense, lamenting his end, an ultimate proclamation of the power of this supreme goddess.

### 64 MAHISHASURAMARDINI

NEPAL, 20<sup>TH</sup> CENTURY Bronze 33.25 in (84.6 cm) high

\$ 15,625 - 23,440 Rs 10,00,000 – 15,00,000

### PROVENANCE

From a Distinguished Family Collection, New Delhi



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### TARA

NEPAL, 18<sup>™</sup> CENTURY Gilt copper repoussé 11.5 in (29.2 cm) high

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

### NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE From a Distinguished Family Collection, New Delhi

Goddess of compassion and wisdom, Tara, stands on a lotus pedestal with a delicate floral aureole, with her right hand in the *Varadamudra*, the gesture of compassion.



### AMITAYUS

CHINA, 18<sup>™</sup> CENTURY Gold lacquered bronze 6 in (15.3 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property of a Lady, South India

Popularly associated with longevity, this graceful Amitayus is cast in the Tibeto-Chinese style. Wearing a diaphanous robe, a foliate tiara, and heavy jewellery suspended from his elongated earlobes, he is seated in *vajrasana* on a double lotus base, with his hands resting on his lap. The sculpture has visible remnants of gold lacquer.

West Part of the

### 66



### **BUST OF BUDDHA**

67

BURMA, 16<sup>™</sup> CENTURY Gold lacquer bronze 5.75 in (15 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

#### PROVENANCE

Property from The Rumi Mistry Collection

### 68

### HEAD OF BUDDHA

CAMBODIA, BAYON STYLE, 13<sup>™</sup> CENTURY Sandstone 8.5 in (21.5 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Rumi Mistry Collection



Buddha is seated with his right hand touching the ground in the *bhumisparsha* gesture, calling upon the Earth to witness his moment of enlightenment. His *sanghati* is draped in elegant folds around the shoulder, and his well modelled fingernails are incised in copper.



#### 70

### BUDDHA TOUCHING THE GROUND

THAILAND, 14<sup>TH</sup>/15<sup>TH</sup> CENTURY Bronze 5.25 in (13.4 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

PROVENANCE Property from The Rumi Mistry Collection

### 69 SHAKYAMUNI BUDDHA

BURMA, 18<sup>TH</sup> CENTURY Bronze and brass 6 in (15.3 cm) high

\$ 5,470 – 6,250 Rs 3,50,000 – 4,00,000

NON-EXPORTABLE UNREGISTERED ANTIQUITY

### 71 GUANYIN

CHINA, LATE MING, 17<sup>™</sup> CENTURY Bronze 13 in (33.5 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

Seated gracefully on a double lotus base in vajrasana, this late Ming dynasty Guanyin's right hand is in varadamudra, the gesture of blessing. His left hand is in vitarkamudra, the gesture suggestive of a discussion. Deep in meditation, the eyes of the Bodhisattva of Compassion are downcast and his expression is calm. The crown adorned by Guanyin has Amitabha positioned at the centre. His fine robe parts at his chest to reveal a necklace, indicative of a royal lineage.





## BARDO SCENE WITH ANIMAL DEITIES

NEPAL, 19<sup>TH</sup> CENTURY Distemper on cloth 44.6 x 26.7 in (113.4 x 67.9 cm)

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

NON-EXPORTABLE REGISTERED ANTIQUITY

#### PUBLISHED:

Hugo E Kreijger, Kathmandu Valley Painting: The Jucker Collection, Boston, 1999, p. 96, no. 35

#### PROVENANCE:

Property of a Gentleman Sotheby's New York, The Jucker Collection of Himalayan Paintings, March 2006, lot 42

Winged Herukas or enlightened wrathful beings are central to this Bardo scene dotted with numerous animal deities. Bardo is a Tibetan text intended to positively influence the next life or incarnation of a devotee. A coiled dragon clutching jewels is depicted below, flanked by the donor family on either sides. This rare Nepalese *paubha* imitates the contemporaneous Tibetan style of framing *thangkas* of Chinese silk brocade usually in colours of red, yellow and blue.





