

THE COLLECTOR'S EYE A JOURNEY

27-28 MAY 2020 • ONLINE



SAFFRONART



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SALES AND ENQUIRIES

All bidding will take place at saffronart.com. All lots are published in the e-catalogue and may also be viewed on the website.

AUCTION DATES

Start: Wednesday, 27 May 2020, 8 pm Indian Standard Time
(10.30 am US Eastern Time, and 3.30 pm UK Time on 27 May 2020)

Close: Thursday, 28 May 2020, 8 pm Indian Standard Time
(10.30 am US Eastern Time, and 3.30 pm UK Time on 28 May 2020)

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

SALES TEAM AND AUCTION ENQUIRIES

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UK

73 New Bond Street, 1st Floor, London, W1S 1RS

PROLOGUE

DINESH VAZIRANI

Art is a part of history, and collecting art is the journey that allows you to make this history your own. Whether you choose to collect a 17th century stone sculpture, a thought-provoking contemporary art installation, or a pair of exquisite earrings by one of the greatest jewellery designers of our time, you have brought home a piece of history – which, over time, becomes a part of your own legacy.

I find this sentiment perfectly – literally, even – expressed in a light sculpture by Shilpa Gupta that I own, which spells out the word “History” in scrawling letters. Casting its neon red glow across the room of my house, this installation represents a poignant metaphor for the passage of time. At the same time, as with many of Gupta’s public installations, it ensures its own place in posterity, as it does for the one who collects it. A similar installation by the artist in this catalogue reads “Today,” bringing us full circle to the relevance of art in difficult times, and why it will always continue to matter.

This catalogue is a testament to the 20-year journey of collecting that Minal and I have been on together, perhaps even before we conceived of Saffronart. The carefully curated collection of art, jewellery, furniture, collectibles, and books in this sale offers a glimpse into our own tastes and acquisitions – and the stories that accompany them. To me, collecting is a passion that is only intensified by one’s personal history of how or why we come around to collecting a work of art. To quote Walter Benjamin, “Every passion borders on the chaotic, but the collector’s passion borders on the chaos of memories.”

I embark on this trip down memory lane with the legendary Francis Newton Souza, one of India’s greatest modernists. One might even say that it all began with him. He was one of the first artists whose works I bought, and who encouraged Minal

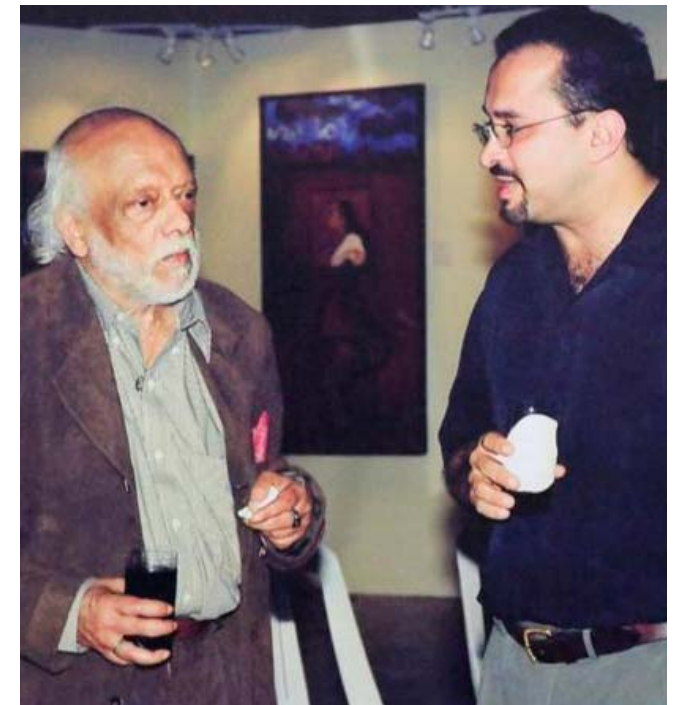


Installation view of Shilpa Gupta, *History*

and I to start Saffronart. He was also the first artist – along with Baiju Parthan – to complete a month-long art residency in Los Angeles with the newly-opened Saffronart in 2001, and our relationship only strengthened until his death a year later. Souza encouraged me to follow my dream and be relentless in the process of learning and adapting – a lesson which feels especially relevant today.

Just like Souza, who left Indian shores for London in 1949 and was exposed to European and Western art, my frequent visits to London as a child, and my travels later – especially, a memorable visit to the Norton Simon Museum in Pasadena – opened up new worlds. Not only did I see great art by masters such as Picasso, Dalí and Miró at auction houses, I also realised how Indian antiquities and aesthetics had influenced artists and collectors globally. I was in awe of ancient Indian sculptures, especially stone and bronze, and I began to inform myself about – and collect – bits and pieces of our country’s rich 5000-year old legacy.

Over the years, Minal and I have collected works by both modern and contemporary Indian artists. With the Modernists, it was a combination of being exposed to their art when growing up and our continued love for it. For instance, we started collecting a rare and unusual set of wooden toys by M F Husain right after our youngest daughter was born. Coincidentally, it is said that Husain made them right after the birth of his first son and daughter, during his early, struggling years in pre-Independence India



Dinesh Vazirani with F N Souza



Minal and Dinesh Vazirani

when he designed toys and nursery furniture at a store called Fantasy Furniture Shop in Mumbai. These toys, which are quite unlike the type of art Husain is normally associated with, have a child-like quality and innocence to them, and are bearers of his personal memories with his children. We were drawn to the significance of this parallel journey that we felt we shared with the artist.

Our interest in contemporary art, on the other hand, stems from personal relationships with the artists that we have built over the years. We've been privy to their thought process, and the changing shifts in their artistic evolution, which made us want to be a part of it. Their position in the history and canon of Indian art is relatively new, but our personal history with the artist has been a long one. In a way, we are personally invested in their stories. A few years ago, while on sabbatical, I had the privilege of spending time with A Balasubramaniam at his home in the village of Nellai, Tamil Nadu. Our travels together further cemented our friendship, and this small chapter came to represent the special bond between artist and patron that is rarely seen today.



Dinesh Vazirani with A Balasubramaniam and his son

Working in the art industry, Minal and I have come across many important and brilliant works that captured our collective imagination completely. As auctioneers, we want the world to see them and appreciate them like we do and give them the perfect home. Conversely, the right aesthetic can transform any living space and bring a whole room together. The most enduring example of this is the streamlined, egalitarian furniture of Pierre Jeanneret – an architect whose name is synonymous with modernist design in India. Jeanneret's legacy to architecture, design and urban planning in India has long been recognised among experts and enthusiasts but has only recently gained popularity in the mainstream. Once ignored – even discarded – Pierre Jeanneret's furniture is now one of the most coveted collectible items globally. Of course, there is a universal appeal to timeless design – an obvious one to the discerning collector – that is abound in the many objects of beauty in this catalogue, from jewellery and gem-studded accessories to luxury watches, timepieces, and pens.

Minal and I rarely differ in our aesthetic tastes, but we bring different perspectives to the table, which only enriches our collection and our home. Our motto is, buy what you like, and it will complement your home. Because living with art is a privilege, and collecting art is like completing a puzzle, where every item in a collection neatly fits in with another, all the while building up to a beautiful, larger picture. **The 85 lots in this catalogue – which span the spectrum of various collectible categories – represent my vision of an ideal, carefully cultivated collection. It is the first iteration of Saffronart's new series of tastemaker auctions, which we hope will prove to be an insightful guide, as well as an inspiration into your own journey of collecting.**



A selection of antiquities at Dinesh Vazirani's home

LOTS 1-18

Closing Time: Thursday, 28 May 2020

8 pm (IST)

10.30 am (US Eastern Time)





F N Souza
© Jyoti Bhatt

❖ 1

EDWIN MULLINS (b. 1933)

Souza

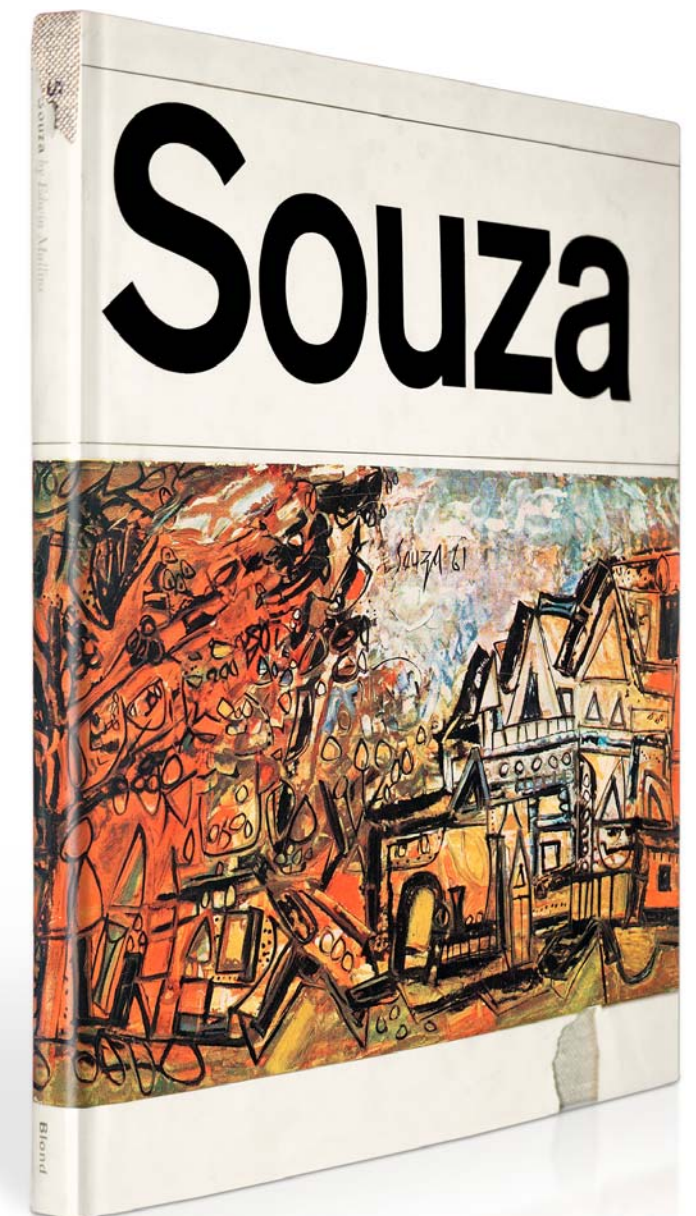
London: Anthony Blond Ltd., 1962

108 pages illustrated throughout with black-and-white images and several colour plates. Full grey cloth bound with black title on the front cover and spine with dust jacket.

\$ 500 - 700

Rs 37,000 - 51,800

This lot is offered at NO RESERVE



"...one of the most gifted and original of modern artists." – EDWIN MULLINS

Souza by British art critic Edwin Mullins is considered to be a seminal monograph on the Indian artist F N Souza. It was written in 1962, during what is widely considered to be the artist's most lucrative phase in London. "For almost ten years, from 1956 to 1966, [Souza] dominated the British art scene, showing his work and selling regularly. He was written about extensively and received praise from critics such as John Berger, Edwin Mullins and David Sylvester, to name a few." (Rasheed Araeen ed., *The Other Story: Afro-Asian Artists in Post-War Britain*, London: South Bank Centre, 1989, p. 23) Mullins was a close friend of the artist and also owned several of his works in his private collection.



2

F N SOUZA (1924-2002)

Untitled

Signed and dated 'Souza 57'
(lower left and upper right)

1957

Graphite and ink on newspaper
pasted on paper

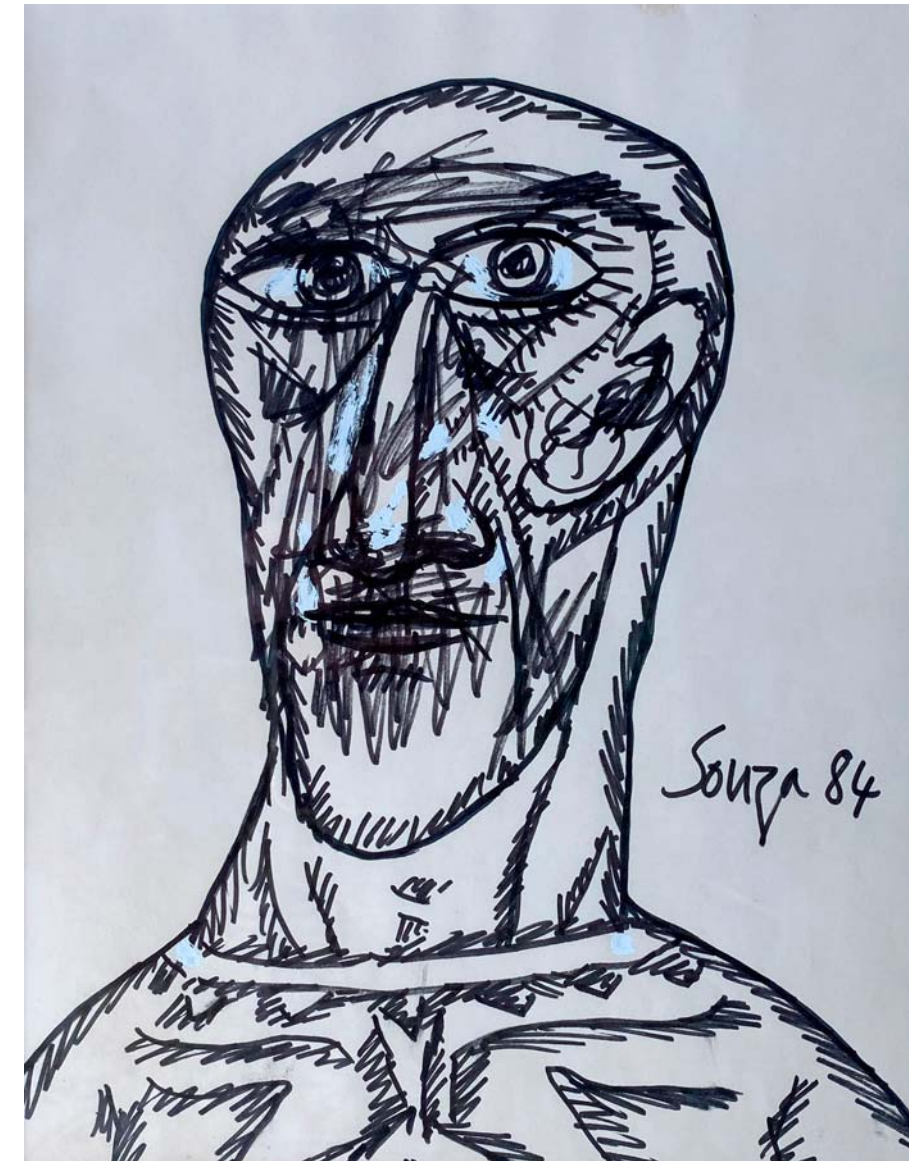
11 x 8.5 in (28 x 21.5 cm)

\$ 4,055 - 5,410

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

PROVENANCE

Formerly from the Estate of F N Souza



3

F N SOUZA (1924-2002)

Untitled

Signed and dated 'Souza 84' (centre right)

1984

Felt tip pen and gouache on paper

8 x 10.75 in (20.5 x 27 cm)

\$ 2,705 - 4,055

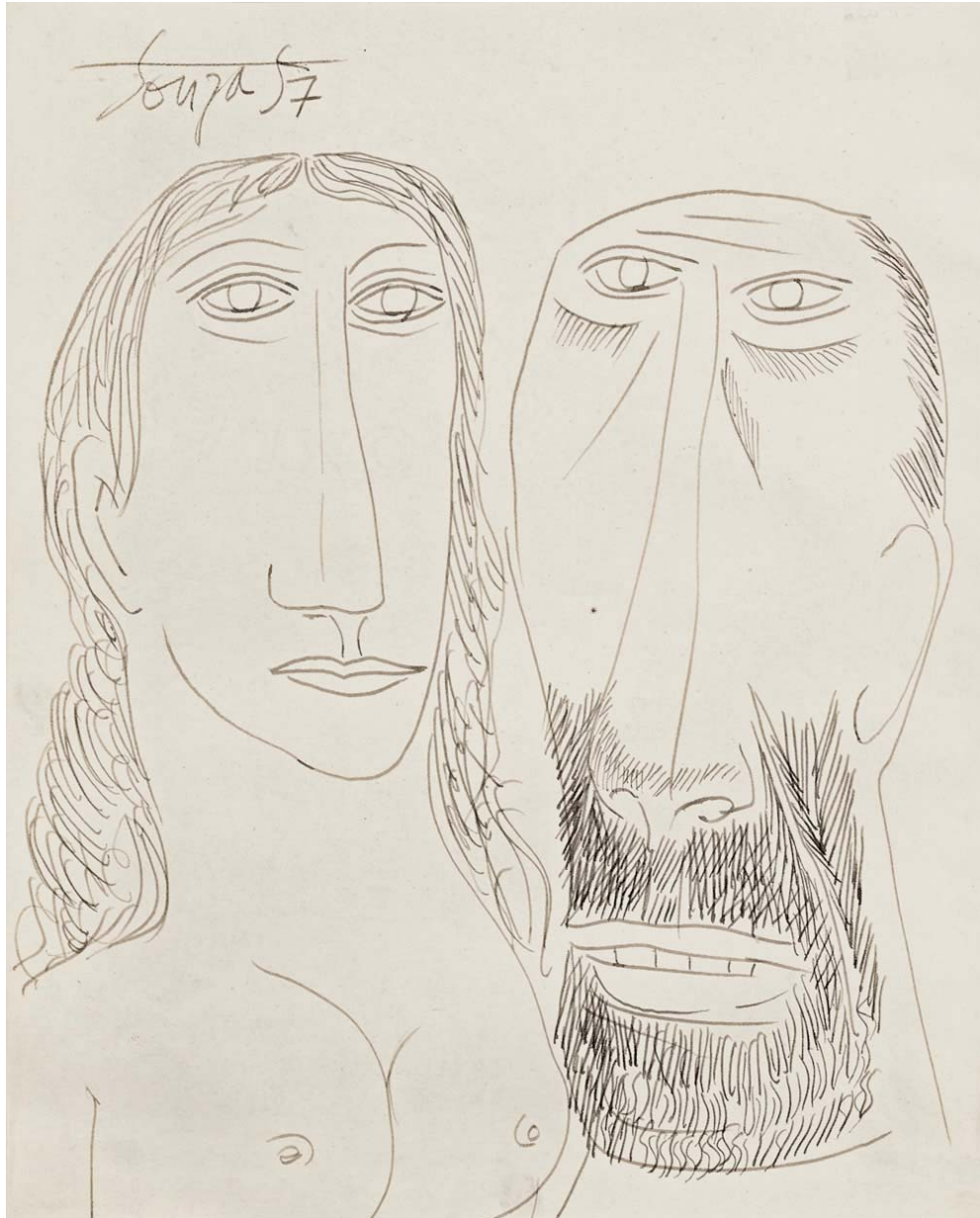
Rs 2,00,000 - 3,00,000

This lot is offered at NO RESERVE

PROVENANCE

Formerly from the Collection of Keren Souza Kohn

Lots 2 – 5 are examples of Souza's futuristic 'Heads,' which appeared in his oeuvre from the 1940s onwards. Offering a channel for his observations and social commentary, they sometimes symbolised a cynical view of human hypocrisy and decadence, or scathing critiques of the soulless clergy and gentry – and were occasionally even representations of the self. According to Edwin Mullins, "...because his images are clearly intended to be human, one is compelled to ask why his faces have eyes high up in the forehead, or else scattered in profusion all over the face; why he paints mouths that stretch like hair combs across the face, and limbs that branch out like thistles. Souza's imagery is not a surrealist vision – a self-conscious aesthetic shock – so much as a spontaneous re-creation of the world as he has seen it, distilled in the mind by a host of private experiences and associations." (Edwin Mullins, *Souza*, London: Anthony Blond Ltd., 1962, p. 39)



4

F N SOUZA (1924-2002)

Untitled

Signed and dated 'Souza 57' (upper left)
1957

Ink on paper
7.75 x 9.75 in (19.5 x 24.5 cm)

\$ 3,380 - 4,730

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

This lot is offered at NO RESERVE

PROVENANCE

Formerly from the Estate of F N Souza

5

F N SOUZA (1924-2002)

Untitled

Signed and dated 'Souza 58' (upper right)
1958

Felt tip pen on paper
10.75 x 15 in (27.5 x 38 cm)

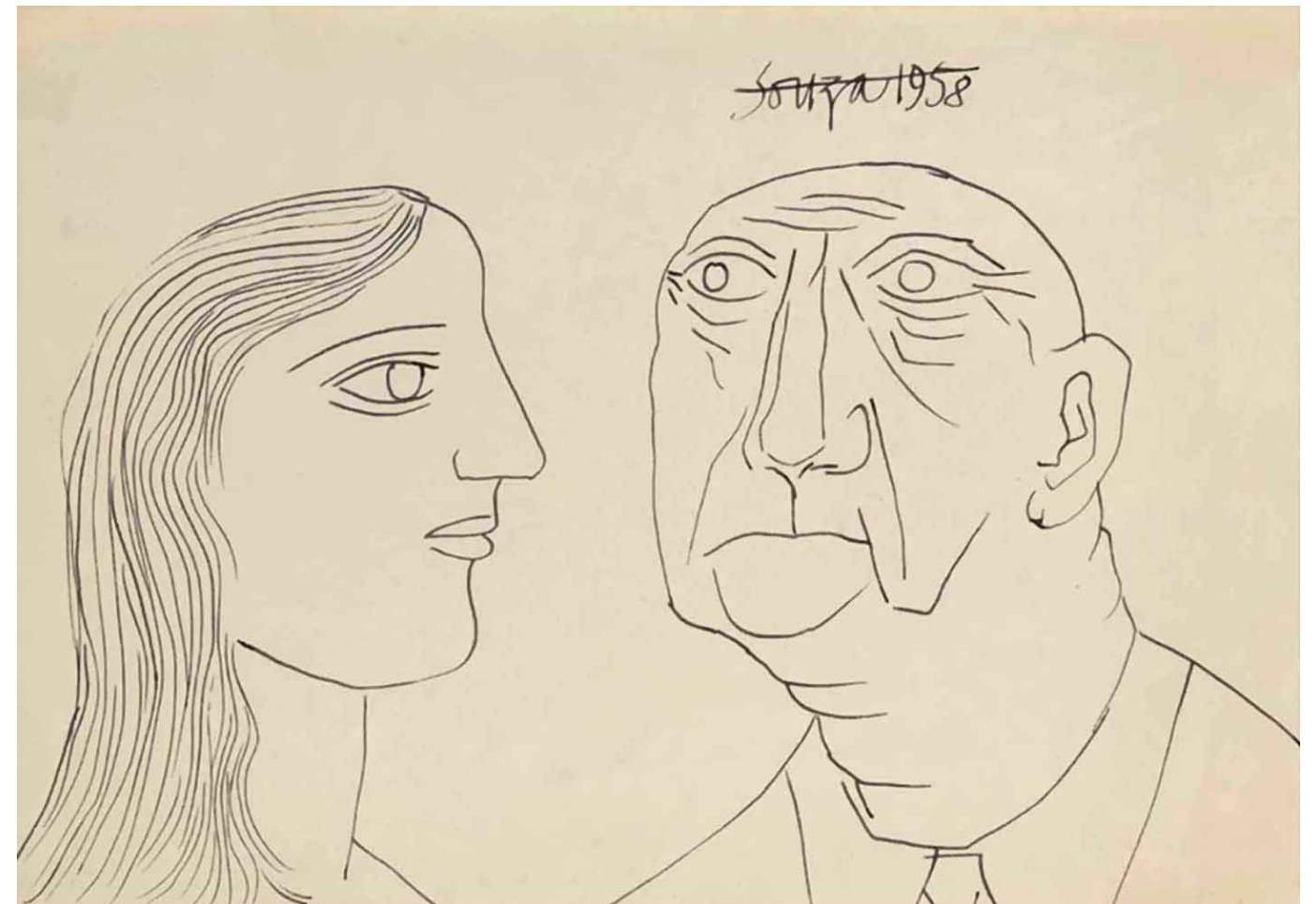
\$ 4,055 - 6,760

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

This lot is offered at NO RESERVE

PROVENANCE

Formerly from the Estate of F N Souza





6

F N SOUZA (1924-2002)

Untitled

Signed and dated 'Souza/ 1945' (upper right)
1945

Graphite on paper
13 x 8.5 in (33 x 21.6 cm)