### WHEEL OF LIFE

NEPAL, 20<sup>™</sup> CENTURY Distemper on cloth 30.75 x 21 in (78.5 x 53.5 cm)

\$ 1,175 – 1,485 Rs 75,000 – 95,000



### 74 **SHADAKSHARI LOKESHVARA**

NEPAL, CIRCA 1800 Gilt copper with a later repoussé base 8.25 in (21.5 cm) high

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

NON-EXPORTABLE UNREGISTERED ANTIQUITY

Shadakshari Lokeshvara with a five-petalled elaborate crown and his primary hands in prayer, the other two holding a rosary and a lotus flower. Dressed in a diaphanous *dhoti* and ornate jewellery, he is seated on a later copper repoussé lotus base with two rows of plump petals.



## FREQUENTLY ASKED QUESTIONS

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- ii. The online auction catalogue available on saffronart.com
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- ii. Address
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- v. Know Your Customer (KYC) documents
- vi. Credit card information/financial references/deposits

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#### What are bid increments?

Any new bid must be greater than the current highest bid by a

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

#### Can a bid be cancelled?

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

#### What is the currency of bidding?

Bids may be placed in US Dollars (USD) or Indian Rupees (INR). However, only buyers in India may pay for their purchases in INR at the close of the auction. All other buyers must complete payment in USD. Certain lots have been marked with the sign \* . 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. Predetermined 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 GST (Goods and Services Tax) on the Buyer's Premium shall be to the account of the Buyer. This is applicable for deliveries within India as well as overseas.

#### How will I be invoiced?

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

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

#### What are additional charges?

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

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

#### What are the Duties and Taxes applicable on my purchase?

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

#### i. Deliveries in India for lots originating in India:

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

## ii. International Shipments for Lots not marked as Special Lots:

For lots originating from India, a 18% GST on the Buyer's Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact Saffronart for further details.

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

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

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

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

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

#### How do I make payment?

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

#### For Buyers in India

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

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

#### For Buyers outside India

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

- (i) Cheque: To be made in favour of Saffron Art Pvt. Ltd.
- (ii) Direct wire transfer: Details will be included with the invoice and available upon request
- (iii) Credit card: up to USD 5,000

(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. Please note that while USD payments are accepted for Special Lots, we require an Indian address for shipment.

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

1. For Antiquities: Upon receipt of payment from the buyer, Saffronart will apply to the ASI (Archaeological Survey of India) for transfer of ownership of the antiquity and we estimate that the process will take between 60– 90 days. We will be able to deliver your purchase as soon as we have completed all formalities with the ASI and the antiquity has been transferred to your name.

Purchases are shipped out within 7 - 10 business days after completion of the ASI transfer, and are insured under the terms of Saffronart insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

2. For Non–antiquities: Purchases shipped out within 10 – 15 business days of the payment being cleared are insured under the terms of Saffronart's insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

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

#### What documentation will I receive with my purchases?

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

#### What if my shipment reaches damaged?

All purchases from this sale are final. In the unlikely event of your receiving a damaged product, please notify Saffronart directly within five days of receipt of the lot. Please call or email us at any of our locations mentioned in the Sales and Enquiries section. If

Saffronart does not receive any notification within 7 business days of delivery, it shall be assumed that the lot has been received in good condition, and no claims will be entertained.

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

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

#### How do I participate in your next auction?

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

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

# CONDITIONS FOR SALE

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

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

#### 1. Eligibility and Compliance

- 1.1 We have been granted a valid licence under the Antiquities Act and Rules for conducting the auction of Lots which are Antiquities and for dealing in Antiquities as a part of the Lots being auctioned.
- 1.2 We have verified the valid registration of the Antiquities in the name of the relevant sellers as required under the Antiquities Act and the Rules.
- 1.3 We will have no ownership interest in any Lot which is an Antiquity, till the receipt of full payment by Us in respect of such Antiquity from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by Us from the winning bidder, the ownership of the Antiquity along with its registration (as required under the Antiquities Act) will be first transferred/delivered from the seller to Us, and thereafter will be transferred/ delivered by Us to the winning bidder in accordance with the provisions of these conditions for sale.
- 1.4 The possession of the **Lots** which are **Antiquities** has passed from the respective sellers to **Us** within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers have intimated the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to **Our** designated premises.

#### 2. Our role as the agent of the Seller:

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

#### 3. Catalogue Descriptions and Condition of Lot

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

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

3.3 For the convenience of bidders, **We** provide condition reports on **Lots** upon request free of charge. The report includes **Our** bona fide opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the **Lot**, including its description, condition and authenticity.

#### 3.4 The bidders undertake to:

- (i) inspect and satisfy themselves prior to the auction as to the condition and description of the Lot;
- (ii) rely on their own judgment as to whether the **Lot** matches its description; and
- (iii) not rely on an illustration of any **Lot** given in the **Auction Catalogue**.
- 3.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. We encourage all potential buyers to inspect each item carefully before bidding.
- 3.6 Neither **We** nor any of **Our** affiliates, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through this auction.

#### 4. Viewing the Lots and Bidder Registration

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

- (i) Viewings details listed in the 'Sales and Enquiries' section;
- (ii) The Online **Auction Catalogue**; and
- (iii) The Mobile Auction Catalogue
- 4.2 We may withdraw any Lot before, during, or after the online auction, if We have reasons to believe that the authenticity of the Lot or the accuracy of the description of the Lot is in doubt, or if there is a breach of Our terms of business, or if We otherwise believe, in Our sole discretion, that it would be improper to include the Lot in the auction.
- 4.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 We have the sole and absolute discretion to: (i) determine the form and content of the descriptions of Lots in the Auction Catalogue, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the "Refresh" icon or the reload/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third parties solely at **Our** discretion.
- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction.

4.8 New bidders are advised to register at least 48 hours prior to the bid. Know–Your–Customer (KYC) documents and/ or financial reference letters are required for individual and corporate clients and **We** will not grant bidding access if the bidder registration and KYC procedures are not complete.

#### 5. Bidding

- 5.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
- 5.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 5.4 below) for updates on latest bids and time extensions, if any.
- 5.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.
- 5.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from **Our** server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.

- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. We do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:64 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 59 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 (a) The title to all **Lots** marked with \* shall pass from the seller to **Us** outside the territory of the United States of America.
- 6.2 (b) The title to the Lots other than mentioned in 6.2(a) above shall pass to the winning bidder at the time that bidding is closed for each Lot and such winning bidder shall thereafter assume full risk and responsibility for such Lot. In any event, the Lots purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.
- 6.3 For Lots which are not Antiquities, the title to the Lots purchased shall pass to the winning bidder at the time that bidding is closed for each Lot and such winning bidder shall thereafter assume full risk and responsibility for such Lot(s). In any event, Lots purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.
- 6.4 (a) Subject to fulfilment of all these conditions for sale, the title to the Lots which are Antiquities shall pass to the winning bidder upon full payment by the winning bidder to Us, and such winning bidder assumes full

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

- 6.4 (b) Lots over a hundred years old, whether registered with the ASI or otherwise, or deemed National Treasures, are NON EXPORTABLE as per the Antiquities Act and the Rules, and cannot be exported out of India.
- 6.5 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 20% of the winning bid value of up to and including USD 1,000,000 (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. GST applicable on the **Buyer's Premium** shall be payable by the winning bidder.
- 6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

#### For INR payments

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

#### For USD payments

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

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

- 6.7 The winning bidder shall pay the sale price and **Buyer's Premium** in full (including the applicable taxes, 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 **Antiguities**. 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:
  - 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);
  - 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

- We have an obligation to refund the sale price and **Buyer's** 9.1 **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.
- $\triangle$  Lots marked with  $\triangle$  indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### GLOSSARY