\$ 4,055 - 6,760

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

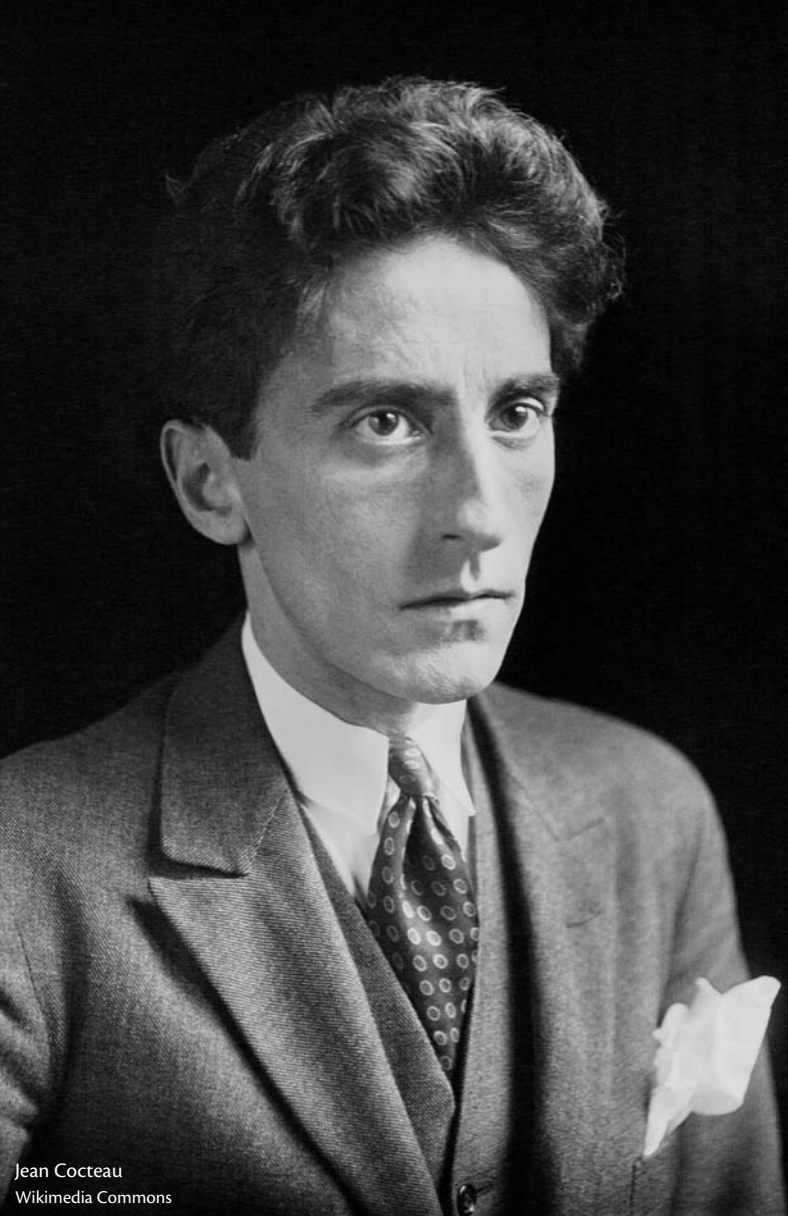
This lot is offered at NO RESERVE

EXHIBITED

Souza in the 40's, Panaji: Sunaparanta, Goa Centre for
the Arts, 17 December 2018 - 5 March 2019



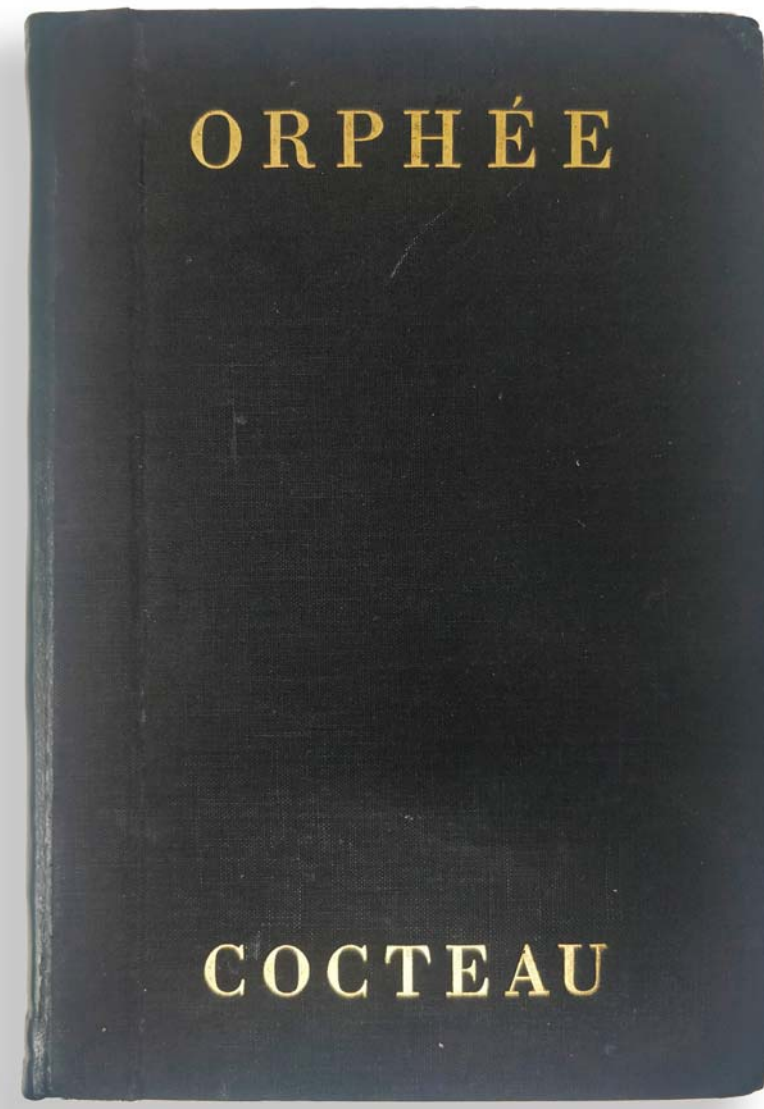
"It's all very well talking in metaphors about having one's roots in one's own country. But roots need water from clouds forming over distant seas; and from rivers having sources in different lands." – F N SOUZA



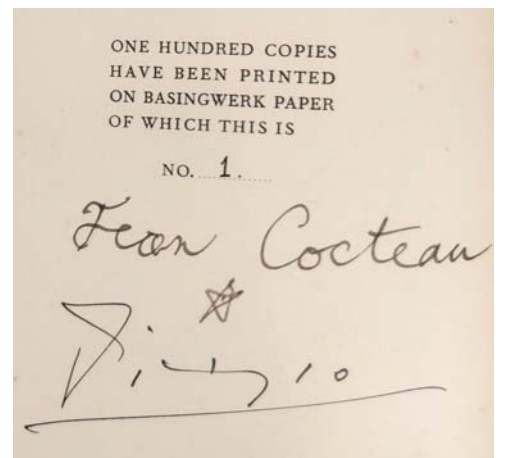
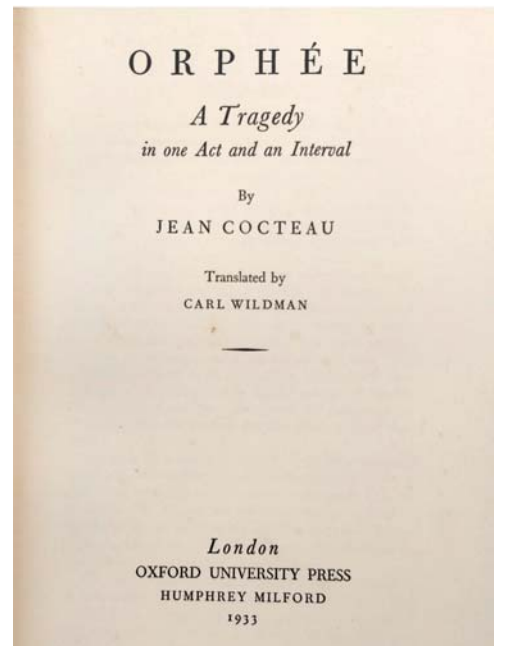
Jean Cocteau
Wikimedia Commons



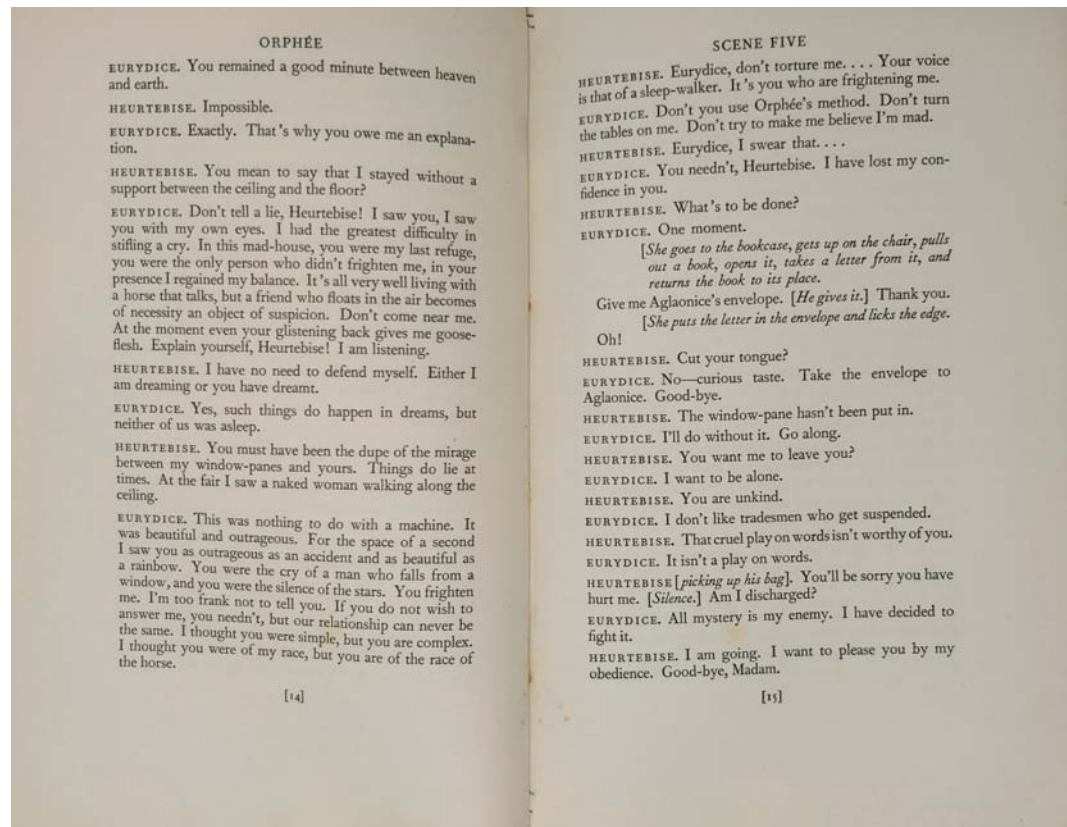
Pablo Picasso
Wikimedia Commons



BY PICASSO



COCTEAU AS HEURTEBISE



7

JEAN COCTEAU (1889-1963)

Orphee: A Tragedy in One Act and an Interval

London: Oxford University Press, 1933

Original Black cloth-bound with gilt text on spine and front cover. 43 pages including frontispiece after a drawing by Pablo Picasso.

23.5 x 15 x 1.5 cm

One from a signed and limited edition of 100

Signed in ink by Pablo Picasso and Jean Cocteau, the latter of whom has added his trademark star to the signature.

\$ 5,410 - 6,760

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

*"In my pictures, forms are both still and in motion.
They are still because the canvas is a static medium.
They are still because of the clarity of their outlines and the
kind of frame in which they are sometimes placed.
But precisely because they are still, they suggest movement...
Inside large forms, small forms move.
And, when you look at the whole picture, the large forms
become mobile in turn.
You can even say that, while keeping their autonomous life
and without changing, they jostle one another."*

– JOAN MIRÓ



Joan Miró
Wikimedia Commons

❖ 8

JOAN MIRÓ (1893–1983)

Montroig 2

Signed 'Miró' (lower right) and
numbered '5/30' (lower left) in
pencil

1973

Lithograph in colours on paper
30 x 22 in (76.2 x 55.9 cm)

\$ 8,000 – 10,000

Rs 5,92,000 – 7,40,000

**This lot is offered at
NO RESERVE**

Fifth from a limited edition of thirty

PROVENANCE

Saffronart, 15–16 February 2012, lot 69

PUBLISHING

Patrick Cramer, *Joan Miró Lithographies*,
1972–1975, Vol. V, No. 954, Paris: Maeght
Editeur, Paris, 1992, p. 91 (illustrated)



A seminal figure in 20th century avant garde painting, Joan Miró was often associated with a number of artistic movements—from Surrealism to abstract expressionism—but maintained a visual vocabulary that was uniquely his own. The Catalan artist was known for a symbolist style comprising of biomorphic forms and geometric shapes. He began experimenting with lithography in 1929, and the interest grew to be a lifelong one, as seen in the present lot.

The subject of the present lot, the Spanish town of Mont-roig, was a constant source of inspiration and refuge for the artist. Miró first visited it in 1911 with his parents, staying at a farmhouse they had just bought, and he would invariably spend every summer there until 1976. The farm, the labourers who worked on it, and the surrounding landscape were recurrent themes in his paintings. Mont-roig was among three landscapes—along with Barcelona, where he was born, and Mallorca, his adoptive home—to which Miro had formed a deep sense of attachment, and where he painted several of his important works. In his own words, "All my work is conceived in Mont-roig."



Salvador Dalí
Wikimedia Commons



SALVADOR DALÍ (1904–1989)

Hommage a Newton – sans bras (Homage to Newton – without arms)

Inscribed ‘Dalí’ and ‘EA’ and stamped with the foundry mark ‘C. Valsuani cire perdue’ (on the back of the base)

1968

Bronze

Height: 11 in (27.9 cm)

Width: 3.5 in (8.9 cm)

Depth: 3.5 in (8.9 cm)

\$ 25,000 – 35,000

Rs 18,50,000 – 25,90,000

Artist’s proof from a limited edition of eight

PROVENANCE

Saffronart, 15–16 February 2012, lot 12

PUBLISHING

Robert and Nicolas Descharnes, *Dalí: Le dur et le mou, Sortilege et magie des formes: Sculptures et objects*, Azay-le-Rideau: Eccart, 2004, p. 123 (illustrated, another cast)

Surrealism was a literary and visual art movement centred in Paris, which flourished in Europe between the two world wars. It was formalised in 1924 when the French poet and critic André Breton published *The Surrealist Manifesto*. The goal was to create a way of thinking which united subconscious thought with the conscious experience, to create “an absolute reality, a surreality.” Salvador Dalí (1904–1989), undoubtedly the most famous Surrealist artist, used Freudian symbols and dream imagery to create erotically charged, hallucinatory images that shocked the world. Dalí was a skilled draftsman, and his complex, vibrant, drawings and illustrations were often studies for larger works.

Although known predominantly as a painter, Dalí also worked in other media such as photography, film, poetry, and sculpture and three-dimensional works. His first Surrealist sculptural objects have been traced back to the 1930s, if not before; in 1931, Dalí published a text titled “Objets surréalistes,” classifying these objects into six categories.

Hommage à Newton was first cast in 1968 under the artist’s supervision in the famous Valsuani foundry in Paris. The bronze sculpture is Dalí’s tribute to the renowned scientist Sir Isaac Newton, discoverer of gravity. In the preface of her book *Newton: The Making of Genius*, historian Patricia Fara writes, “Salvador Dalí’s startling surrealist sculpture of Isaac Newton is an elegant abstract figure... Despite its rippling musculature, this polished bronze humanoid has a hollow body and a disturbingly empty oval instead of a face. By obliterating Newton’s personality, Dalí implicitly invites us to impose our own interpretations.” (New York: Columbia University Press, 2002, p. xv)

Hommage would later be cast in an edition of 350 in the 1980s, as well as a monumental rendition created for the Plaza Dalí in Madrid.





10
SALVADOR DALÍ (1904-1989)

Untitled

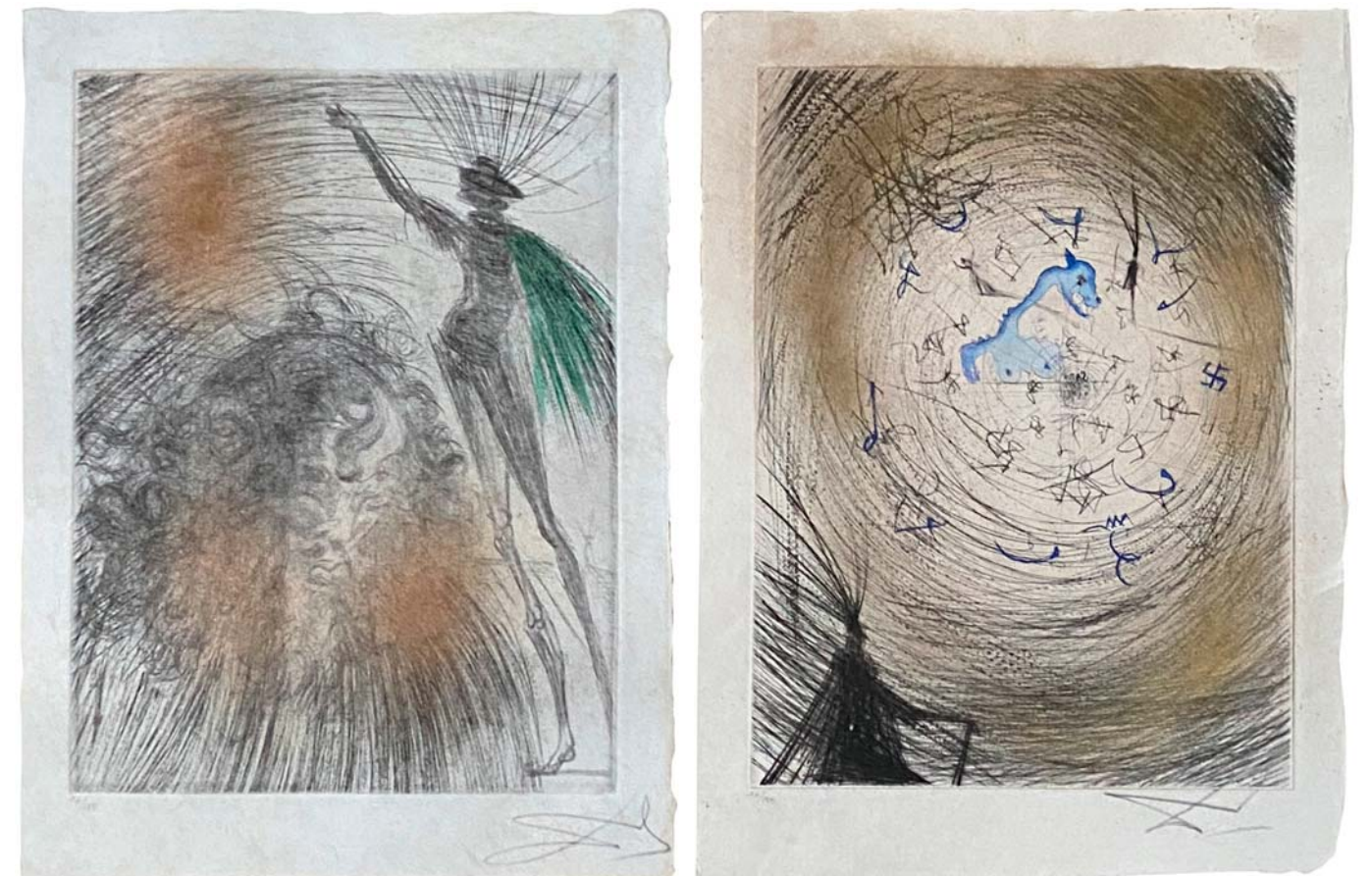
Signed 'Dali' (lower right); inscribed 'E.A.' (lower left)
 Etching on paper
 14 x 9.5 in (35.6 x 24.1 cm)

\$ 680 - 950

Rs 50,000 - 70,000

This lot is offered at NO RESERVE

This is an artist's proof



a

b

11
SALVADOR DALÍ (1904-1989)

a) Untitled

Signed 'Dali' (lower right); inscribed '76/145' (lower left)
 Etching on paper
 15 x 29 in (38 x 28 cm)

b) Untitled

Signed 'Dali' (lower right); inscribed '76/145' (lower left)
 Etching on paper
 15 x 11.5 in (38 x 28 cm)

\$ 1,085 - 1,625

Rs 80,000 - 1,20,000

This lot is offered at NO RESERVE

Seventy-sixth from a limited edition of 145

(Set of two)



12

HENRY MOORE (1898-1986)

Mother And Child XXIV

Signed and numbered in pencil from the edition of 65
1983

Etching and aquatint
8.25 x 11.5 in (21 x 29.5 cm)

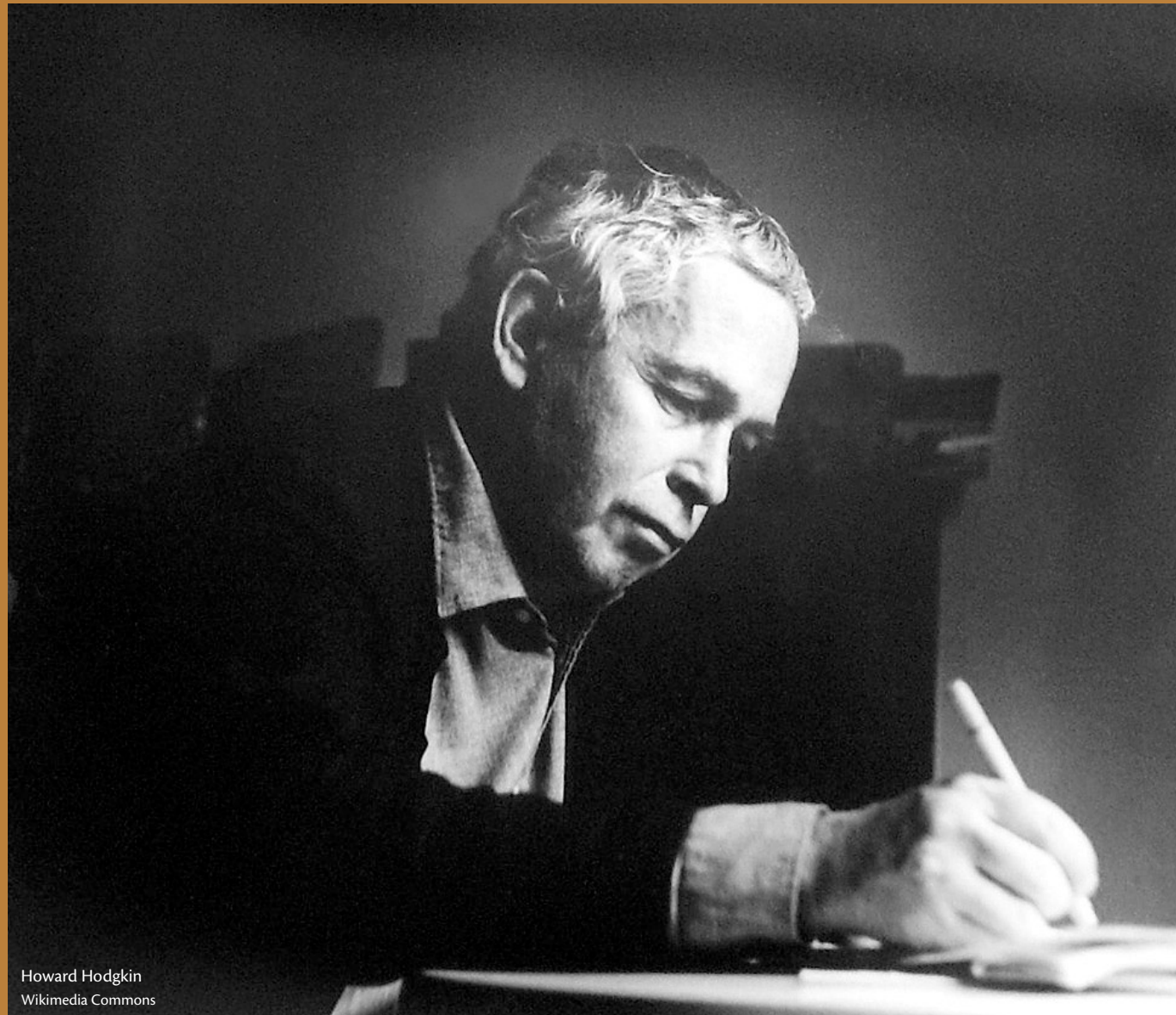
\$ 3,000 - 5,000

Rs 2,22,000 - 3,70,000

PROVENANCE

Estate of the Artist

"The construction of the human figure, its tremendous variety of balance, of size, of rhythm, all those things make the human form much more difficult to get right in a drawing than anything else." – HENRY MOORE



Howard Hodgkin
Wikimedia Commons

"A painting is finished when the subject comes back, when what has caused the painting to be made comes back as an object." – HOWARD HODGKIN



13

HOWARD HODGKIN (1932 -2017)

Indian View

Signed and dated '1971'

1971

Screen print on paper

Print size: 14.5 x 11.75 in (37 x 29 cm)

Sheet size: 30.75 x 22 in (77 x 58 cm)

\$ 1,355 - 2,030

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

This lot is offered at NO RESERVE

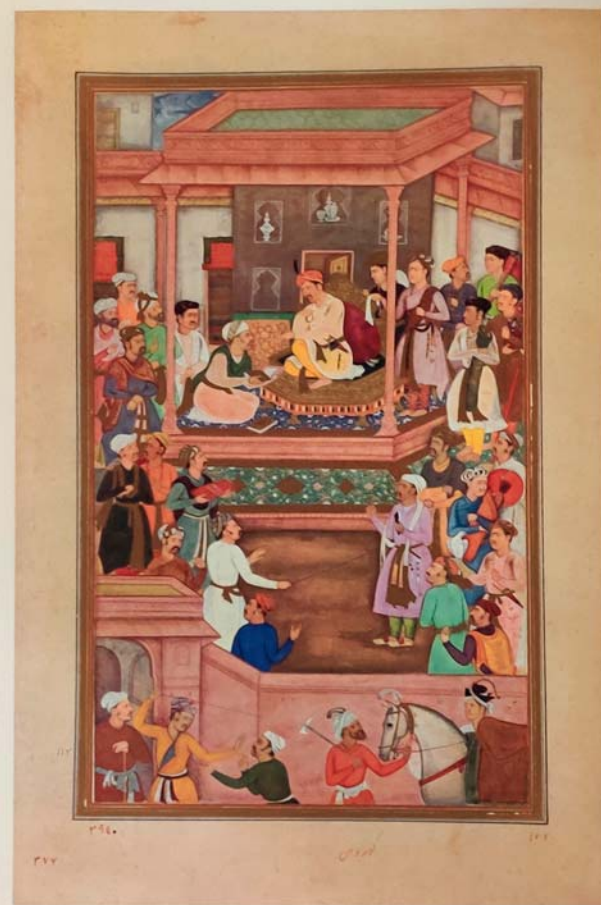
Eighteenth from a limited edition of seventy-eight

Howard Hodgkin, one of UK's most celebrated postwar artists, was known for his vivid abstractions that demonstrated a deep and masterful interplay of colour, gesture, and ground. He gained prominence in the 1970s for painting on wooden supports such as drawing boards and door frames, instead of canvas, where his broad brushstrokes often broke the traditional confines of the picture plane and continued beyond. In his eccentric style, Hodgkin made the very act of painting his subject.