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

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

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

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

 $\ensuremath{\textbf{GST}}\xspace$ : Goods and Services Tax

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

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

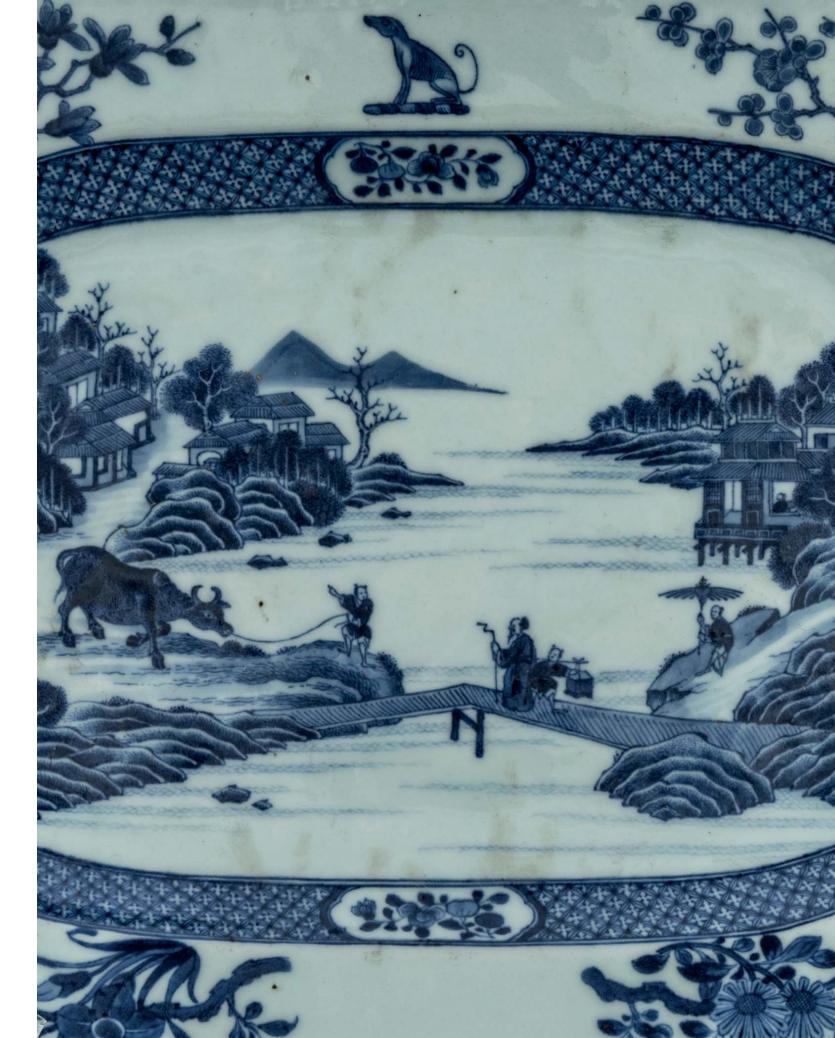
Our/Us/ We: Saffronart Private Limited

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

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

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

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



## ASIAN ART ONLINE AUCTION | 9-10 AUGUST 2017 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 10 August 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	18–36	8.15 PM	10.45 AM	7.45 AM	3.45 PM	11.45 PM	10.45 PM
3	37–55	8.30 PM	11 AM	8 AM	4 PM	12 AM (11 August 2017)	11 PM
4	56-74	8.45 PM	11.15 AM	8.15 AM	4.15 PM	12.15 AM (11 August 2017)	11.15 PM

## ASIAN ART ONLINE AUCTION | 9-10 AUGUST 2017 ABSENTEE/PROXY BID FORM

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

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

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

Artist/Description	Maximum Bid Amount in USD / INR
	Artist/Description

Name:	
Address:	
City:	Pin/Post Code:
Tel (mobile):	Tel (office/home)
Saffronart username:	

Email:

Country:

Signature

## **BIDDING INCREMENTS**

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

\$100,001 - \$500,000

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

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

• By \$10,000 up to \$150,000

• By \$15,000 up to \$200,000

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

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

• By \$100,000 up to \$2,000,000

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

• By \$250,000 up to \$5,000,000

#### Below \$5001

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

### \$5,001 - \$10,000

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

#### \$10,001 - \$50,000

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

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

 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.