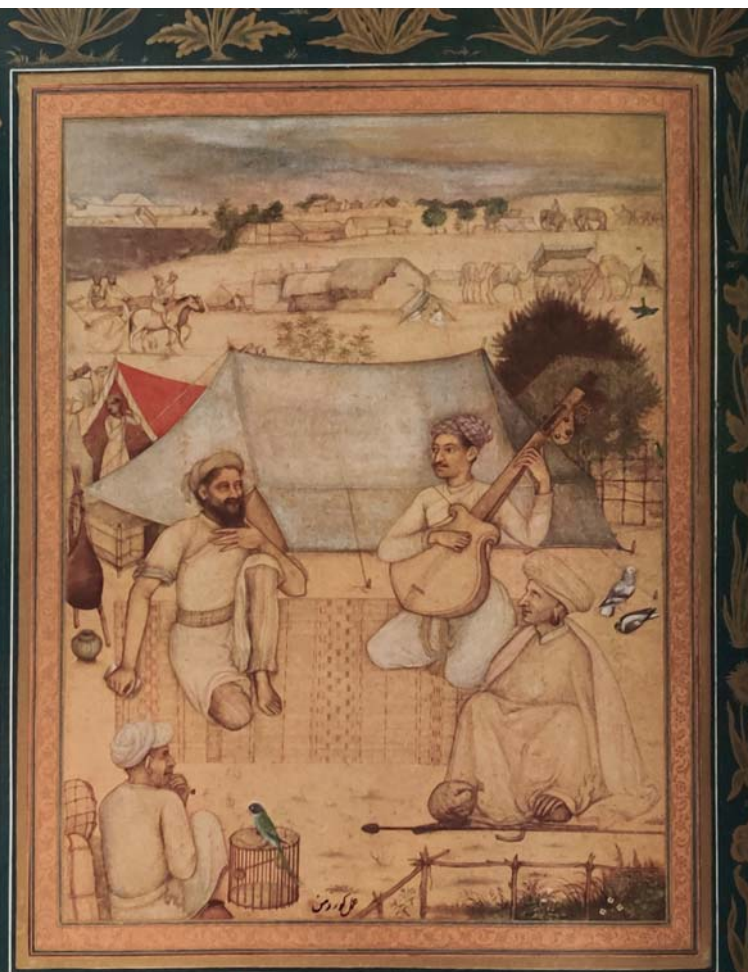
Hodgkin was also famously known for his passion for Indian art, which began during his school years in Eton. Over time, he amassed one of the largest collections of Indian miniatures, including Mughal and Pahari schools of painting. His interest extended to India itself, which he visited regularly over the years.



7. ALBUM OF JAHĀNGĪR
14. THE SAINT SHĀH DAWLAT BY BICHITR



3. AKBAR-NĀMAH
f. 176b. ABU'L-FAZL PRESENTING HIS BOOK TO AKBAR



THE LIBRARY OF A. CHESTER BEATTY
A CATALOGUE OF THE INDIAN MINIATURES
BY SIR THOMAS W. ARNOLD, C.I.E., F.B.A., LITT.D.
REVISED AND EDITED BY J.V.S. WILKINSON

ORIENTAL MANUSCRIPTS 1-18
WITH NINETEEN PLATES IN COLOUR
AND EIGHTY-FOUR IN MONOCHROME

VOLUME III
PLATES

PRIVATELY PRINTED BY JOHN JOHNSON AT
THE OXFORD UNIVERSITY PRESS
AND PUBLISHED BY EMERY WALKER, LIMITED
45 GREAT RUSSELL STREET, BLOOMSBURY, W.C.
1936



14

**JAMES VERE STEWART WILKINSON AND
SIR THOMAS WALKER ARNOLD**

*The Library of A Chester Beatty: A Catalogue of the Indian
Miniatures*

London: Oxford University Press, 1936

A three-volume edition

Volume I (text): xliii + 87 pages

Volume II (plates): 1 colour frontispiece; 8 colour plates;
44 black-and-white plates

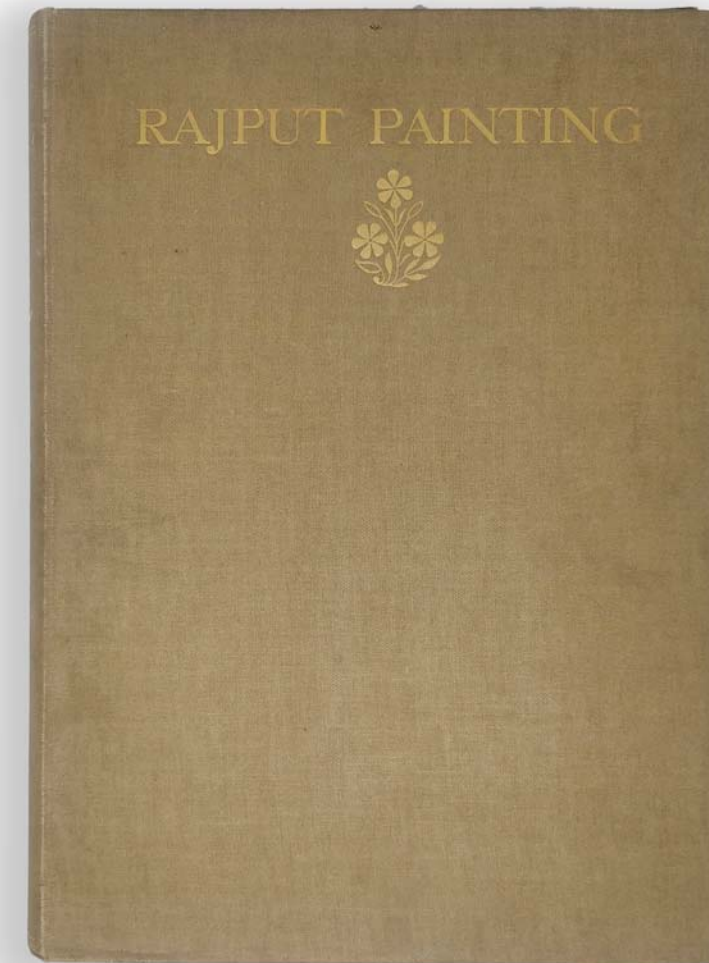
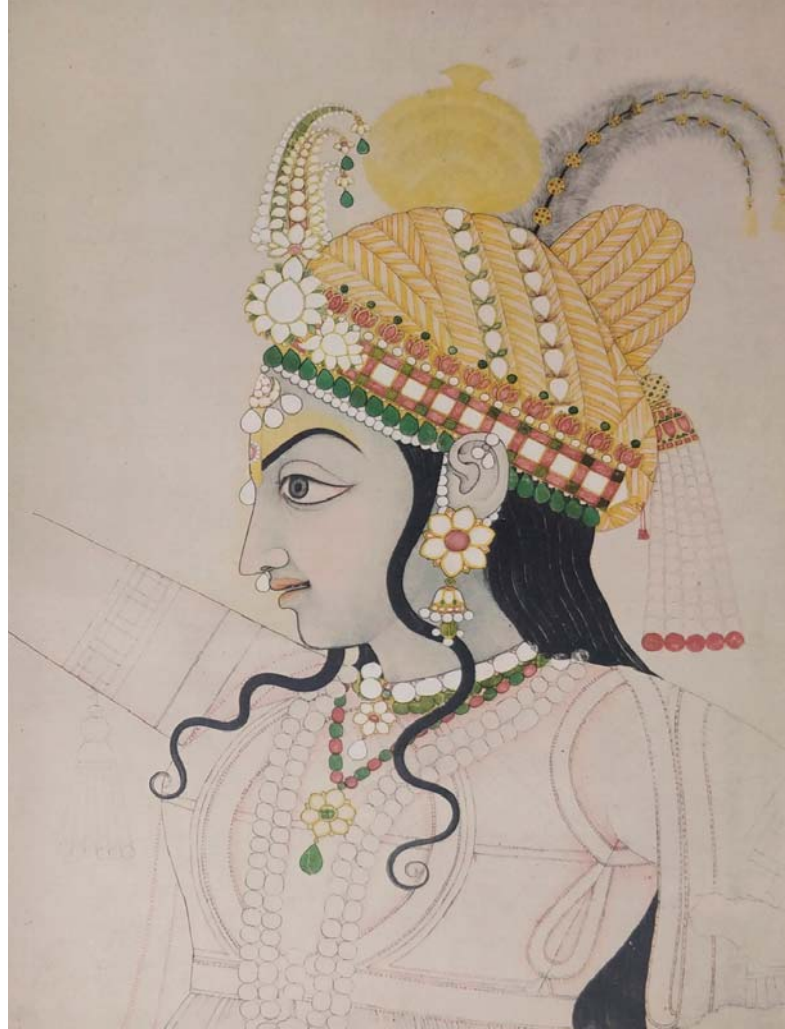
Volume III (plates): 1 colour frontispiece; 8 colour plates;
40 black-and-white plates

Original green cloth, spines lettered in gilt, top edges
trimmed, others untrimmed

46.3 x 33 x 2 cm (each)

\$ 3,380 - 4,730

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



15

**ANANDA KENTISH
COOMARASWAMY** (1877-1947)

Rajput Painting

London: Humphrey Milford, Oxford University Press,
1916

A two-volume edition

Volume I (text): 83 including 1 black-and-white map of
Rajasthan and Punjab along with 12 black-and-white
illustrations in the text

Volume II (plates): 77 including 7 tipped-in colour
plates and 70 black-and-white tipped-in plates

Original cloth board with gilded title and symbol on
the front board and spine

38 x 28 x 1.5 cm (each)

\$ 2,705 - 4,055

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

NON-EXPORTABLE





16

JALANDARNATH

JODHPUR, CIRCA 1820

Inscribed in Nagari at the top

Gouache on paper

Image: 9.25 x 6.25 in (23.4 x 15.8 cm)

Folio: 11.5 x 8.25 in (29.2 x 20.9 cm)

\$ 4,055 - 5,410

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

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

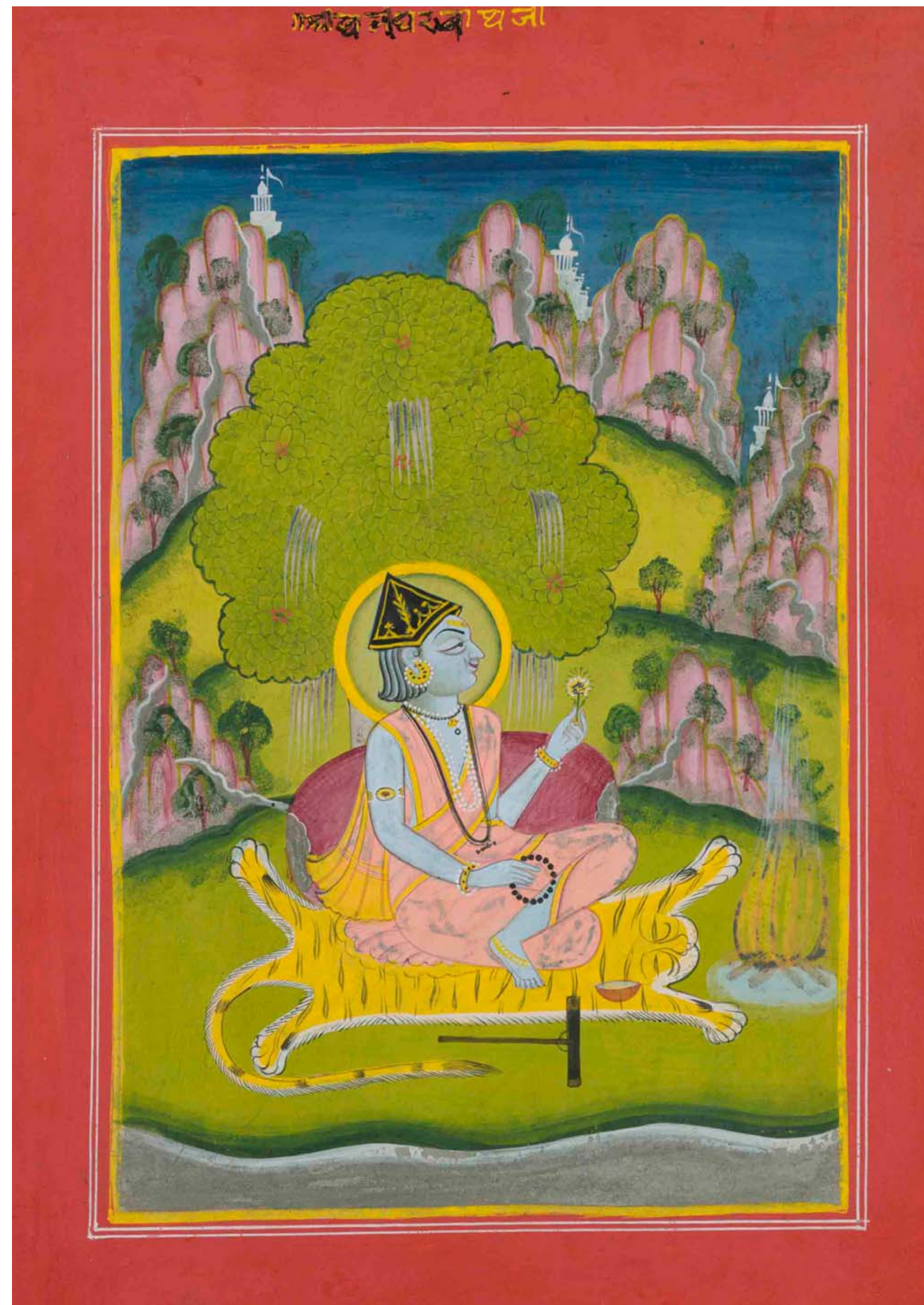
The Tandan Collection

Saffronart, Mumbai, 14 December 2015, lot 4

Rajasthani miniatures had emerged as a distinct style by the beginning of the 18th century when the Mughal Empire started to lose its stronghold. Artists who were not employed in the Mughal imperial ateliers, or who were later forced to leave under the reign of Aurangzeb, found employment in the courts of Rajput princes. Miniature painting thrived under the patronage of the rulers of Kishangarh, Mewar, Bikaner, Kota, Bundi, and Jaipur, and evolved into four distinct sub-schools based on region, comprising Mewar, Marwar (which the present lot belonged to), Hadoti and Dhundhar schools of painting.

Jalandarnath, the ascetic portrayed in the present lot, was an early leader of the Nath Sampradaya sect. The king of Jodhpur, Raja Man Singh (1803 – 1843) became a devout follower of the Nath sect after its leader Devanath predicted that he would ascend the throne despite insurmountable odds. His prediction came true, and Man Singh looked upon him as his spiritual and political guru. The present lot is likely attributed to Bulaki, a Muslim painter appointed in Man Singh's court. He created the *Siddha Siddhanta* series of paintings and is referred to as the *citara musulman* in a statement that attributes the twenty-five pages of the Jodhpur folios to him.

Writing about a similar painting, B N Goswamy observes, "The Nath *siddha*, nimbus surrounding the head, whom we see in this painting—ash-besmeared body, a conical cap on the head, large rings in the ears like those of the *kanpatha* sect of *jogis* — is a figure similar to those that appear in other manuscripts. This was the standard rendering for *siddhas* of that order and one sees the figure, with very minor variations, in large manuscript after manuscript of this period [referring to the reign of Raja Man Singh] from Jodhpur — the Nath Purana, for instance, the Shiva Rahasya, the Shiva Purana." (B N Goswamy, *The Spirit of Indian Painting: Close Encounters with 100 Great Works 1100–1900*, London: Penguin UK, 2014, p. 271)





17

PORTRAIT OF A SIKH NOBLEMAN

KANGRA, CIRCA 1830

Gouache on paper

Image size: 8 x 7.25 in (20.3 x 18.4 cm)

Folio size: 9.25 x 7.25 in (23.4 x 18.4 cm)

\$ 5,410 - 8,110

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

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

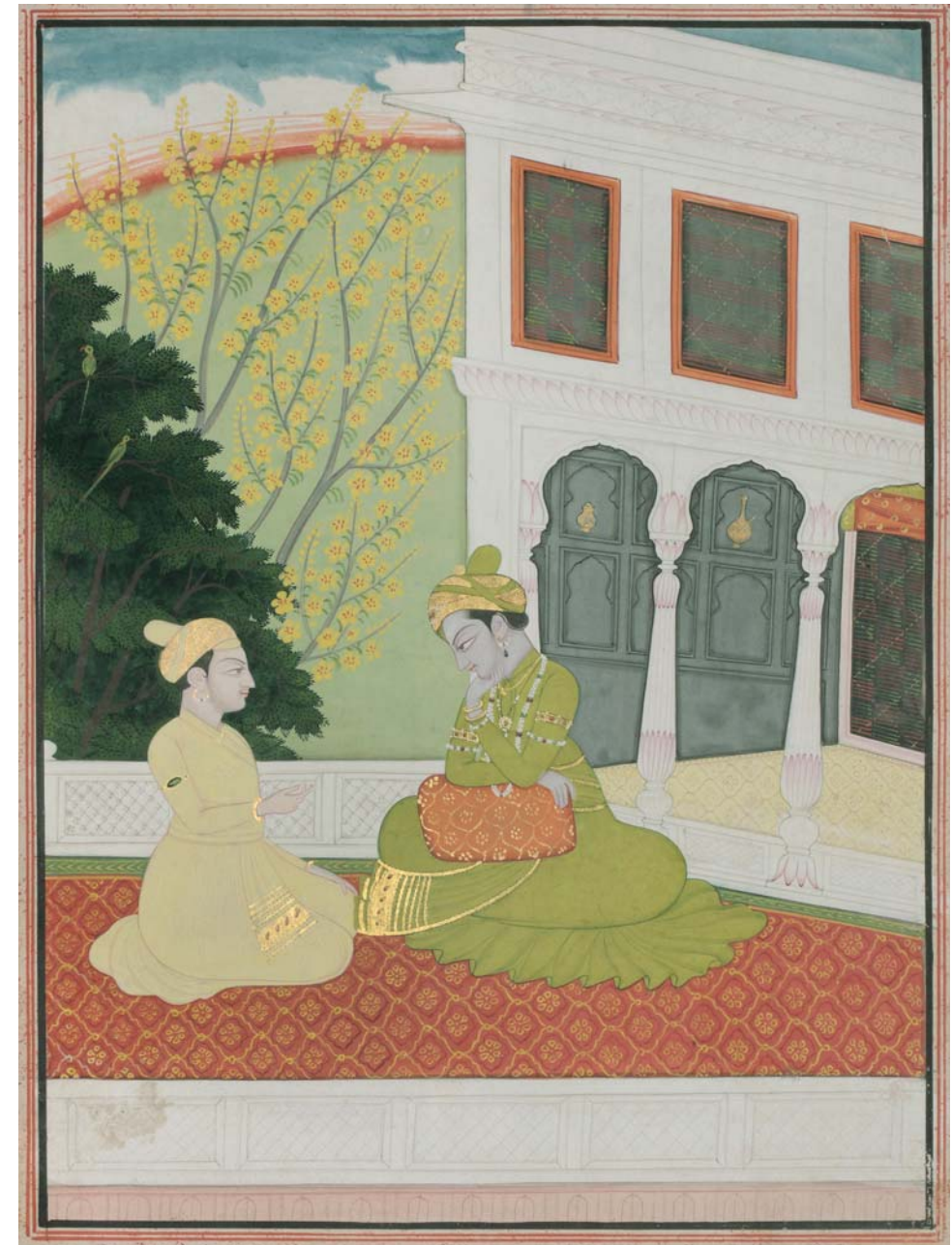
The Tandan Collection

Saffronart, Mumbai, 14 December 2015, lot 35



Pahari miniatures emerged as a distinct style by the late 17th century and flourished until the 19th century. These paintings were made on stiff sheets of handmade paper, often less than 18 inches long, and were executed in gouache on an already prepared ground. Sometimes, miniatures depicting religious subjects were pinned to walls for worship. Others were kept in portfolios or stored in bundles wrapped in cloth. Like Rajasthani painting, Pahari miniature painting thrived under the patronage of local rulers. The term is used to classify paintings from the Rajput kingdoms of Punjab and Garhwal hills, which saw the emergence of many centres of painting. Key among these were Basohli, Chamba, Mankot, Jammu, Guler, Kangra, Nurpur, and Garhwal.

With the decline of Basohli painting in the mid-18th century, the art of Kangra began to gain recognition under the patronage of Maharaja Sansar Chand (1775 – 1823). The Kangra style developed around the first half of the 18th century, shortly after Nadir Shah of Iran invaded northern India in 1739. Artists who had trained in the Mughal style came to Kangra seeking refuge from the Persians. The rulers of Kangra and Guler patronised the arts, and many artists sought employment at their courts. Kangra paintings range from portraits of rulers, to paintings depicting *nayikas*, scenes of Krishna and Radha or the *gopis* from the *Bhagavata Purana* that imbibe much of the natural beauty that Kangra is famed for.



18

KRISHNA YEARNING FOR HIS LOVER

Proshita Nayaka

c. 1780-1790

Kangra School

Size: 8.5 x 6 in (21.6 x 15.2 cm)

\$ 13,515 - 16,220

Rs 10,00,000 - 12,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Saffronart, 25 - 26 April 2012, lot 13

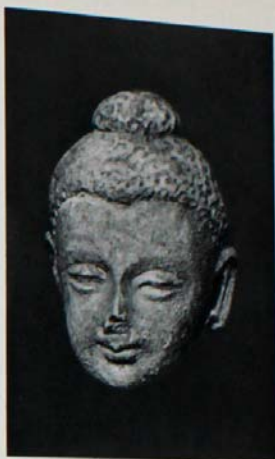
LOTS 19-40

Closing Time: Thursday, 28 May 2020

8.10 pm (IST)

10.40 am (US Eastern Time)



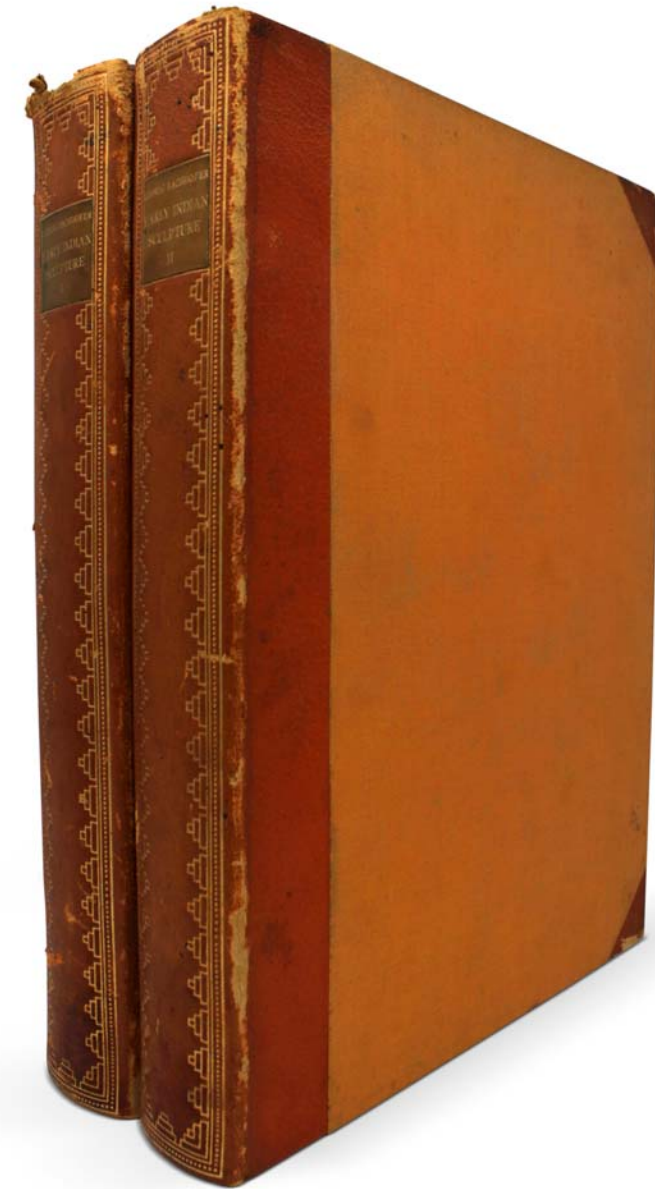


EARLY INDIAN SCULPTURE

by
LUDWIG BACHHOFFER
VOLUME I

KENNINGTON,
HOMER HOUSE,
IPSDEN,
OXON.

THE PEGASUS PRESS · PARIS MCMXXIX



19

LUDWIG BACHHOFFER (1894-1976)

Early Indian Sculpture

New York: The Pegasus Press / Harcourt, Brace and Company, 1929

A two-volume edition

Volume I: xlvj; 137 pages

Volume II: 161 collotype plates.

Orange cloth with gilt-decorated spines

31.5 x 23 x 4.5 cm (each)

\$1,085 - 1,355

Rs 80,000 - 1,00,000

20

TORSO

Terracotta

1st - 2nd Century

Kushan Dynasty

Uttar Pradesh

Height: 3.5 in (8.9 cm)

\$545 - 815

Rs 40,000 - 60,000

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

From the collection of a renowned art historian

Saffronart, 25 - 26 April 2012, lot 33



Terracotta is one of the earliest mediums in which sculptures were made. The oldest examples of terracotta sculpture date to 3,000 BC, and were found in Mohenjo-Daro in the Sindh region, and Harappa in the Punjab. Although terracotta refers to baked clay objects, Indian craftsmen were also known for having modelled unfired clay images that dissolved when immersed in water. In India, artisans crafted clay by modelling, as well as with the use of moulds. The use of moulds implies an advanced understanding of the medium, codified iconography, and mass consumption, which in turn implies that it was an integral aspect of people's lives in various forms. One of the important centres of the terracotta sculpting tradition was Kaushambi in Uttar Pradesh, where pieces such as the present lot would likely have been in demand among city-dwellers as an object of beauty and sophistication.



MALE BUST

Terracotta
1st Century B. C.E. - 1st Century

Kushan Dynasty
Uttar Pradesh

Height: 2.5 in (6.4 cm)

\$545 - 815
Rs 40,000 - 60,000

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

From the collection of a renowned art historian
Saffronart, 25 - 26 April 2012, lot 32

The present lot—a hand modelled piece depicting the torso of a male figure—reveals yet another facet of the terracotta tradition. While female forms are generally rhythmic and fluid, the male figure here is conceived and contained within a tubular form. Although the arms are no longer present, based on the groove lines, one can assume that his hands were raised in supplication, and that he was probably a votive offering to a deity, or a minor deity who was in attendance to the chief deity.





22

APSARA

RAJASTHAN OR MADHYA PRADESH, CIRCA 9TH CENTURY
Red Sandstone

Height: 15 in (38.1 cm)

\$6,760 - 9,460

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

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

The Estate of Khorshed Karanjavala

Saffronart, Mumbai, 14 December 2015, lot 62

The present lot, a sandstone sculpture of an *apsara*, or celestial dancer, depicts her standing between two finely moulded pillars, in a sensual *tribhanga* pose. On her left hand rests a parrot, a bird that symbolises love. In her right hand, she holds a fly whisk.

LORD BRAHMA IN STANDING POSTURE

PALLAVA, 8th CENTURY

Stone

Height: 57.08 in (145 cm)

\$16,220 - 24,325

Rs 12,00,000 - 18,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Private Collection, Mumbai

Acquired from Natesan's Antiquarts, Mumbai



LORD GANESHA SEATED

TAMIL NADU, 11th CENTURY

Stone

Height: 29.9 in (76 cm)

\$9,460 - 12,165

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

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

Private Collection, Mumbai

Acquired from Natesan's Antiqarts, Mumbai

The elder son of Shiva and Parvati, Ganesha—also known as the lord of wisdom and the remover of all obstacles—is one of the most revered deities in the Hindu pantheon. Sculptural representations of Ganesha have been in practice since the 5th century in various regions across India, although the style, proportions and ornamentation varied from dynasty to dynasty. Some of the finest early specimens were made during the dynasties of the Guptas and Rashtrakutas in the north, and the Chalukyas in the south.

The many representations of Ganesha depict him in a range of positions and movements, from seated—as in the present lot—to standing, dancing, with his family, engaged in battle, and more. Common iconography depicts him with an elephant’s head with one broken tusk and four arms—the front two are often raised in *abhaya mudra* (granting protection) and *varada mudra* (granting boons). In some portrayals, he is shown holding a *modak*, a lotus, conch shell or an axe. In all renditions, he is pot-bellied with the sacred thread running across his stomach. In his seated position, he holds the Padmasana pose, where one leg is bent, resting on the ground, indicating his engagement with the material world, while the other is folded up, suggesting a spiritual focus—the juxtaposition of these two signify the balance between the two dual realities.





25

SHIVA

KERALA, 15TH - 16TH CENTURY

Bronze

Height: 9 in (22.9 cm)

\$ 10,815 - 16,220

Rs 8,00,000 - 12,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

This lot is offered at NO RESERVE

PROVENANCE

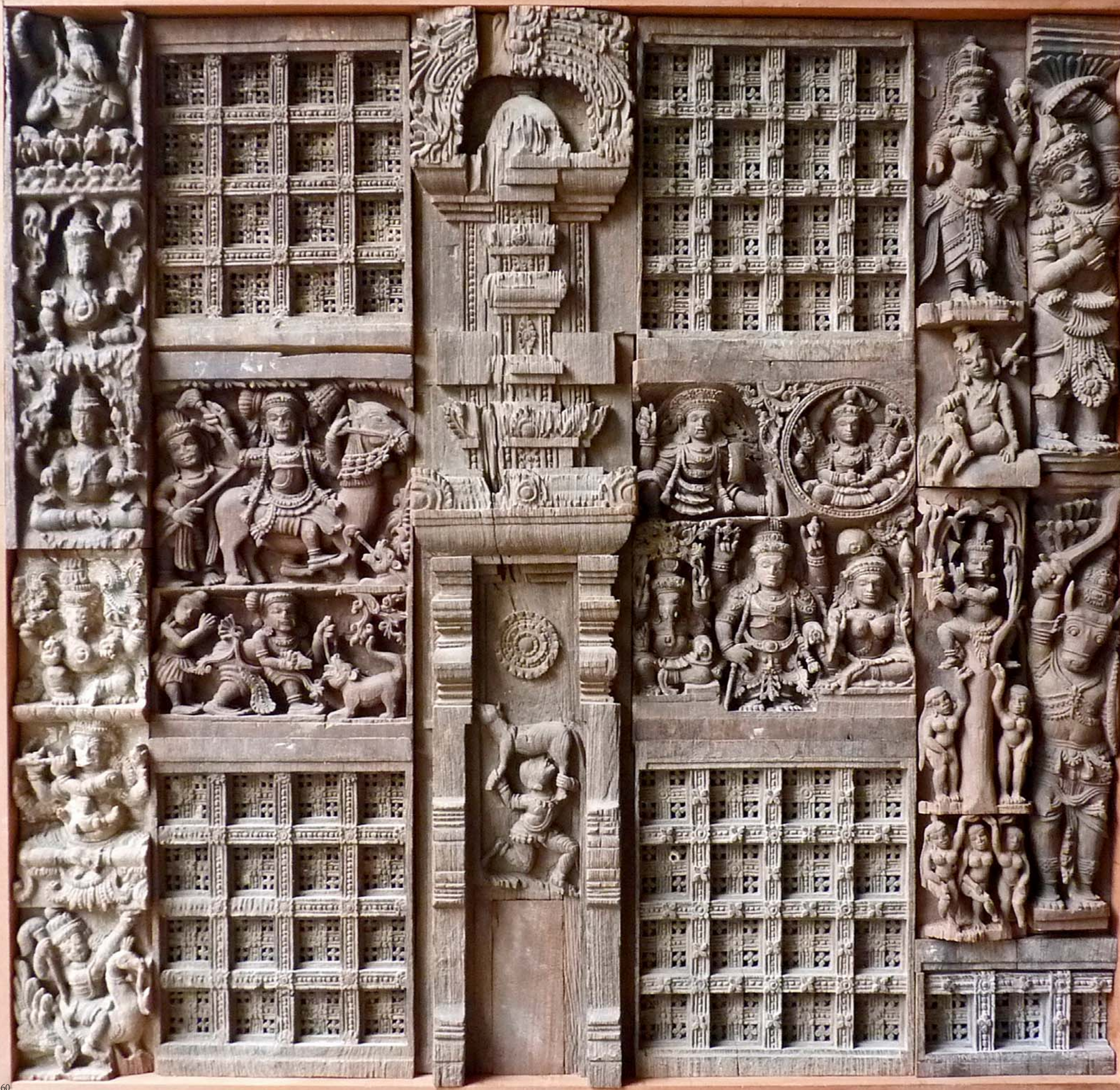
Private Collection Mumbai

Saffronart, Mumbai, 14 December 2015, lot 69



Shiva is one of the gods of the Trinity, who is known primarily as the destroyer, but he also blesses and protects his devotees. He is shown standing erect and with four arms (Chandrashekhara). His right hand is raised in the *abhaya* mudra in a gesture of reassurance and protection. His rear arms would have held his attributes. His hair is tied into a *jatamukuta*. He has a third eye—a prominent feature in the iconography of Shiva sculptures—between his eyebrows. The size of this sculpture makes it a rare and unique work from Kerala.





26

WOODEN PANEL

KERALA, CIRCA 16th CENTURY
Wood

Height: 45 in (114 cm)

Width: 54.7 in (139 cm)

Depth: 3.9 in (10 cm)

\$ 16,220 - 24,325

Rs 12,00,000 - 18,00,000

NON-EXPORTABLE REGISTERED ANTIQUITY

PROVENANCE

Private Collection, Mumbai

Acquired from Natesan's Antiquarts, Mumbai



27

BANTA

KARNATAKA/ KERALA
CIRCA 20TH CENTURY
Bronze

Height : 18 in (46 cm)
Width: 18 in (45.7 cm)

The mask comes with a detachable stand with a height of 67 in (170 cm).

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

\$ 5,410 - 8,110

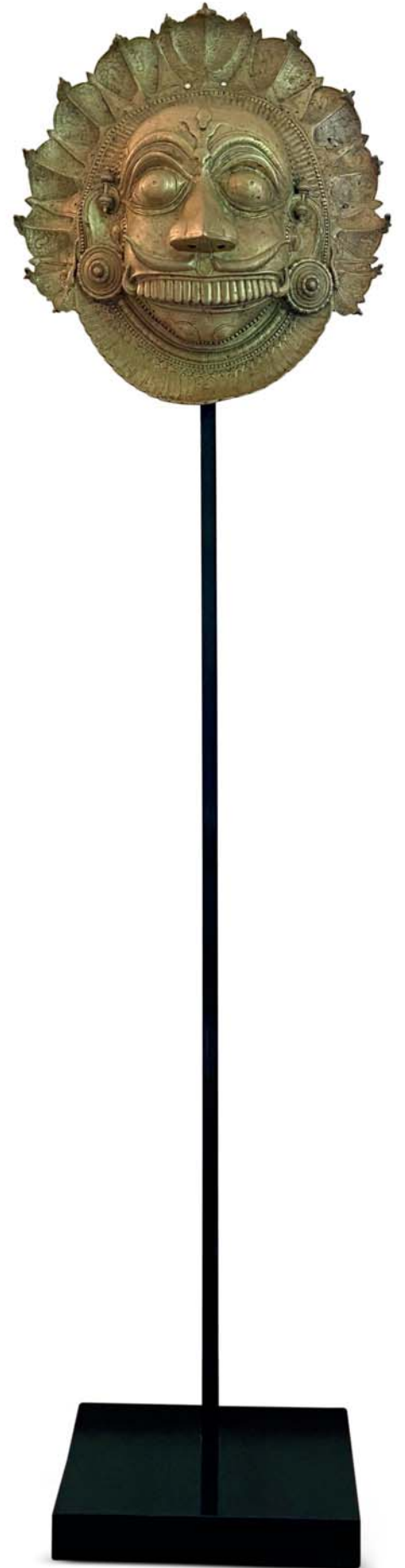
Rs 4,00,000 - 6,00,000

PROVENANCE

Saffronart, 11-12 April 2018, lot 56
Private Collection, Bangalore

RITUAL MASKS: THE BHUTA TRADITION

Bhuta worship is an ancient tradition from Karnataka rooted in the ancient belief that certain spirits and guardians provided protection against "invaders and robbers, the elements, including fire, storms, flooding, drought, disease and to assure fertility of the soil, livestock and the human population." (Leo S Figiel, *Ritual Bronzes of Maharashtra and Karnataka, Including the Bhuta Region*, Jack of Arts Inc., 2007, p. 60) In its ritualistic practice, *bhuta* worship lends itself to diverse art forms, including masks sculpted in bronze or carved in wood. Broadly, *bhutas* are classified into three categories, with masks of bronze or wood representing the invoked spirit. The metal alloys with which the masks are constructed render them resistant to the elements in the thickest parts. Conversely, ornaments and features such as the horn and tongue tend to be brittle and delicate. *Bhuta* masks are objects of pride and the sculpting of these masks is an honoured and continuing craft tradition.





28

NANDI (FESTIVAL HEAD)

KERALA

20TH CENTURY

Painted Wood

49 in (124 cm) high

\$ 1,355 - 2,705

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

PROVENANCE

The Guild Art Gallery, Mumbai



29

TIGER VAHANA

Karnataka (South India), Circa early 20th century
Wood, traces of Polychrome

Height: 33 in (72.6 cm)

Width: 11.5 in (25.3 cm)

Depth: 7.5 in (16.5 cm)

A charming Tiger Vahana with excellent patina and extensive polychroming. The tiger has wide bulging eyes and an open mouth with large exposed teeth and a long protruding tongue. The muscular torso is adorned by a collar with a pendant. The tiger is the vehicle of, and sacred to, the Hindu goddess, Durga. Her consort, Shiva, sometimes evoked as Shambo, wears a tiger skin to indicate that he is beyond the bounds of the natural world.

\$ 545 - 815

Rs 40,000 - 60,000

PUBLISHED

J P Waghorne, "Vahanas: Conveyors of the Gods," *Marg: Living Wood*, Bombay: Marg Publications, 1992, pp. 15-28



K G SUBRAMANYAN (1924-2016)

Untitled

Initialed in Tamil (under the base)

Wood

Height: 6.5 in (16.51 cm)

Width: 5 in (12.7 cm)

Depth: 3.5 in (8.89 cm)

\$ 6,760 - 9,460

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

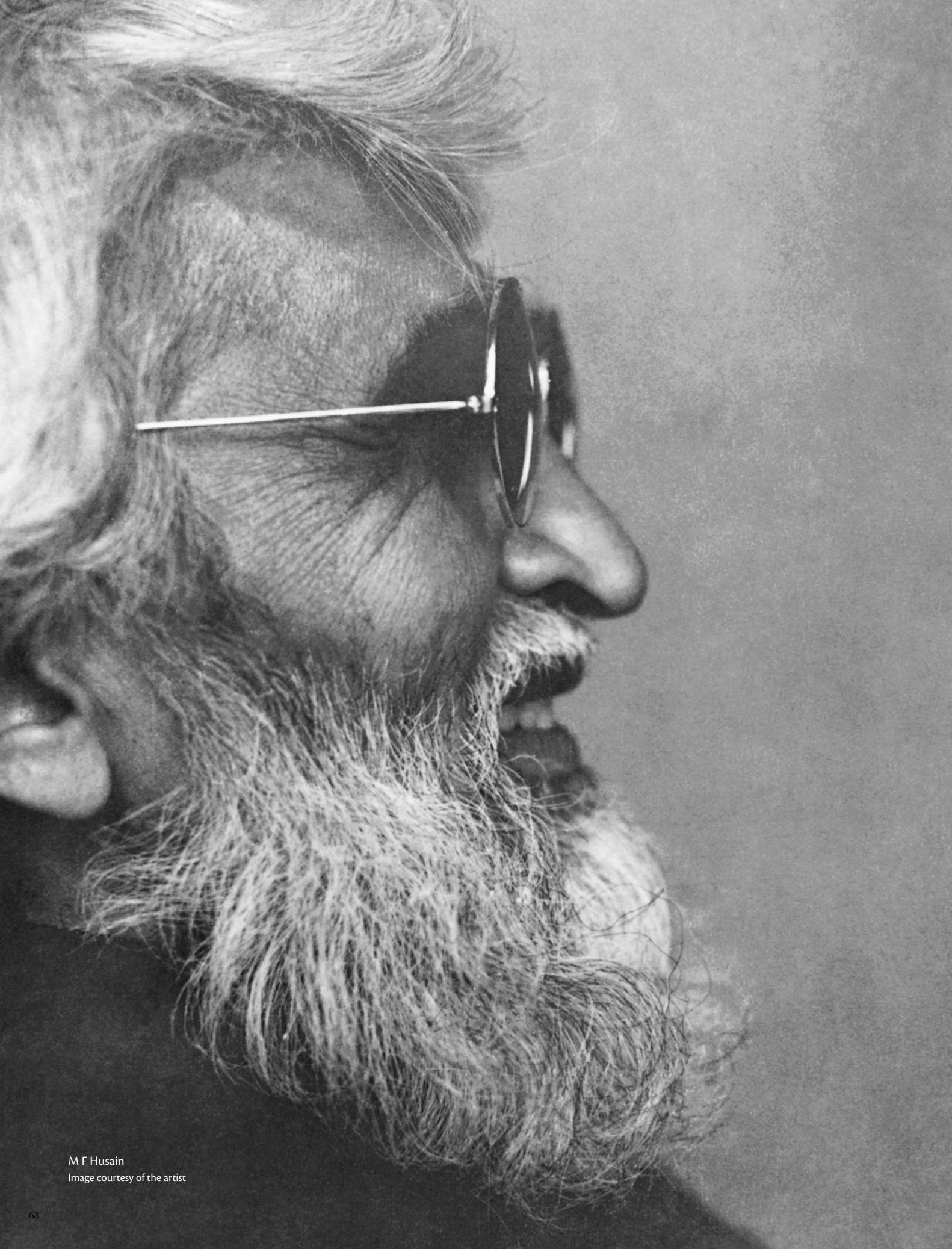
PROVENANCE

Sarjan Art Gallery, Vadodara

Private Collection, Mumbai

A diverse artist who explored many artistic styles and mediums throughout his career, K G Subramanyan also devoted time annually to a toy-making project, often depicting animals and creatures from a mock fable. He was interested in the craft techniques and folk styles of India, and usually created these works to coincide with the Baroda Fine Arts Fair, where such traditions were encouraged and explored. The meticulous process involved initial drawings tested in plasticine or clay, followed by a prototype made of wood, which would be planed, joined, layered and adorned with other materials such as leather and beads. The toys, both objects of play as well as signifiers, "...recall the icon which in turn will recall ancient craft traditions, for the act of making must predate the iconography, the ritual or fun, to which the objects have contributed over centuries. Thus making his toys both conspicuously pristine, and mockingly funny Subramanyan activates his own manifold connections to artisanal practice." (Geeta Kapur, *K G Subramanyan*, New Delhi: Lalit Kala Akademi, 1987, p. 7)





M F Husain
Image courtesy of the artist



31

M F HUSAIN (1913-2011)

Untitled

Signed 'Husain' (centre)

Oil on wood with wire and nail pasted on mountboard

Height: 6.25 in (15.88 cm)

Board size: 14.75 x 18.75 in (37.7 x 47.7 cm)

\$ 13,515 - 20,275

Rs 10,00,000 - 15,00,000

PROVENANCE

Acquired directly from the artist

Thence by descent

Private Collection, New Delhi

Saffronart, New Delhi, 20 September 2018, lot 53 a)

The present lot reveal Husain's command over his visual language and versatility of working in varied mediums. Husain executed the wooden reliefs, the interplay of colour, form, and line, with the same ease as he does with figures on canvas or paper. His experiments with toys began for personal reasons –prompted by the birth of his daughter – before it took on a commercial or aesthetic flavour. "Making toys has really been an aesthetic adventure for Husain, inspired by the arrival of his first daughter, he sat down to create a few things which would please and perhaps amuse her. Fond sentiments of the father combine with the vision of the artist in him to offer the little one a rare reception. But Husain the artist got better of Husain the father... he undoubtedly succeeded in creating through these toys a world of fantasy to please a child, but the artists creative prowess was much too large to be circumscribed by the boundaries of a child's vision, which is the single most important factor that determines the design of a toy." (Ram Chatterjee, *Husain's Toys*, Bombay, 1960, p. 3)

32

M F HUSAIN (1913-2011)

Untitled

Signed and dated 'Husain 43' (lower centre)

1943

Graphite on paper

19 x 11 in (48.3 x 27.9 cm)

\$ 2,705 - 4,055

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

This lot is offered at NO RESERVE



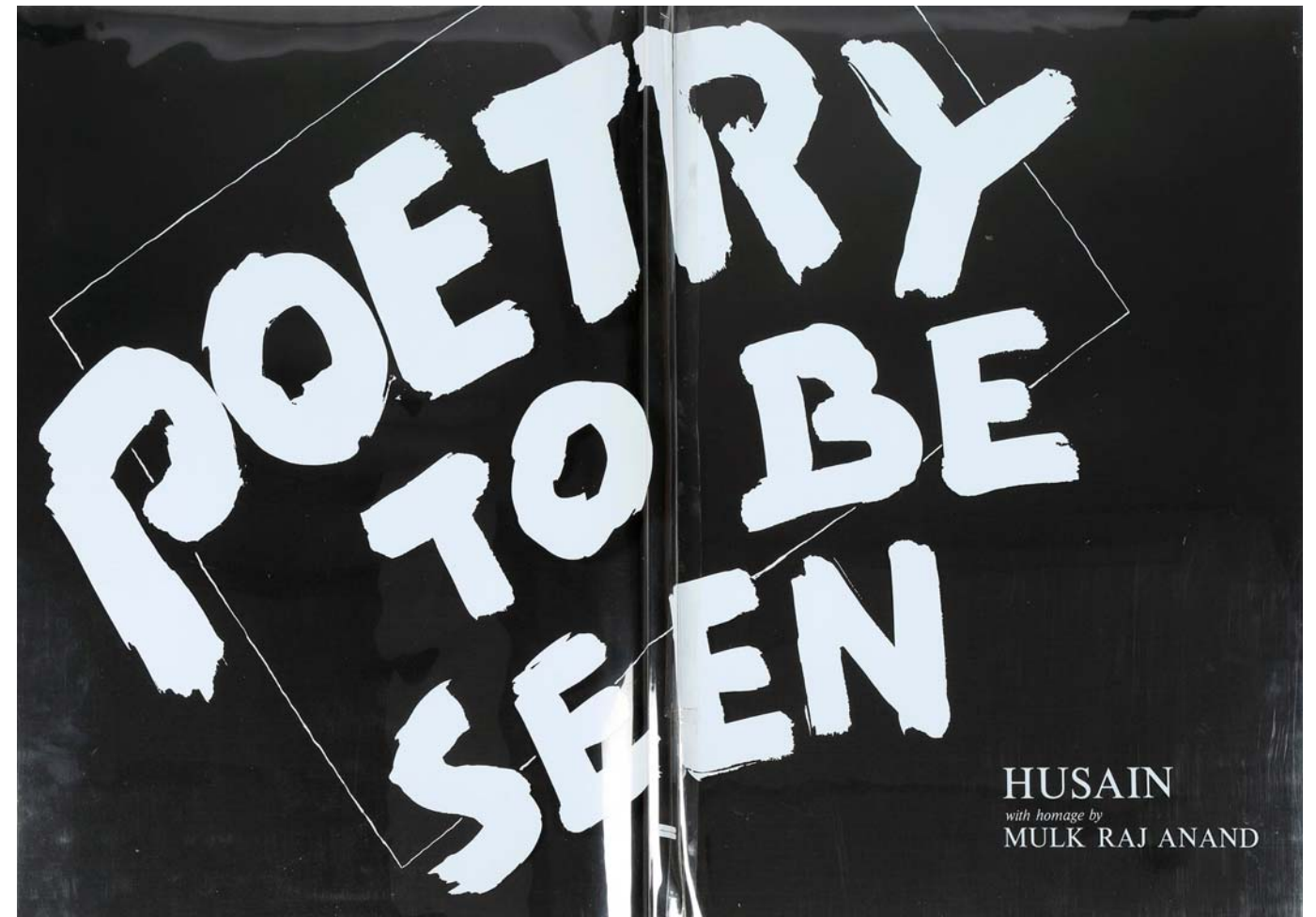
A woodcut toy by Husain depicting a fawn, perhaps the popular Disney cartoon Bambi, similar to the figures in the present lot.



And here begins a landscape
Unrolling around a book
Whose author is lunching
With a nude somewhere in
Open fields
Suddenly those those frightened
Spitfires hover over the content of
The book
Mid day sun enters the 17th chapter
Of author's mind and the
Landscape turns into a cube
Where the author is a sculptor
And nude is a book whose
Pages are three dimensional

A wandering soul
Between a burnt down
Landscape and group
Of people whose faces
Bear the imprint of
Silent ravages

There the stunned landscape
Remains still and brief
Appearances of faces figures
Create a chorus of continuity



When i begin
To paint
Hold the sky
In your hands
As the stretch
Of my canvas is
Unknown
To me

You have spent the
Mountains there
White river valleys
Weep over the distant days
Blind windows stuck
On faces wide open
Stare at each other
There in the midst
Of watchmakers
The key has lost
One tooth

33

MULK RAJ ANAND (1905-2004)

Poetry to be Seen

Geneva: Den Berg Geneva, 1973

Texts in English, including a tribute (3 pages) to the writer Mulk Raj Anand (1905-2004), 24 deckled edged handmade Arches paper including 10 illustrations in black on full page by MF Husain and 11 pages combining text and pictorial composition, in black colour, each sheet is hand printed with the help of silk screens by Pierre Terbois (Swiss painter, 1932-2006). Hardbound, cloth, muted black background, and surrounded by a transparent plastic bearing the lettering in white.

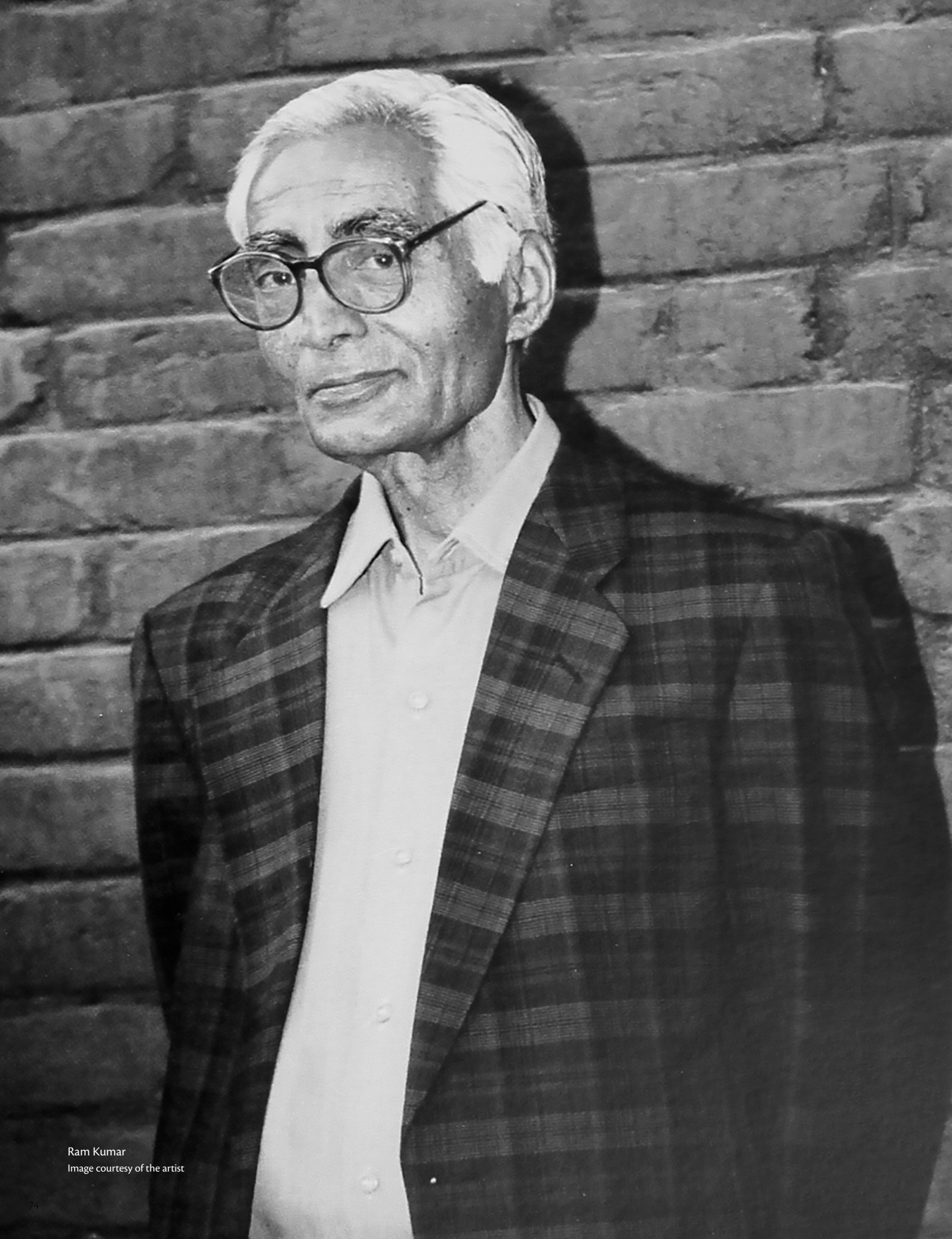
63.5 x 45.7 x 2.5 cm

Signed by Husain.

97 from a limited edition of 125.

\$ 2,705 - 4,055

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



Ram Kumar
Image courtesy of the artist

34

RAM KUMAR (1924–2018)

Untitled

Signed 'Ramkumar' (on the base)

Bronze

Height: 11 in (28 cm)

Width: 6.5 in (16.5 cm)

Depth: 6 in (15.2 cm)

\$10,815 - 13,515

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

First from a limited edition of nine





35

RAM KUMAR (1924-2018)

Untitled

Signed and dated 'Ram Kumar 2002' (on the reverse)
2002

Acrylic on paper pasted on mountboard along the
edges

23 x 36 in (58.4 x 91.4 cm)

\$ 9,460 - 12,165

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

36

RAM KUMAR (1924-2018)

Untitled

Signed and dated 'Ram Kumar 90' (on the reverse)

1990

Acrylic on paper

18 x 23 in (45.7 x 58.4 cm)

\$ 5,410 - 8,110

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

This lot is offered at NO RESERVE

EXHIBITED

Ram Kumar: Traversing the Landscapes of the Mind, Mumbai:
Saffronart, 14 - 26 March 2017



37

KRISHEN KHANNA (b. 1925)

Untitled

Signed and dated 'KKhanna 63' (lower right)

1963

Ink on paper

9 x 8 in (22.9 x 20.3 cm)

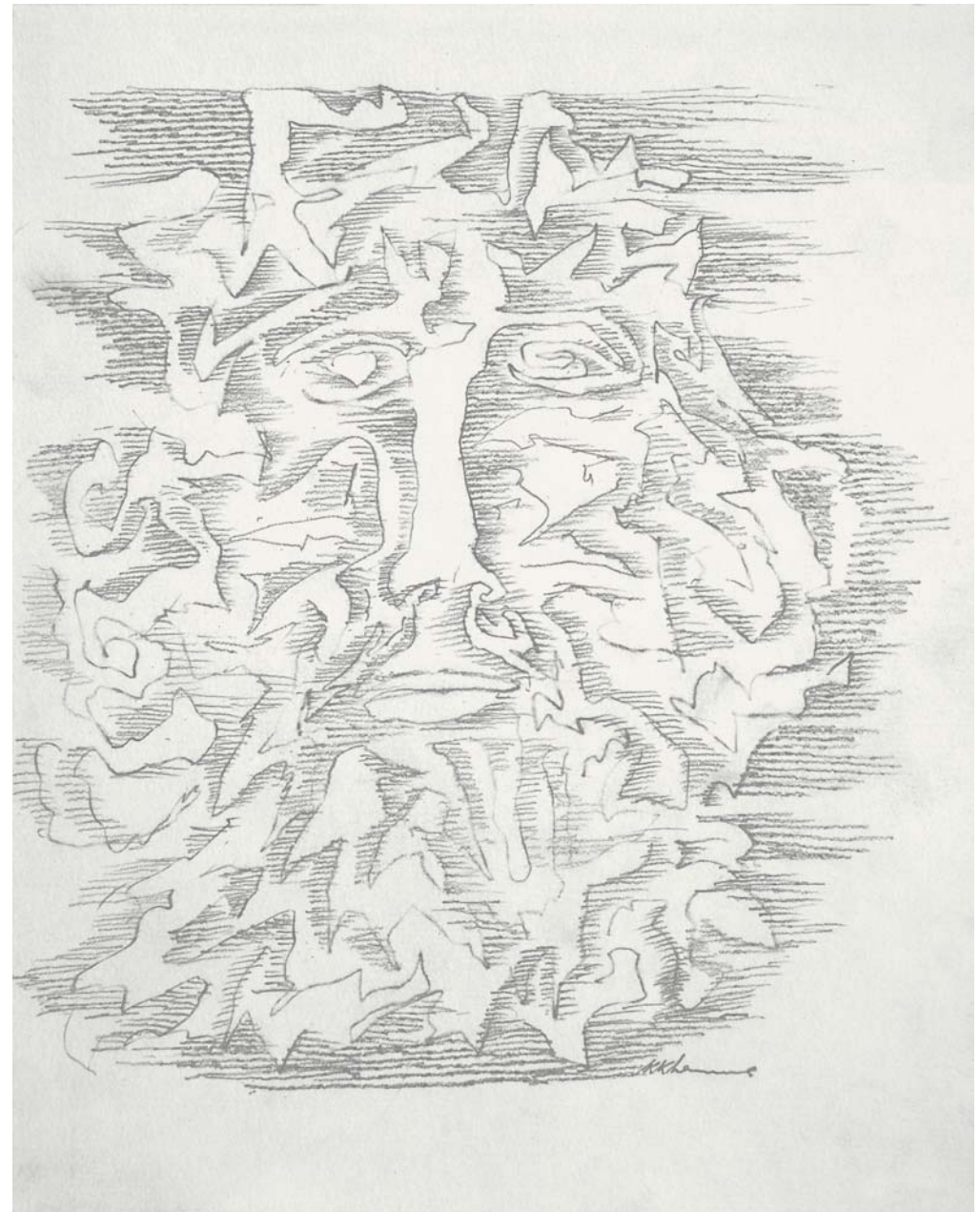
\$ 1,355 - 2,705

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

This lot is offered at NO RESERVE



Krishen Khanna
Image courtesy of the artist



38

KRISHEN KHANNA (b. 1925)

Untitled

Signed 'KKhanna' (lower right)

Graphite on paper

11 x 9 in (27.9 x 22.9 cm)

\$ 1,355 - 2,705

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

This lot is offered at NO RESERVE

EXHIBITED

Krishen Khanna, London: The Royal Academy of Arts, 20 - 24 March 2007

HIMMAT SHAH (b. 1933)*Untitled*

Signed and dated 'HIMMAT 2006' and stamped
'BRONZE AGE LONDON' (on the base)

2006

Bronze

Height: 12.5 in (31.75 cm)

Width: 7 in (17.78 cm)

Depth: 6 in (15.24 cm)

\$ 10,000 - 15,000**Rs 7,40,000 - 11,10,000****This lot is offered at NO RESERVE**

Third from a limited edition of five

EXHIBITED

HIMMAT SHAH, London: Saffronart, 10-27 May 2007, lot 5
(another from the edition)

PUBLISHED

Gayatri Sinha, *An Unreasoned Act of Being: Sculptures by Himmat Shah*, Ahmedabad: Mapin Publishing and Hampshire: Lund Humphries, 2007, pp. 50-53 (illustrated)



Himmat Shah turned to the sculptural medium late in his career, and is best known for his intriguing 'heads,' which usually lack facial features and are instead marked by referential lines and hatches. Born in 1933 in Lothal, Gujarat – an excavation site of the Indus Valley civilisation, with one of the highest yields of sculptural artefacts – the artist explored the caves and desert landscapes of the region throughout his childhood, and these early experiences had a deep impact on his work.

A founding member of the short-lived artists' collective Group 1890, Shah was interested in changing the direction of modern Indian art, drawing upon indigenous folk and tribal influences rather than Western styles. In lots 39 and 40, the sculpture is pared down to an essential or primal state, displaying the precedence of form over narrative – a characteristic common to several Indian schools of folk art. Experimenting with materiality and texture, the artist challenges formal notions of representation, and explores concepts such as existence, anonymity and memory.





❖ 40

HIMMAT SHAH (b. 1933)

Untitled

Signed and dated 'HIMMAT 2006' (on the base)
2006

Bronze

Height: 11.5 in (29.2 cm)

Width: 9.5 in (24 cm)

Depth: 5 in (12.7 cm)

\$ 10,000 - 15,000

Rs 7,40,000 - 11,10,000

This lot is offered at NO RESERVE

Second from a limited edition of five

EXHIBITED

HIMMAT SHAH, London: Saffronart, 10 - 27 May 2007, lot 6
(another from the edition)

Expressions by Himmat Shah, Mumbai: Saffronart,
10 March - 8 April 2016

PUBLISHED

Gayatri Sinha, *An Unreasoned Act of Being: Sculptures by Himmat Shah*, Ahmedabad: Mapin Publishing and Hampshire: Lund Humphries, 2007, pp. 66-67 (illustrated)

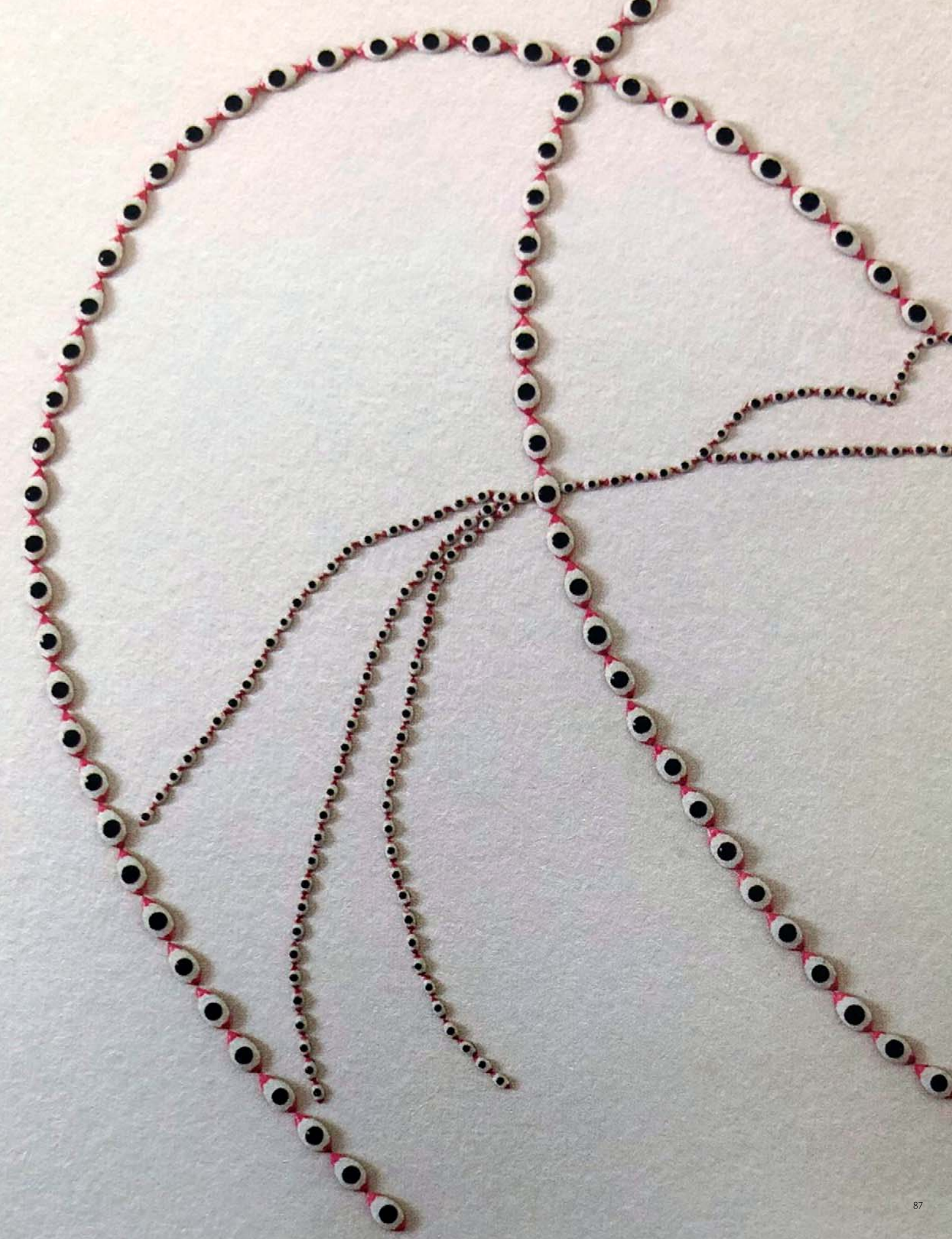


LOTS 41-69

Closing Time: Thursday, 28 May 2020

8.20 pm (IST)

10.50 am (US Eastern Time)



41

JAGANNATH PANDA (b. 1970)

Dog

Cloth pasted on fibreglass

Height: 27 in (68.58 cm)

Width: 52 in (132.08 cm)

Depth: 17 in (43.18 cm)

\$ 8,110 - 10,815

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





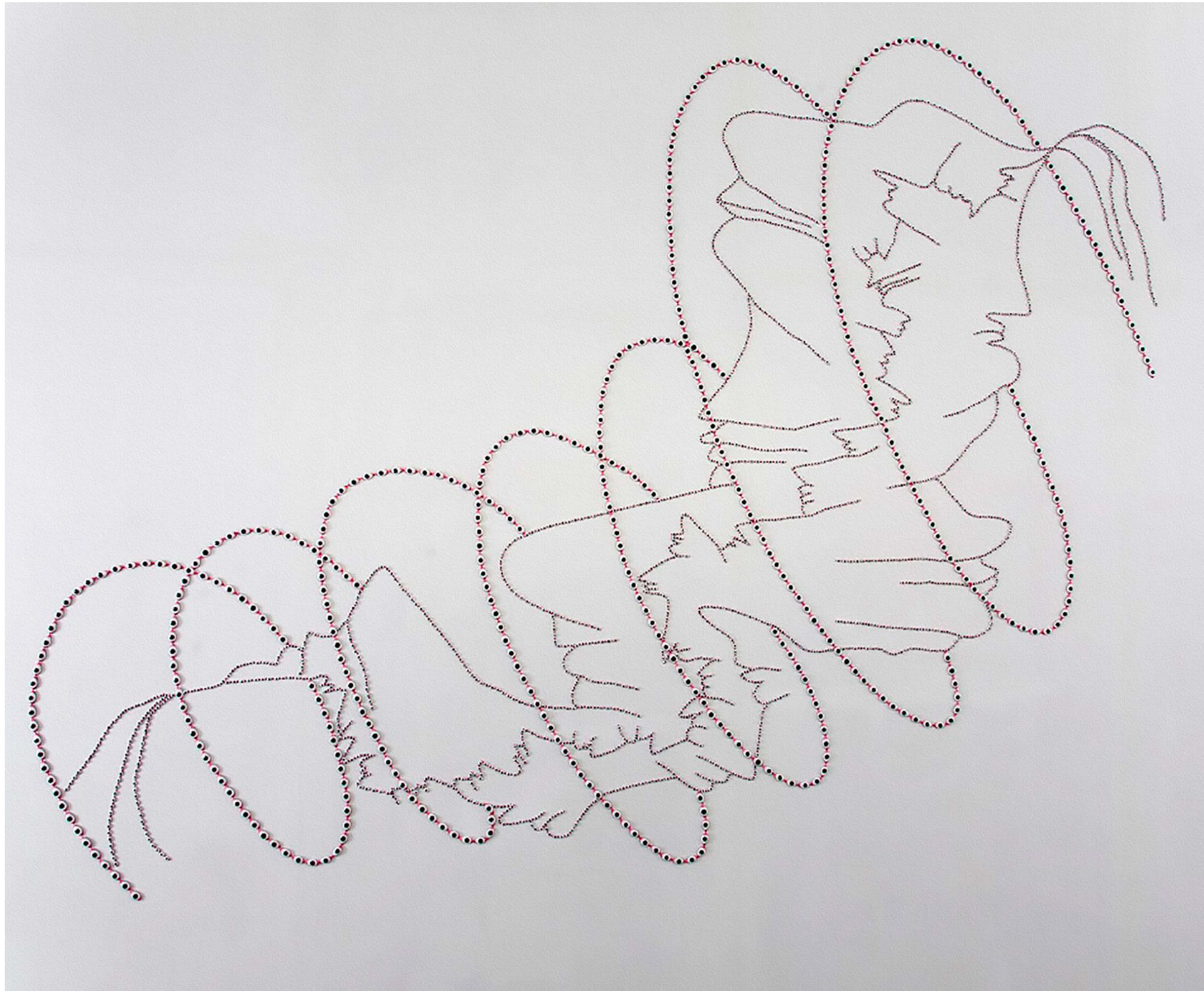
42

SAHEJ RAHAL (b. 1987)

Pg. 2, Juggernaut Folio

Mixed media on paper
35.75 x 59 in (90.8 x 149.9 cm)

\$ 4,055 - 6,760
Rs 3,00,000 - 5,00,000



ANITA DUBE (b. 1958)

DISPUTED TERRITORY

2004

Votive copper and enamel eyes used on temple statuary
99 x 130 x 0.5 in (251.5 x 330.2 x 1.3 cm) approximately

\$ 16,220 - 24,325

Rs 12,00,000 - 18,00,000

One from a limited edition of three

A stencil of the base drawing is provided, which is used in order to trace the image on the wall surface. On the drawing are attached the 'eye' units one by one. Assistance for installation of the piece can be provided for a fee.



SHILPA GUPTA (b. 1976)

Today

2013

Neon

22 x 11 x 9 in (55.9 x 27.9 x 22.9 cm)

\$ 6,760 - 9,460

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

First from a limited edition of six

“We construct our past with relevance to the present and construct our present through history.” – SHILPA GUPTA

Conceptual artist Shilpa Gupta employs new media and technology to explore the universal and confront the political, challenging mundane perceptions through her witty cynicism. The neon red lights of the present lot spell out the word “Today” in scrawling letters, compelling the viewer to pause, reflect and engage with the present moment.





Samanta Batra Mehta
The sum total of our existence
Decoupage on wood
2013



45

SAMANTA BATRA MEHTA (b. 1975)

The Sum Total of My Existence

2013

Decoupage on vintage wooden objects

Variable dimensions

\$ 6,760 - 9,460

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



46

N S HARSHA (b. 1969)

Untitled

2006

Oil on canvas

8 x 20 in (20.3 x 50.8 cm)

\$ 3,380 - 4,730

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

"I like the visual flatness of my works when viewed from afar, but, upon closer observation, they reveal hundreds of stories and mysteries. This is an interesting social metaphor for me. I think living in a country which has the one of largest populations constantly influences me to think about human form. Life is visually very intense in this part of the world."

– N S HARSHA



47

NIKHIL CHOPRA (b. 1974)

Lands, Waters, and Skies: Imagined Ocean

Signed 'Nikhil Chopra' (on the reverse)

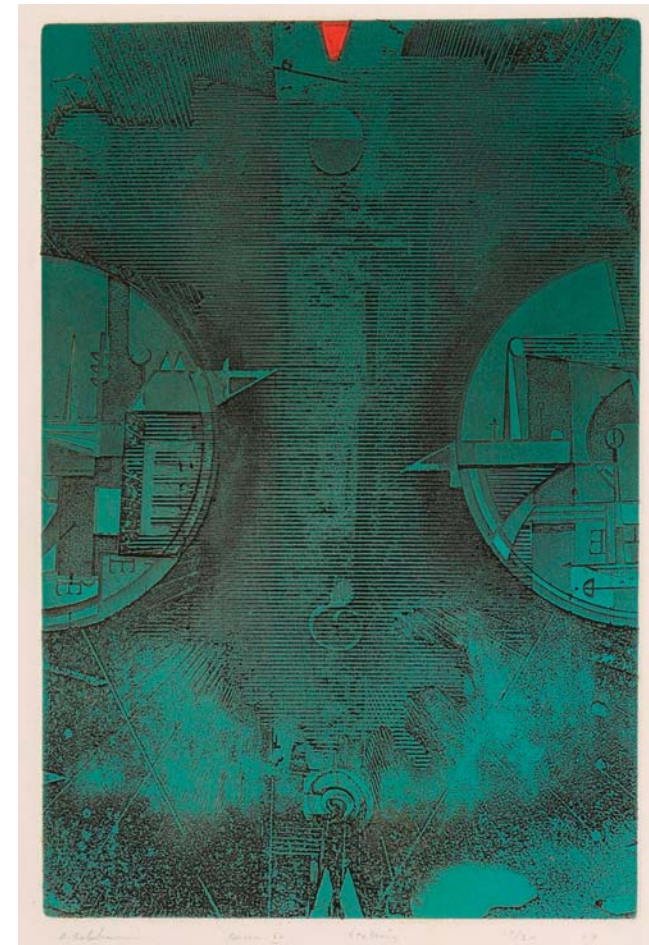
Mixed media on paper

16.75 x 35.75 in (42.5 x 90.8 cm)

\$ 5,410 - 8,110

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

"The sea has played a crucial role on my body and my imagination... Looking out into the sea at the horizon line has always offered fresh air, respite and a sense of hope. I feel like I am surrounded by water... the infinite perspective of the sea and the imagination of what's beyond the horizon line are very connected to my present. I immerse myself in this water, I swim in this water, and I bathe in this water. I have begun to feel like I am of this water." – NIKHIL CHOPRA



b

a

48

A BALASUBRAMANIAM (b. 1971)

a) *Form IV*

Signed, inscribed and dated 'A. Balasubramaniam
Form IV 17/20 97' (lower centre)

1997

Etching on paper

Print size: 12 x 7.5 in (30.5 x 19.3 cm)

Sheet size: 20.5 x 14.5 in (52.2 x 37.1 cm)

Seventeenth from a limited edition of twenty

b) *Grass-13 Remix*

A. Balasubramaniam Grass-13 remix etching 97 2/22
1997

Etching on paper

4.75 x 2.75 in. (12.4 x 7.3 cm.)

From a limited edition of twenty

\$ 2,705 - 4,055

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

This lot is offered at NO RESERVE

(Set of two)

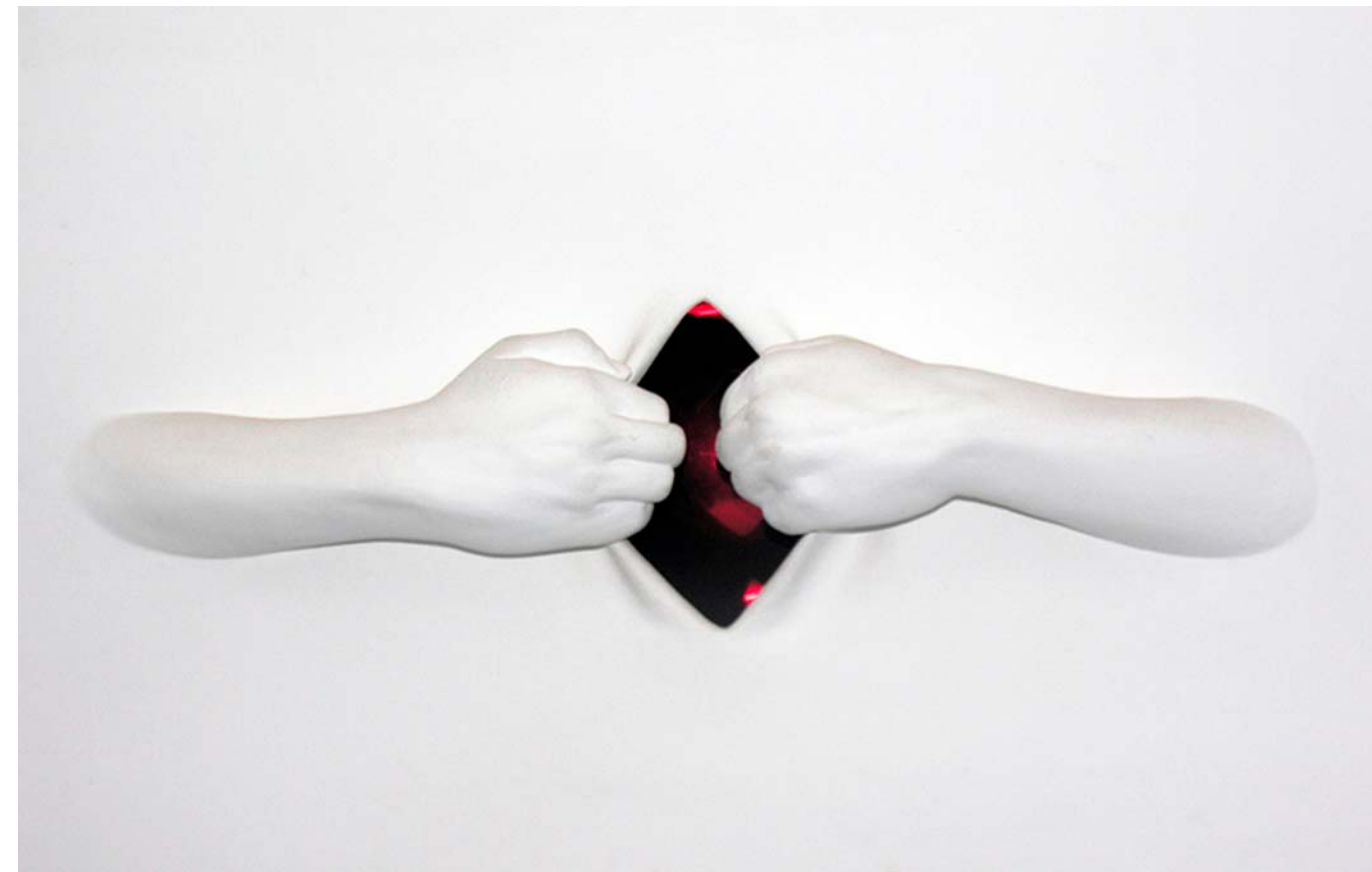
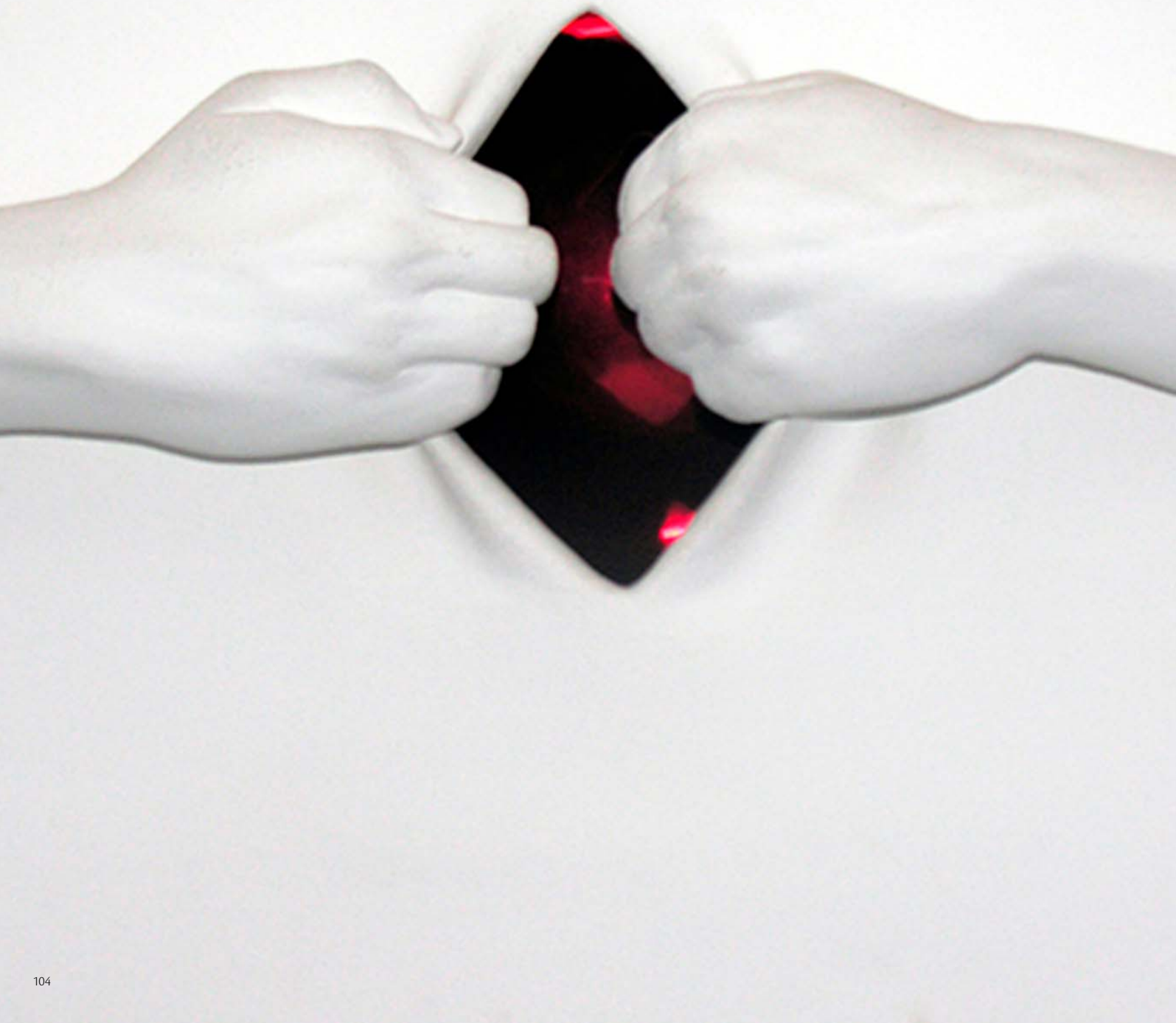
PROVENANCE

a) StoryLTD, 23 October 2019, lot 61

b) Christie's, New York, 14 September 2016, lot 601 b) (Set of three)

"I was exploring trace as subject... [a] trace of me being in this body by doing a direct cast of myself. In casting myself, my thinking process, the art object and the process of art become one. These sculptures are an effort to fill the gap between who I am and what I do. It was almost like performance... like capturing a three-dimensional photograph of me being in this body or making a fossil for the future."

– A BALASUBRAMANIAM



49

A BALASUBRAMANIAM (b. 1971)

Exposed self

2004

Fiberglass cast from self, acrylic and PVC

25.5 x 45 x 10 in (64.8 x 114.3 x 25.4 cm)

\$ 16,220 – 20,275

Rs 12,00,000 – 15,00,000

A Balasubramaniam is a sculptor, painter, and printmaker known for the simplicity and minimalism of his works, which play with illusion and perception to explore notions of the self. He has developed a unique visual language through an ingenious use of texture, light, contour and colour. The present lot depicts two arms, cast by the artist using his own body, rupturing a smooth exterior to expose the depths within. This casting technique balances a somewhat "detached objectivity and a clean, almost cool aesthetic" with a poignant and meaningful personal element. (Suhasini Kejriwal, *A Balasubramaniam: Constructions*, New York: Talwar Gallery, 2002)



50

SPINEL AND DIAMOND RING

Of a stylised lotus motif, the ring is centred on a pear-shaped spinel flanked by oval and pear-shaped diamond rose-cuts on either side forming the outer petals. The lotus unit has a slight movement to adapt to the movement of the finger it is worn on; and is connected to a diamond-set shank with a diamond-set stem, mounted in 18K white gold.

Stamped 'VAK'

Spinel: 2.09 carats

Diamond: 1.46 carats

Gold: 3.88 grams

Lotus unit: 1.4 cms wide

Ring Size: American 6, English L 1/2

\$ 4,395 - 5,745

Rs 3,25,000 - 4,25,000

With report number 19100597-001 dated 10 September 2019 from Gemmological Institute of India stating that the brownish red pear-shaped stone weighing 2.09 carats is a natural spinel.



Once known as "imposters," spinels were often confused with rubies in ancient times, and were recognised as a separate gem species in Burma (now Myanmar) in 1587. In the Mughal era, they were considered special enough to have paintings dedicated to their beauty. "As one of the few large, transparent red stones, red spinel's impressive size was preserved simply by polishing its surface to bring out its true colour. In that baroque form it was used in Indian jewelry and mounted on objects." (Oppi Untracht, "Balas Ruby: Red Spinel," *Traditional Jewelry of India*, New York: Harry N. Abrams, Inc., 1997, p. 324) The near-perfect spinels mined in Myanmar are sometimes known as *nat thwe*, or "polished by the spirits," in Burmese. Today, they are also found in Sri Lanka, Tanzania, and Tajikistan in a wide range of spectacular colours, and are now rarer than the rubies they were once mistaken for.



51

PINK SAPPHIRE AND DIAMOND RING

Designed as a stylised rose set with diamonds at the centre, and nine overlapping petals set with pink sapphires. This ring can be converted into a brooch, mounted in 18K white gold.

Pink Sapphire: 6.51 carats

Diamond: 2.00 carats

Gold: 31.93 grams

Ring Size: American 7 1/4, English O1/2

\$ 4,055 - 5,410

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





“The most beautiful blue stone to be discovered in 2000 years.”

– HENRY PLATT, FORMER CHAIRMAN OF TIFFANY & CO.



52

TANZANITE AND DIAMOND EARRINGS

Each earring is centred on a rectangular step-cut tanzanite with a surround of full-cut diamonds, mounted in 18K gold.

Tanzanite: 18.20 carats

Diamond: 1.20 carats

Gold: 8.81 grams

Length: 2.2 cm

\$ 10,815 - 13,515

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

Tanzanites were discovered in 1967 by a Masai tribesman named Ali Juuyawatu, who came across a cluster of iridescent blue crystals in the Merelani Hills of Tanzania. Initially mistaken for sapphires, their potential was soon recognised in the international jewellery market. Tiffany & Co. struck a deal to become its main distributor, naming the crystal “Tanzanite.” Found only in the city of Arusha in Tanzania, this gemstone soon became a favourite with leading jewellery designers and gem professionals.



53

GOLD AND DIAMOND SHOULDER DUSTER EARRINGS

An artisanal pair of earrings showcasing exceptional hand craftsmanship. These flexible shoulder dusters comprise of a flower-head surmount suspending several smaller gold and diamond-set units in foliate motifs. Each unit is textured to resemble gold lace in a muted finish, lending a delicate look, mounted in 18K yellow gold.

Stamped 'SHACHEE'

Diamond: 1.31 carats

Gross weight: 19.07 grams

Length: 10.5 cm

\$ 2,435 - 3,785

Rs 1,80,000 - 2,80,000





54

NATURAL PEARL AND DIAMOND EAR PENDANTS

Each earring is constructed like a flower with a button pearl in the centre to a two-tier surround of diamond-set and gold petals, mounted in gold.

Earring size: 2.7 x 2.7 cms approximately

\$ 6,760 - 9,460

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

With report number 102275 dated 25 September 2018 from Swiss Gemmological Institute stating that the pearls of dimensions 9.27-9.48 x 6.65 mm and 9.84-9.96 x 7.07 mm are saltwater natural pearls.



55

NATURAL PEARL AND DIAMOND RING

A Toi et Moi ring with a silver and a cream coloured pearl at each terminal. The shank is diamond-set and the terminals have a row of brown diamond briolettes on one side and yellow diamond briolettes on the other, mounted in 18K white gold.

Pearl: 5.368 and 4.446 carats

Ring size: American 6, English L 1/2

\$ 8,110 – 10,815

Rs 6,00,000 – 8,00,000

With report number 90055 dated 7 February 2017 from Swiss Gemological Institute stating that the pearl weighing 5.368 and 4.446 carats are saltwater natural pearls.

"Pearls are always appropriate."

– JACKIE KENNEDY ONASSIS

Pearls – one of the nine gemstones or *navratna* revered in Indian mythology – have been admired since antiquity, appearing in most traditional jewellery. Ancient texts associate pearls with the moon or the deity Chandra, for their soft radiance and satin sheen. This timeless gemstone also lends elegance and classic style to contemporary pieces, as seen in lots 54 and 55.





Emeralds have a powerful place in the world of gemstones as the most famous members of the beryl family. Ancient myths credit this brilliant green stone with magical properties, from the ability to predict the future, to detecting falsehoods. Emeralds were even worn as protective talismans and were believed to cure fatal diseases. The emerald is also considered the birthstone for the month of May, its spring green colour symbolising rebirth and renewal.

In Hindu texts, the emerald was one of the *navaratna* stones, representing the planet Mercury. In Persian culture they symbolised goodness and purity. But it was in medieval Europe that this gemstone was perhaps considered the most sacrosanct, according to Hettie Judah: “Jewels as symbols of political power are something more potent than a mere display of wealth. Sumptuary laws of Byzantium, and many from medieval Europe, forbade the wearing of gemstones such as emeralds by those outside the circles of the court; money alone could not purchase the right to wear jewels.” (Joanna Hardy and Jonathan Self, *Emerald: Twenty-one Centuries of Jewelled Opulence and Power*, London: Thames & Hudson, 2014, p. 19)



56

EMERALD AND DIAMOND RING

A classic ring centring on a square-shaped emerald sugar-loaf flanked by a trapezium-cut diamond on both the sides, mounted in 18K gold.

Emerald: 9.42 carats

Diamond: 0.93 carats

Gold: 4.49 grams

Ring size: American 7, English O

\$ 8,785 - 11,490

Rs 6,50,000 - 8,50,000



57

SPINEL, RUBELLITE AND DIAMOND CONVERTIBLE RING AND BRACELET

An exquisite ring comprising a square-shaped purple spinel in prong setting, to an openwork surround of oval-shaped rubellites and pear-shaped diamond rose-cut in three-petal clusters, mounted in 18K gold. The versatile ring can be converted into a bracelet by detaching the gemset unit from the ring and attaching it to a white gold bracelet with a secured locking mechanism.

Stamped 'VAK'

Spinel: 2.93 carats

Rubellite: 4.10 carats

Diamond: 1.32 carats

Gold: 9.57 grams

Gemset detachable unit: 2.5 x 2.4 cms

Ring Size: American 5 3/4, English L

Bracelet size: 5.6 x 4.6 cms

\$ 3,045 - 4,395

Rs 2,25,000 - 3,25,000

With report number 19100294-002 dated 18 June 2019 from Gemmological Institute of India stating that greyish blue cushion cut stone weighing 2.93 carats is a natural spinel.





58

ALUMINIUM AND GOLD 'VIOLET' EARCLIPS, JAR

Each designed as a sculpted purple aluminium 'Violet' blossom with an 18K gold clip-back

Maker's marks seen on the reverse of the earrings and French gold assay marks seen on the clip

Dimensions: 3 x 3 cm

Accompanied with a JAR earrings pouch

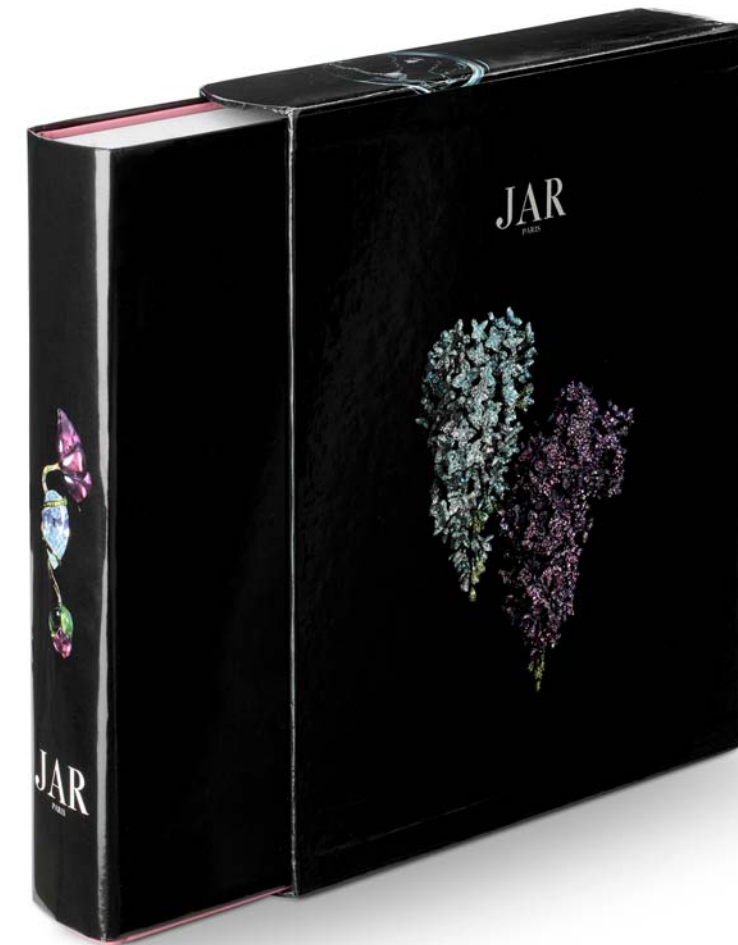
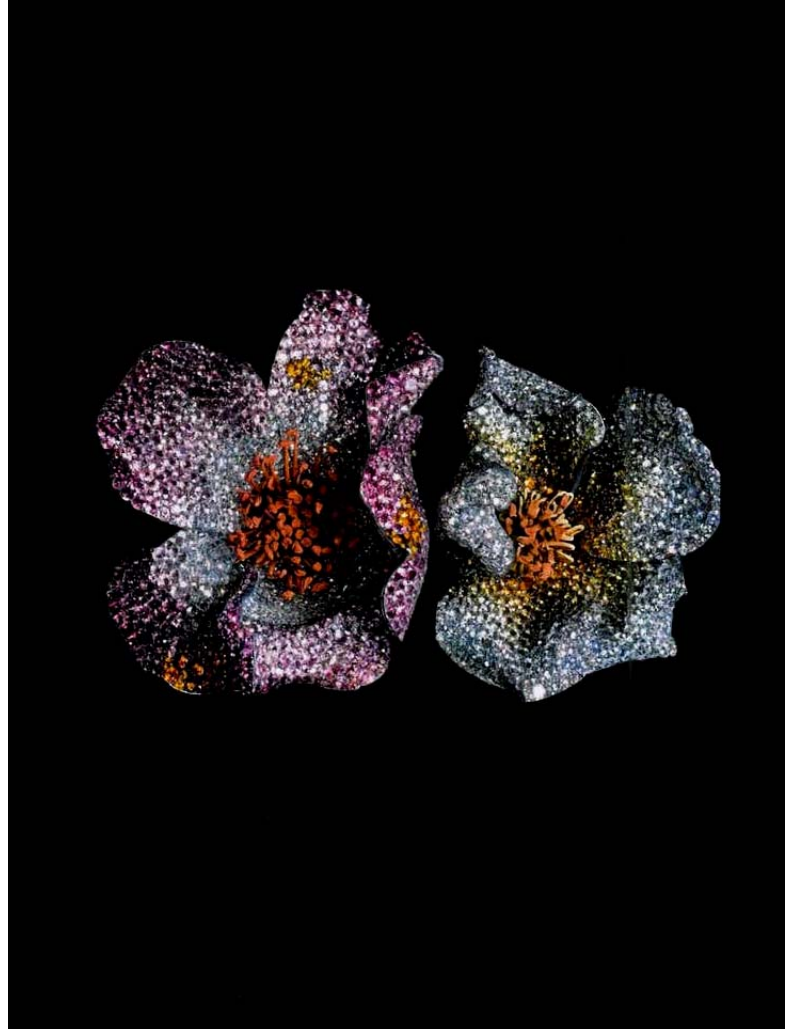
\$ 6,760 - 9,460

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



"Everyone told me it wouldn't work: I couldn't use old cut diamonds, I couldn't use pink topaz, no one would want them. But I didn't care what a stone was, just that it was beautiful." – JAR

Joel Arthur Rosenthal, popularly known as JAR, is one of the world's best known and most sought-after contemporary jewellery designers, often referred to as "the Fabergé of our time." Born in New York, he has been based in Paris since 1966, and has had an atelier in Place Vendôme since 1978. He is known for his exquisite designs, stunning sense of colour, and finely-wrought pavé settings. JAR's creations are distinctive; "he has never been about enormous gems (though he does use them), but rather colour and shading. His favourite stones come in "red, violet, pink and green"..." (JAR quoted in Vanessa Friedman, "Lunch with the FT: Joel Arthur Rosenthal," *Financial Times*, 2013, online) In 2013, he became the first living jeweller to be granted a retrospective at the Metropolitan Museum of Art in New York.



59

**JOEL ARTHUR ROSENTHAL AND
PIERRE JEANNET**

JAR Paris

New York: Antique Collectors' Club Publishing, 2003

Black dust jacket with title printed in white along the spine over dark pink cloth-covered boards, housed in a black illustrated slipcase. 720 pages.

\$ 1,355 - 2,030

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

THOMAS HOLBEIN HENDLEY (1847-1917)

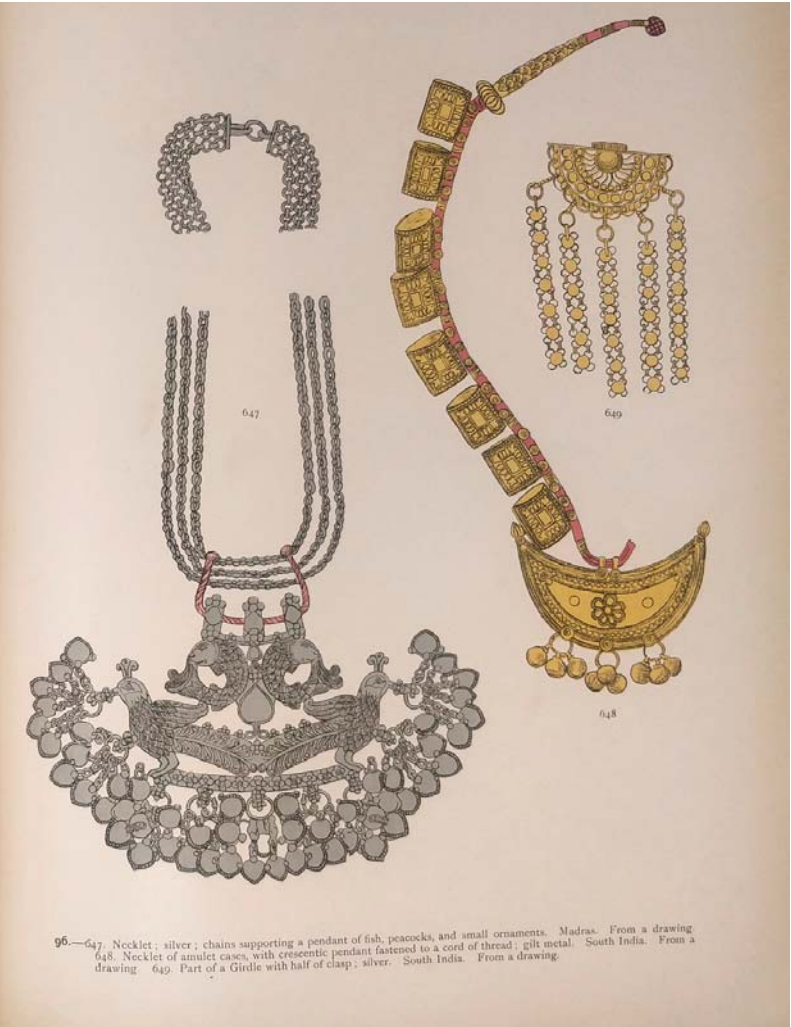
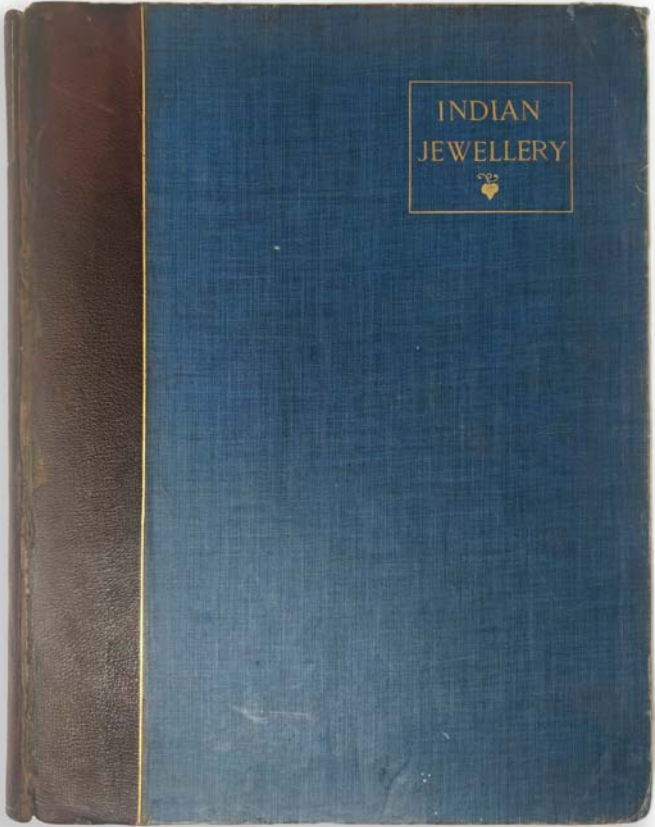
Indian Jewellery
London: The Journal of Indian Art, 1909

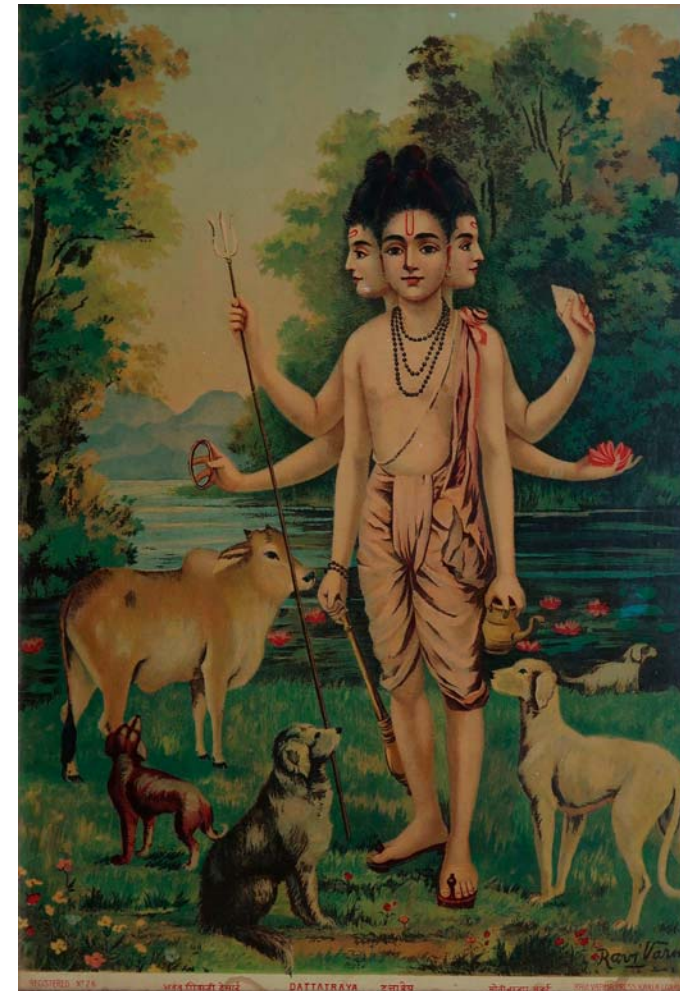
[6], 189, [2], iv pages with 167 plates of which 32 are in colour, some heightened in gilt, the others mostly photographic, 135 in monochrome. Original blue cloth-bound with brown leather spine; gilt text on spine and front cover.

37.5 x 28 x 2.6 cm

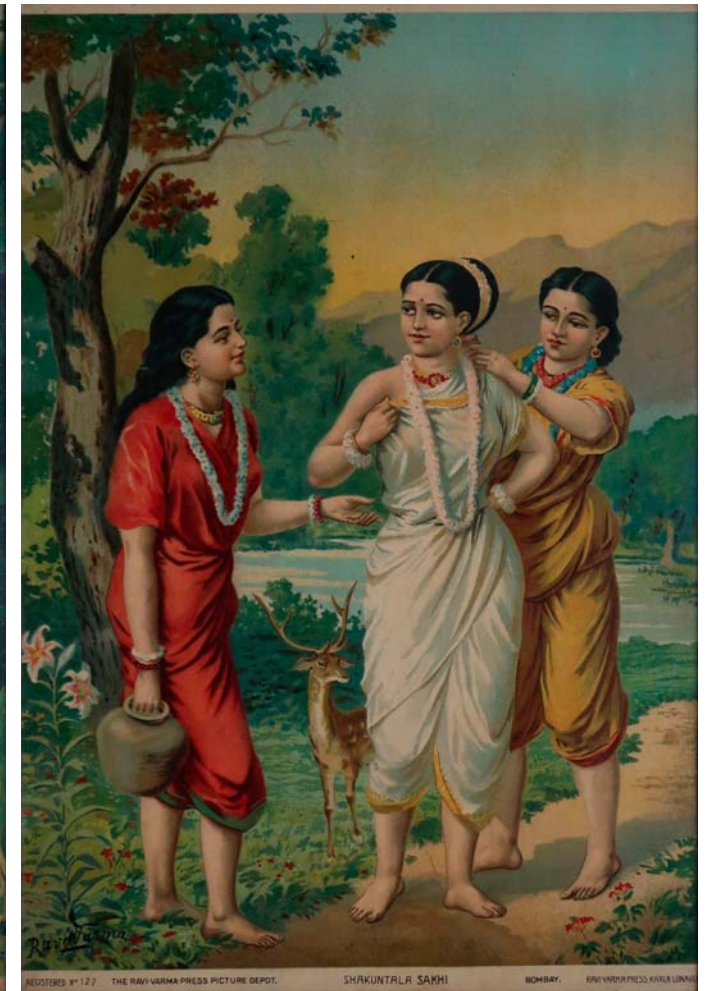
The book is an elaborate account of jewellery designs and methodologies adopted by craftsmen in India. It includes an important survey of Indian jewellery generously illustrated with detailed descriptions, along with in-depth consideration of the history and development of different styles as per the various regions.

\$ 2,705 - 4,055
Rs 2,00,000 - 3,00,000





a



b

61

RAJA RAVI VARMA (1848-1906)

a) *Dattatraya*

Chromolithograph by Ravi Varma

21.45 x 15.5 in (54.5 x 39.5 cm)

b) *Shakuntala Sakhi (Mahabharata Series)*

Chromolithograph by Ravi Varma

20.8 x 14.96 in (53 x 38 cm)

\$ 545 - 815

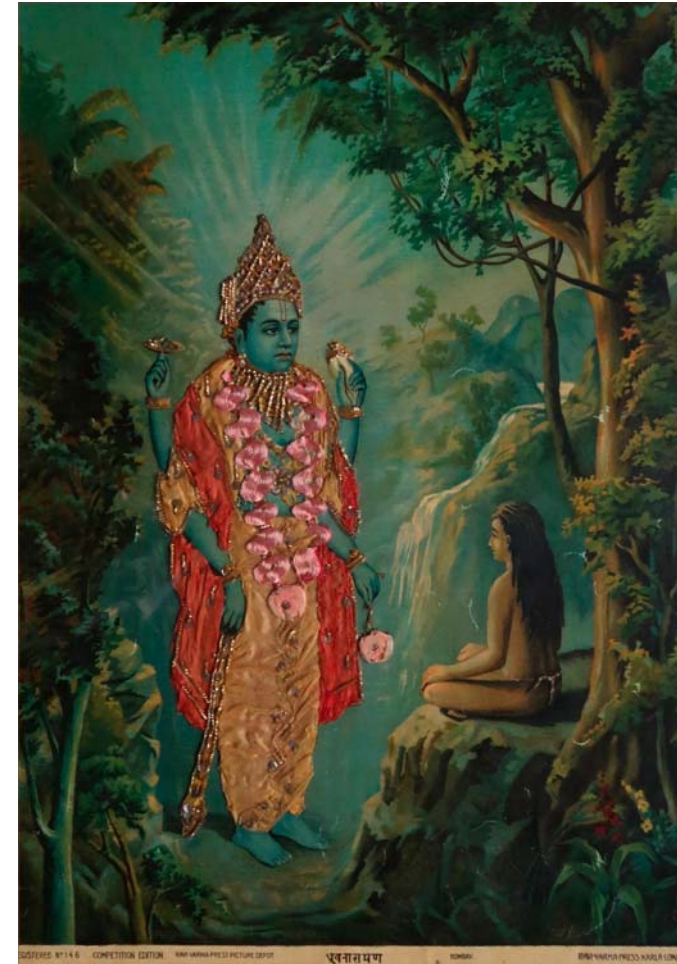
Rs 40,000 - 60,000

(Set of two)

These works were published at the Ravi Varma Press, Malavli, Lonavla

a) Dattatreya stands pensively on a riverbank in a forest. He is surrounded by four dogs which symbolise the *Vedas*, and a bull representing Shiva's *vahana*. Dattatreya is considered to be an incarnation of the Trimurti-Brahma, Vishnu and Shiva. His three heads each represent one of the Gods, distinguishable by the tilakas that mark their heads. He has six hands, in which he carries two symbolic items from each of the Trimurti, including Shiva's trident, Vishnu's conch and Brahma's water pot.

b) Portrayed here is a young Shakuntala standing on a forest path with her companions (*Sakhi*), Anusuya and Priyamvada. Shakuntala is the daughter of Maharishi Vishwamitra and an *apsara* named Menaka. Abandoned at birth, the rishi Kanva found her alone in a forest amidst the *shakunta* singing birds and thus named her Shakuntala. She grew up in his secluded *ashram* turning into a comely yet innocent maiden. Her story is told in the *Mahabharata*, where she goes onto become the wife of Dushyanta and the mother of Emperor Bharata. Her story is dramatized in a play by Kalidasa called *Abhijnanakuntala* (*The Sign of Shakuntala*).



a



b

62

RAJA RAVI VARMA (1848-1906)

a) *Dhruv Narayan (Mahabharata Series)*

Chromolithograph with fabric appliqué
24.75 in x 19 in (63 cm x 48.5 cm)

b) *Saraswati*

Chromolithograph with fabric appliqué
24.75 in x 19 in (63 cm x 48.5 cm)

\$1,085 - 1,355

Rs 80,000 - 1,00,000

(Set of two)

These works were published at the Ravi Varma Press, Malavli, Lonavla

A) DHURUV NARAYAN (MAHABHARATA SERIES)

Lord Vishnu, the sustainer of the universe stands before a meditative Dhruva in a hilly forest. The blue skinned Vishnu carries his usual attributes, the disc (*cakra*), conch (*sankha*), club (*gada*) and lotus (*padma*) in his four arms. He is finely dressed and a number of necklaces and a floral garland hang from his neck. In direct contrast, Dhruva is seated cross-legged and naked with long unkempt hair that covers most of his back. Ravi Varma is illustrating a particular episode of the *Mahabharata* here about Dhruva or the pole star. Born to King Uttanapada and Suniti, Dhruva, on being chided by the king's second wife Suruchi, Dhruva goes away to the forest at the age of five, to seek the lord's blessings. Nothing sways the young boy's path and reciting the sacred mantra "Om Namo Bhagavate Vasudevaya" repeatedly and Vishnu immensely pleased with the boy's austerity, appears before him and grants him a boon.

B) SARASWATI

Saraswati is the goddess of speech and learning, the inventor of Sanskrit, patroness of the arts and the wife of Brahma. Four armed, she is shown seated holding a rosary and a book and playing the veena. A peacock (her vahana or vehicle) stands to her right.

RUBY AND DIAMOND DRESS SET

Comprising seven large buttons and six smaller buttons, each centred on a rose-cut diamond with a surround of ruby cabochons in a floral motif, mounted in 22K gold.

Ruby: Approximately 9.60 carats
Diamond *Polki*: 4.25 carats
Gold: 52.50 grams
Gross Weight: 61.30 grams

\$ 8,110 - 10,815
Rs 6,00,000 - 8,00,000



CARVED EMERALD AND DIAMOND DRESS SET

Comprising seven large buttons and six smaller buttons, each centred on a rose-cut diamond with a surround of carved emerald cabochons in a floral motif, mounted in 22K gold.

Emerald: Approximately 10.80 carats
Diamond *Polki*: 4.27 carats
Gold: 56.46 grams
Gross Weight: 62.31 grams

\$ 8,785 - 11,490
Rs 6,50,000 - 8,50,000



65

RUBY AND DIAMOND CUFFLINKS

A pair of stylised flower-shaped gold cufflinks, centring on rose-cut diamonds further to a surround of heart-shape rubies, with the reverse enameled in similar motifs in red, green and white on gold ground, mounted in 22K gold.

Ruby: Approximately 2.60 carats
Diamond rose-cut: 0.96 carats
Gold: 13.81 grams
Gross Weight: 15.26 grams

\$ 2,030 - 3,380

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



66

EMERALD AND DIAMOND CUFFLINKS

Each designed as an octagonal plaque set in the centre with a rectangular emerald and a two-tier surround of full-cut diamonds, with a further surround of green and black enamel, joined by a gold bar, mounted in 18K gold.

Emerald: 0.26 carats
Diamond: 0.30 carats
Gold: 13.82 grams
Length: Approximately 2 cm

\$ 1,355 - 2,030

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

This lot is offered at NO RESERVE



67

CARVED EMERALD, RUBY AND DIAMOND CUFFLINKS

Each composed of a carved emerald bead, set with a ruby bead, joined by a link-chain to a bar, mounted in 18K gold.

Emerald: 9.18 carats
Ruby: 1.93 carats
Diamond: 0.10 carats
Gold: 3.27 grams
Length: Approximately 2.6 cm

\$ 1,355 - 2,030

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

This lot is offered at NO RESERVE



68

ROSE QUARTZ AND DIAMOND CUFFLINKS

Each double link is designed as a clover leaf rose quartz, with a diamond-set band at the center, mounted in 18K gold

Rose Quartz: 21.94 carats

Diamond: 0.38 carats

Gold: 5.11 grams

Length: Approximately 1.8 cm

\$ 1,015 - 1,285

Rs 75,000 - 95,000

This lot is offered at NO RESERVE

69

CRYSTAL AND RUBY DRESS SET

Seven large and six smaller buttons made of frosted rock crystal plaques, each set with a ruby cabochon in *kundan*-work.

Ruby: 37.05 carats

Rock Crystal: 188.02 carats

Gold: 13.24 grams

Gross Weight: 58.25 grams

\$ 2,030 - 2,705

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



LOTS 70-85

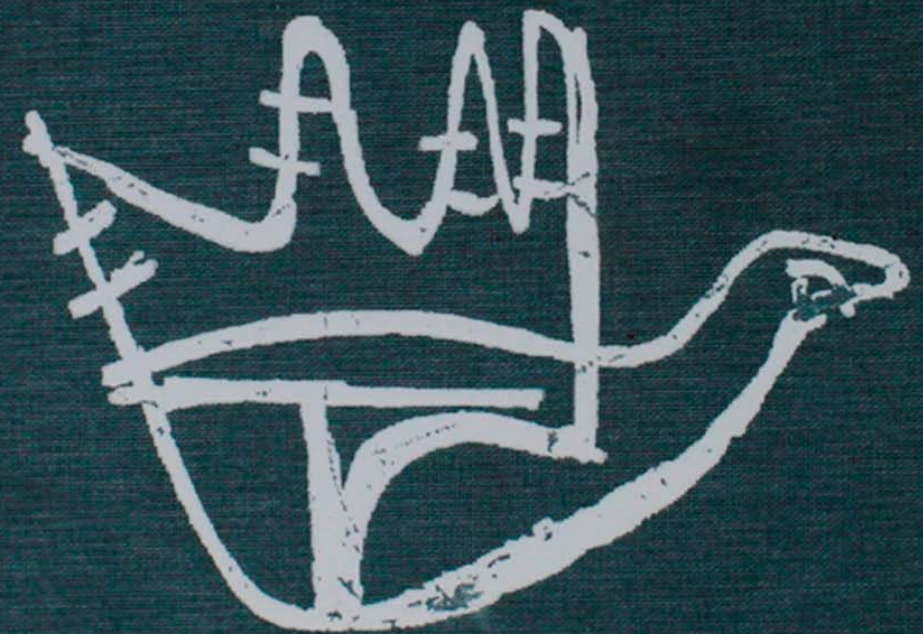
Closing Time: Thursday, 28 May 2020

8.20 pm (IST)

10.50 am (US Eastern Time)

LE CORBUSIER PIERRE JEANNERET

CHANDIGARH, INDIA



GALERIE PATRICK SEGUIN

LAPIS LAZULI MINIATURE DESK CLOCK

Carved lapis lazuli case with in built Hardinge lever manual winding watch, with silver embellished design around the case. The top has a secret compartment in gold foil.

Gross Weight: 196.85 grams
Height: 7.7 cm
Width: 5.5 cm
Depth: 2.7 cm

\$ 2,030 - 2,705
Rs 1,50,000 - 2,00,000

This lot is offered at NO RESERVE

Desk clocks were popular throughout the latter half of the 19th century, and were usually compact and convenient, measuring between three to three-and-a-half inches in height. Depending on the period, many were simple in design, but others were enhanced with engravings or decorative materials. The present lot features embellishments in silver, gold foil, and lapis lazuli – a rich blue rock that has been used for thousands of years to fashion jewellery as well as a carving material for decorative and practical objects including game boards, bowls, and dagger handles.

Clocks often included features and mechanisms manufactured around the world. The Hardinge brothers, both engineers, were natives of Canada and set up a family business in Chicago in the 1890s, making watchmakers’ tools.



“When you buy a Patek Philippe, you buy a timeless piece of art.”

– THIERRY STERN, CEO OF PATEK PHILIPPE



Founded in 1839 in Switzerland, Patek Philippe is one of the most renowned watch manufacturers in the world, and has been at the forefront of pioneering watch movements and mechanisms. Among their numerous achievements are the first keyless watch, the first wristwatch with a perpetual calendar, and watches with the most sophisticated complications in the world, such as the Calibre 89. Many of these innovative timepieces, dating from the 16th century onwards, are showcased at the Patek Philippe museum in Geneva.



❖ 71
**PATEK PHILIPPE: MEN'S 18K YELLOW
GOLD AUTOMATIC WRISTWATCH,
REF. 3445**

Men's 18K yellow gold wristwatch, ref. 3445, 37 jewel automatic movement no. 1122755 adjusted to 8 positions with 18K gold rotor, cal. 27-260M, round 2 piece screwback case no. 317997, with stepped bezel, silver dial, yellow gold baton markers, yellow gold hands, date aperture at 3 o'clock, attached to a leather strap and a signed Patek Philippe 18K yellow gold buckle, 35 mm dial. Dial, case and movement signed.

With an archival record of registered details and sale from Patek Philippe Geneve

\$ 10,000 - 15,000
Rs 7,40,000 - 11,10,000

This lot is offered at NO RESERVE

IMPORTANT NOTICE:
Please check import/export regulations for exotic leather in your country prior to bidding on this lot.

PROVENANCE
Saffronart, 6-7 April 2011, lot 63

PATEK PHILIPPE



❖ 72

**GIRARD PERREGAUX: MEN'S 'MONTE
CARLO 1960' STEEL WRISTWATCH,
REF. 49560-11-851**

Men's stainless steel wristwatch, ref. 49560-11-851, automatic movement, round white dial, with gold leaf-shaped hands, applied gold indices and Arabic numerals, blue steel sweep seconds hand, outer tachymeter ring, chronograph with second, minute and hour registers, date aperture between 4 and 5 o'clock, to the brown leather strap. Dial, case and movement signed.

From a limited edition of 60 watches

\$ 5,000 - 7,000

Rs 3,70,000 - 5,18,000

This lot is offered at NO RESERVE

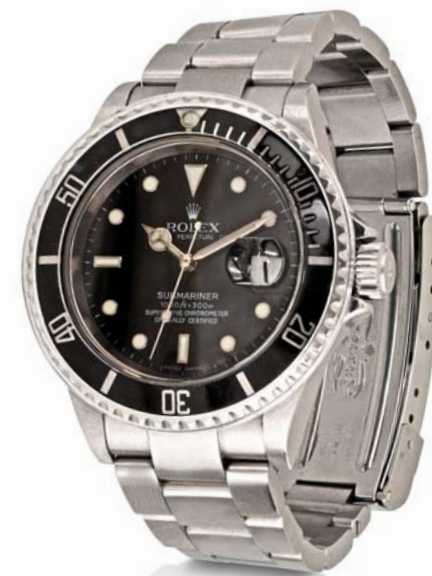
IMPORTANT NOTICE:

Please check import/export regulations for exotic leather in your country prior to bidding on this lot.

PROVENANCE

Saffronart, 18-19 October 2011, lot 72

GIRARD-PERREGAUX



❖ 73

**ROLEX: MEN'S 'OYSTER PERPETUAL
DATE SUBMARINER' STEEL
WRISTWATCH**

Men's stainless steel wristwatch, steel uni-directional bezel with black insert, Oyster crown, black dial with tritium markers, steel tritium filled hands and magnifying date aperture at 3 o'clock, screwdown case back, water-resistant to 1000 ft or 300 m, to the attached steel solid link Oyster bracelet with flip-lock clasp. Dial, case and movement signed.

\$ 6,000 - 8,000

Rs 4,44,000 - 5,92,000

This lot is offered at NO RESERVE

PROVENANCE

Saffronart, 18-19 October 2011, lot 75

"He could not just wear a watch. It had to be a Rolex."

– IAN FLEMING

ROLEX



❖ 74

PIAGET: MEN'S 18K GOLD WRISTWATCH

Men's 18K gold wristwatch, quartz movement, with a stepped rectangular case with rounded corners, gold face, with Roman numerals, the case back engraved with the serial number 14101 196702, to the leather strap and 18K gold buckle, 34 mm width. Dial, case and movement signed.

\$ 5,000 - 7,000

Rs 3,70,000 - 5,18,000

This lot is offered at NO RESERVE

IMPORTANT NOTICE:

Please check import/export regulations for exotic leather in your country prior to bidding on this lot.

PROVENANCE:

Saffronart, 15-16 May 2013, lot 73

PIAGET

LIMITED EDITION STERLING SILVER 'PANTHER' PEN BY CARTIER

Sterling silver Panthère de Cartier pen plated with rhodium. The muzzle of the panther is made of onyx and the eyes are twin green spinels. It has a rhodium-plated 18K gold nib. Accompanied by a transparent crystal base and original box.

211 from a limited edition of 500

\$ 13,515 - 20,275

Rs 10,00,000 - 15,00,000

PROVENANCE

From an Important Private Collection, Mumbai



In 2005, Cartier created a new collection of writing instruments in a limited edition titled "The Menagerie, Signed by Cartier." The present lot was the first in the collection, and was also the first Cartier pen in the shape of a panther.

According to Francesca Cartier Brickell, the panther has been a timeless motif in Cartier's creations. "The idea of a panther as a motif wasn't a new one for Cartier. As early as 1914, [Charles] Jacques had filled his sketchbooks with images of panthers and created a panther-motif watch strap from diamonds and onyx." (*The Cartiers: The Untold Story of the Family Behind the Jewelry Empire*, New York: Ballantine Books, 2019, p. 458) Louis Cartier encouraged the use of panthers on vanity cases and tie pins, and soon his brother Jacques also became enamoured; he "had already marveled at panthers in the wild in India, but it was as he read his small son a bedtime story years later" – Rudyard Kipling's *The Jungle Book* – "that the elegance of the beasts impressed him again." Decades later, Jeanne Toussaint, who was the director of Cartier's luxury department from 1933 to 1970 and was known to have an affinity with the animal – she was affectionately called "La Panthere" and "PanPan" – would go on to make the panther an iconic, unforgettable motif through versatile pieces and designs set with exquisite gemstones.



Cartier

LIMITED EDITION 'JUNG ALCHEMY' FOUNTAIN PEN BY VISCONTI (GOLDEN EDITION)

A fountain pen with two ends comprising two different nib sizes, which can write in two different-coloured inks. Each half of the pen is overlaid in white gold and yellow gold engraved with symbolic elements. The pen is fitted with 18K gold nibs, and is available only as a desk set. The pen is magnetically suspended inside a display with two dragons forming a circle representing the life cycle. A cone-shaped clear crystal inkwell holds the dragons and the pen horizontally. Accompanied by original box.

102 from a limited edition of 238

\$ 12,165 - 16,220

Rs 9,00,000 - 12,00,000

PROVENANCE

From an Important Private Collection, Mumbai



This Limited Edition pen by Italy-based Visconti is a tribute to Swiss psychiatrist and psychoanalyst Carl Jung, and specifically, his interest in alchemy. According to Jung, alchemy had a dual nature, comprising both scientific and mystical aspects. This is reflected in the dual construction of the present lot, which is divided into two parts and has two nibs.



77

ENAMELLED GOLD PEN

A ballpoint pen, the gold barrel and cap engraved with a foliate design and enamel in blue ground in bird motif, accented with single-cut diamonds, the head *kundan*-set with a rose-cut diamond, mounted in 23K gold.

Diamond rose-cut: 1.86 carats

Gold: 27.65 grams

\$ 4,055 - 6,760

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



**‘THE DA VINCI CODE’ LIMITED
EDITION STERLING SILVER
FOUNTAIN PEN BY TIBALDI**

A silver and black resin fountain pen with gold plated sterling silver trims. The nib is 18K gold, partially rhodium-plated and engraved with the official logo of the 2006 Hollywood film *The Da Vinci Code*. Accompanied by original box.

287 from a limited edition of 618

\$ 4,055 - 5,410

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

PROVENANCE

From an Important Private Collection, Mumbai



The enigmatic Limited Edition pen by Tibaldi is adorned with intricate engravings of Leonardo da Vinci's iconic drawing *The Vitruvian Man*, as well as multiple locations from the 2006 film starring Tom Hanks – including the Church of Saint Sulpice, the Eiffel Tower and the Arc de Triomphe in Paris. The letters and symbols depicted across the pen's cap, when decoded correctly, reveal the words which enable the “cryptex” to be opened in Dan Brown's novel *The Da Vinci Code*.



'TAJ MAHAL' LIMITED EDITION FOUNTAIN PEN BY VISCONTI

Released in 1996, the silver filigree overlay on this pen is distinct from other forms of overlay, in that it is made of actual wire filigree. It has a two-toned 18K gold Visconti nib. The end cap features the stylised profile of the Taj Mahal dome. Accompanied by original box.

574 from a limited edition of 888

\$ 1,625 - 2,435

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

PROVENANCE

From an Important Private Collection, Mumbai

For its prestigious Limited Edition pens, Visconti has always drawn inspiration from some of the most renowned and refined works of art and architecture in the world. The present lot is a natural resin fountain pen with a unique, hand-crafted filigree decoration that uses Indian techniques and is inspired by the inlaid marble patterns and motifs of the famous mausoleum in Agra.



LE CORBUSIER AND PIERRE JEANNERET

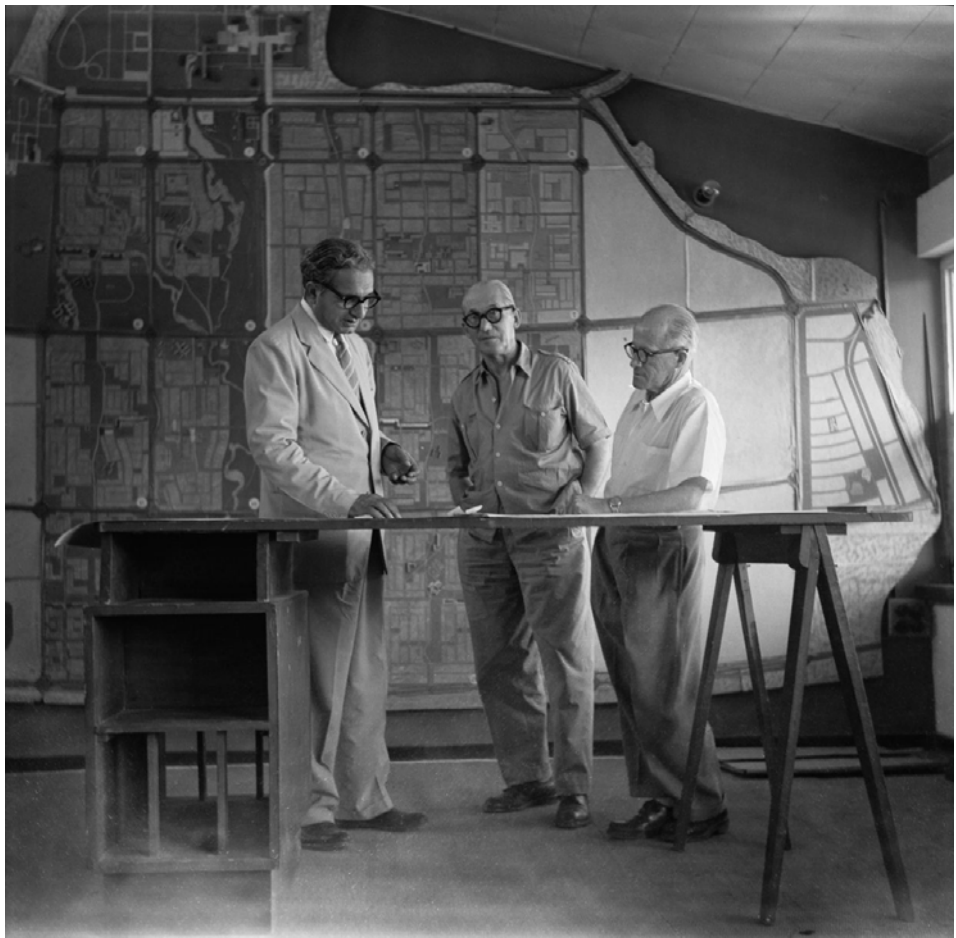
Le Corbusier was arguably the most influential architect of the 20th century. His cousin, Pierre Jeanneret, who worked with him closely at various points in his career, was a gifted architect in his own right. The collaboration between Corbusier and Jeanneret is best understood when one looks to Chandigarh, the first planned city of independent India. Prime Minister Nehru’s invitation to Le Corbusier to design the city, as a symbol of modern India, ushered in the Modernist movement that was sweeping the Western world.

Jeanneret’s influence is largely seen in the less prominent housing sectors of the city, the Punjab University campus, and the vast repertoire of distinctive and uniquely modern furniture designed for the use of government officials in these buildings.

Corbusier also worked in Ahmedabad, at the invitation of several prominent families, between 1951 and 1957. Corbusier’s wholistic view of design led him to design furniture for these buildings in Ahmedabad as well. In both Chandigarh and Ahmedabad, the Jeanneret cousins trained local carpenters and furniture makers to achieve the finesse and attention to detail that was essential to their design. Their chairs, tables, and desks complemented the modernist and egalitarian tenets of their architecture, as seen in lots 81-84..



Pierre Jeanneret



Parmeshwari Lal Varma, Le Corbusier and Pierre Jeanneret, 1955



80
LAURENCE AND PATRICK SEGUIN

Le Corbusier - Pierre Jeanneret: Chandigarh, India, 1951-66
Paris: Galerie Patrick Seguin, 2014

432 pages including text in French and English. Original blue hardcover cloth-bound with white and blue imprinting on binding and cover.

29.5 x 25 x 4.5 cm

\$ 545 - 815
Rs 40,000 - 60,000

This lot is offered at NO RESERVE



81

ADMINISTRATIVE ZIG-ZAG TABLE

Veneered teak and board

Height: 30 in (76.2 cm)

Width: 72 in (182.8 cm)

Depth: 48 in (121.9 cm)

\$ 10,815 - 13,515

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

PUBLISHED

Gerald Moreau and Eric Touchaleaume, *Le Corbusier Pierre Jeanneret. L'aventure Indienne / The Indian Adventure. Design-Art-Architecture*, Paris: Galerie 54, 2010, p. 576 (illustrated)





82

FLOATING BACK CHAIR

Rosewood with cane

Height: 32 in (81.25 cm) each

Width: 20.5 in (52.5 cm) each

Depth: 18.5 in (47 cm) each

\$ 4,325 - 5,140

Rs 3,20,000 - 3,80,000

(Set of two)

PUBLISHED

Gerald Moreau and Eric Touchaleaume, *Le Corbusier Pierre Jeanneret. L'aventure Indienne / The Indian Adventure. Design-Art-Architecture*, Paris: Galerie 54, 2010, p. 562 (illustrated)

MAGAZINE RACK

Teak and veneer
Height: 77.2 in (196 cm)
Width: 34 in (86.35 cm)
Depth: 16 in (40.6 cm)

\$ 10,140 - 11,490
Rs 7,50,000 - 8,50,000

PUBLISHED
Jacques Dworzak, *Chandigarh: Le Corbusier and Pierre Jeanneret*,
Paris: Assouline, 2018, p. 284 (illustrated)





84

CROSSBAR SLATED BENCH

Teak

Height: 17.5 in (44.5 cm)

Width: 54.3 in (137.9 cm)

Depth: 18 in (45.7 cm)

\$ 3,045 - 3,720

Rs 2,25,000 - 2,75,000

PUBLISHED

Gerald Moreau and Eric Touchaleaume, *Le Corbusier Pierre Jeanneret. L'aventure Indienne / The Indian Adventure. Design-Art-Architecture*, Paris: Galerie 54, 2010, p. 565 (illustrated)



A GRAND PIANO, JOHN BROADWOOD AND SONS, LONDON

Rosewood with metal hardware

Height: 40 in (101.6 cm)

Width: 60 in (152.4 cm)

Depth: 75 in (190.5 cm)

Accompanied by a piano stool

A beautifully proportioned grand piano in a rosewood case centred by a pierced music board, lyre-shaped pedestal support, hinged top, supported by three baluster legs terminating in brass castors stamped with serial number 34744495. Originally imported into India by H Hobbs & Co, Calcutta.

\$ 7,435 - 8,785

Rs 5,50,000 - 6,50,000

This lot is offered at NO RESERVE

The present lot is a magnificent rosewood grand piano from John Broadwood & Sons, one of the oldest, most reputed firms of piano manufacturers in the UK. Founded in 1728 by Burkat Shudi who had moved to London from Switzerland a decade prior, the company was originally started as workshop for manufacturing harpsichords. Following his death in 1773, Shudi was succeeded by his son-in-law, John Broadwood, who introduced the first square piano and subsequently began perfecting it. The name was changed to John Broadwood & Sons, quickly earning a reputation as a leading piano manufacturer. They made instruments for every British monarch since King George II and have held the Royal Warrant for the longest period.

Broadwood's pianos have a rich history that extends beyond being favoured by the monarchs. In 1817, Thomas Broadwood met Beethoven, and gifted him a 6-octave grand *pianoforte* made from Spanish mahogany, which remained one of the composer's most cherished possessions. The same piano was later owned by Franz Liszt, and is now part of the National Museum of History in Budapest, Hungary. Thirty-one years later, when Frédéric Chopin visited the Royal Family in England, he was provided a Broadwood & Sons piano. Broadwood & Sons garnered numerous accolades and won many awards throughout the 19th century.



FREQUENTLY ASKED QUESTIONS

How do I view the lots?

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

- i. The online auction catalogue available on saffronart.com
- ii. The mobile auction catalogue available for download on your mobile device

What do you mean by ‘Condition of Lots’?

All lots will be shipped out in an ‘as is’ condition, meaning that the item is sold with all existing faults and imperfections. Due to the prevailing COVID-19 outbreak situation, the Lots for sale are not available for viewing or physical inspection until further notice. Saffronart encourages all potential buyers to check the condition report of each lot carefully before bidding and to not rely on an illustration of any item given in the catalogue. Condition reports for all lots are available as a free service, upon request.

What are special lots?

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

What are Price Estimates?

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

What is a Reserve Price?

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

How do I register to bid?

Bidders are advised to register at least 24 hours in advance

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

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

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value. If you have bid or been approved to bid with Saffronart before, please use your Saffronart login and password to accept the Conditions for Sale online. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

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

Download the app from the iTunes App store and the Google Play store.

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

What are bid increments?

Any new bid must be greater than the current highest bid by a minimum increment. The next valid bid amount is the current highest bid plus the minimum increment value. . Please refer to the bid increments on the Absentee/Proxy Bid Form available on the website.

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. Pre-determined groups of lots will close according to the bid-closing schedule unless a bid is recorded within a span of 2 minutes prior to the lot’s scheduled closing time. In this case, the lot closing time will be extended to 2 minutes after the time of the last bid. If this time extension takes place, bidding on any lot will only end if there is no bid recorded for a continuous period of 2 minutes. Bidders are advised to click on the “click to refresh immediately” link on

the website page being viewed by them, or on the “Refresh” link if bidding on a mobile, at regular intervals for updates on latest bids and time extensions if any.

What is Buyer’s Premium?

In respect of each sale at the auction, Saffronart shall charge a Buyer’s Premium calculated at 20% of the winning bid value of up to and including USD 2,000,000; 15% of the winning bid value in excess of USD 2,000,000 up to and including USD 3,000,000; and 12% of the winning bid value in excess of USD 3,000,000. 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 an 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, an 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?

- (i) 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.

Due to the prevailing COVID-19 global health crisis, buyers can expect a delay in shipping and delivery of the purchased lots. Buyers will receive a notification from Us as and when the restrictions imposed by several countries around the world are relaxed or lifted and shipments resume.

- (ii) 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. Due to the prevailing COVID-19 global health crisis, buyers can expect a delay in shipping and delivery of the purchased Lot/s. Buyers will receive a notification from Us as and when the restrictions imposed by several countries around the world are relaxed or lifted and shipments resume.

Buyers may choose to collect their purchases from the

Saffronart office in Mumbai. Once the lockdown related to the prevailing COVID-19 global health crisis is lifted by the Government/s, buyers are requested to make an appointment to collect purchases within 10 – 15 business days after the abovementioned lockdown is lifted by the Government/s. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days 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?

- (i) ❖ 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.
- (ii) Δ Lots marked with Δ 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 transferred/delivered by the seller 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. Due to the prevailing COVID-19 global health crisis, the **Lots** for sale are not available for viewing or physical inspection until further notice. **We** encourage all potential buyers to check the condition report of each item carefully before bidding.
- 3.2 Any statements made by **Us**, including by **Our** representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of **Our** opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. **We** have not carried out any exhaustive research or analysis on any **Lot** to be sold in this 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. Bidders may please note that **We** have not carried out physical inspection of some of the Lot/s, and have relied on the representations made by the Seller as to the condition of such Lots. 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 the condition report and/or seek an independent professional advice on the Lot, 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 only through any of the following:
 - (i) The online **Auction Catalogue**;
 - (ii) The mobile **Auction Catalogue**
- 4.2 **We** may withdraw any **Lot** before, during, or after the online auction, if **We** have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of **Our** terms of business, or if **We** otherwise believe, in **Our** sole discretion, that it would be improper to include the **Lot** in the auction.
- 4.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and **We** shall have no obligation to disclose the same to any bidder. **Lots** sold in “Absolute Auctions” or marked as sold with “No Reserve” are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 **We** have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at **Our** discretion and **We** may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the “Refresh” icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. **We** shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by **Us** internally or through third

parties solely at **Our** discretion.

- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction.

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

5. Bidding

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

- on the “Refresh” icon on the **Website** page, or on the “Refresh” or “Reload” button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.
- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the “Refresh” icon on the page, or on the “Refresh” or “Reload” button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.6 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 1:74 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been ‘rounded off’ for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 5.9 **Technical Downtime:** In the unlikely event that the Website or MobileApp is inaccessible to bidders or partially disabled due to Technical Downtime at any time during the half an hour prior to the scheduled closing time of the auction for any of the Lot groups, the closing time of that Lot group and subsequent Lot groups will be extended by a duration of thirty (30) minutes. 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 a duration of thirty (30) minutes 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 may however reopen some or all of the closed **Lots** in a particular closed **Lot** group for bidding in the event bidding access to such lots was unavailable/ unresponsive/ restricted during the Technical Downtime, and appropriate details regarding the reopening of such **Lots** shall be published on the Website shortly after recovery from the Technical Downtime.

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.

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 **Antiquities Act** and the **Rules** and all notifications issued thereunder from time to time, which are available with the Archaeological Survey of India and also at the website of the Archaeological Survey of India (www.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 2,000,000 (ii) 15% of the winning bid value in excess of USD 2,000,000 up to and including USD 3,000,000 and (iii) 12% of the winning bid value in excess of USD 3,000,000. 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
- (i) Cheque/Demand Draft
- (iii) RTGS/NEFT
- (iii) Credit card: up to INR equivalent of USD 5,000
- For USD payments
- (i) Cheque
- (ii) Direct wire transfer
- (iii) 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 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 the seller to the winning bidder (in case of Lots which are Antiquities, such transfer being in accordance with the provisions of the Antiquities Act and the Rules). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice. Due to the prevailing COVID-19 global health crisis, buyers can expect a delay in shipping and delivery of the purchased Lot/s. Buyers will receive a notification from Us as and when the

- restrictions imposed by several countries around the world are relaxed or lifted and shipments resume.
- 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, subject to clause 6.7 above
- 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 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** including storage and insurance at applicable rates.
- 6.12 **We** shall be entitled to exercise a lien on the Lot for payment of any sums due to Us from the winning bidder, including the Sale Price, Buyer's Premium or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any Lot purchased by the winning bidder.
7. **Authenticity Guarantee**
- 7.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.
- 7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.
- 7.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.
- 7.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.
- 7.5 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual **Sale Price**, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the **Sale Price** paid for the **Lot**.
- 7.6 The guarantee above shall be subject to the following conditions:
- (i) the claim is made by the winning bidder as

- registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);
- (ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and
- (iii) the concerned property in the **Lot** is indisputably the same as purchased through the auction.
- Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by Us as the Buyer's Premium to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the Lot till the claim.
- 7.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.
- 7.8 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.
- 7.9 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.
8. **Privacy of Personal Information**
- 8.1 **We** will maintain the confidentiality of your personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.
- 8.2 The winning bidder agrees to maintain the confidentiality of the information about the seller, including name and address, as mentioned in any **Antiquity** related document/s.

9. Extent of Our Liability

- 9.1 We have an obligation to refund the Sale Price and Buyer’s Premium to the winning bidder only in the circumstances described above (in paragraph 7). Damages to, or losses or loss in value of any of the Lots (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by Us. In case the winning bidder opts out of insurance coverage arranged for by Us, We shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither Our suppliers nor Us, nor any of Our employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any Lot in the sale, or for any mistakes in the description of the Lots, or for any faults or defects in the Lots, or for any other act or omission whatsoever. We offer no guarantee or warranty other than the limited guarantee set out in paragraph 7 above.
- 9.2 The rescission of the sale and the refund of the total **Sale Price** paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may otherwise be available under law. **We** shall not be liable for any incidental or consequential damages incurred or claimed.

10. Copyright

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

11. Legal Notices

- 11.1 We may validly serve a bidder with legal notice, if required, under these conditions of sale by:
- (i) sending an email to the email address disclosed by the bidder to **Us**; or
 - (ii) sending a courier to the address disclosed by the bidder to **Us**.
- 11.2 Such legal notice shall be deemed to have been properly served:

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

12. Waiver

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

13. Severability

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

14. Governing Law and Jurisdiction

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

15. Symbols used in this catalogue

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

GLOSSARY

Affiliates: Saffronart Management Corporation, Saffron Art Private Limited, Planet Saffron Inc., and their holding or subsidiary companies as on the date of the online auction.

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.

GST: 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 Management Corporation, acting either on its own behalf, or as a representative of any of its **Affiliates**.

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

Sale Price: The price at which a property is sold to the winning bidder, exclusive of the **Buyer’s Premium**, applicable taxes on sale of properties and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the property and additional levies.

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

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

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

CLOSING SCHEDULE

Auction Closing

For your convenience, especially if you are bidding on multiple lots, groups of lots are scheduled to close at different times on 28 May, 2020.

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	1-18	8 pm	10.30 am	7.30 am	3.30 pm	11.30 pm	10.30 pm
2	19-40	8.10 pm	10.40 am	7.40 am	3.40 pm	11.40 pm	10.40 pm
3	41-69	8.20 pm	10.50 am	7.50 am	3.50 pm	11.50 pm	10.50 pm
4	70-85	8.30 pm	11.00 am	8.00 am	4.00 pm	12.00 am (May 29, 2020)	11.00 pm

ABSENTEE/PROXY BID FORM

To enter absentee/proxy bids, please sign the completed form and email it to auction@saffronart.com. 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 of Sale listed in the catalogue and on saffronart.com. I understand that Saffronart is accepting written Bids for the convenience of clients and I will not hold it liable for failure to record my Bid. I understand that a maximum Bid, once recorded, may not be cancelled.”

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

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

Name: _____ Email: _____

Address: _____

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

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

Saffronart username: _____

Signature: _____

BIDDING INCREMENTS

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

Below \$ 5000

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

\$ 5,000 – \$ 10,000

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

\$ 10,000 – \$ 50,000

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

\$ 50,000 – \$ 100,000

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

\$ 100,000 – \$ 500,000

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

\$ 500,000 – \$ 1,000,000

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

\$ 1,000,000 – \$ 10,000,000

- By \$ 100,000 up to but less than \$ 2,000,000
- By \$ 200,000 up to but less than \$ 3,000,000
- By \$ 300,000 up to but less than \$ 4,000,000
- By \$ 400,000 up to but less than \$ 5,000,000
- By \$ 500,000 up to but less than \$ 6,000,000
- By \$ 600,000 up to but less than \$ 7,000,000
- By \$ 700,000 up to but less than \$ 8,000,000
- By \$ 800,000 up to but less than \$ 9,000,000
- By \$ 900,000 up to but less than \$ 10,000,000
- By \$ 1,000,000 from \$ 10,000,000

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

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

For New Bidders

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





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