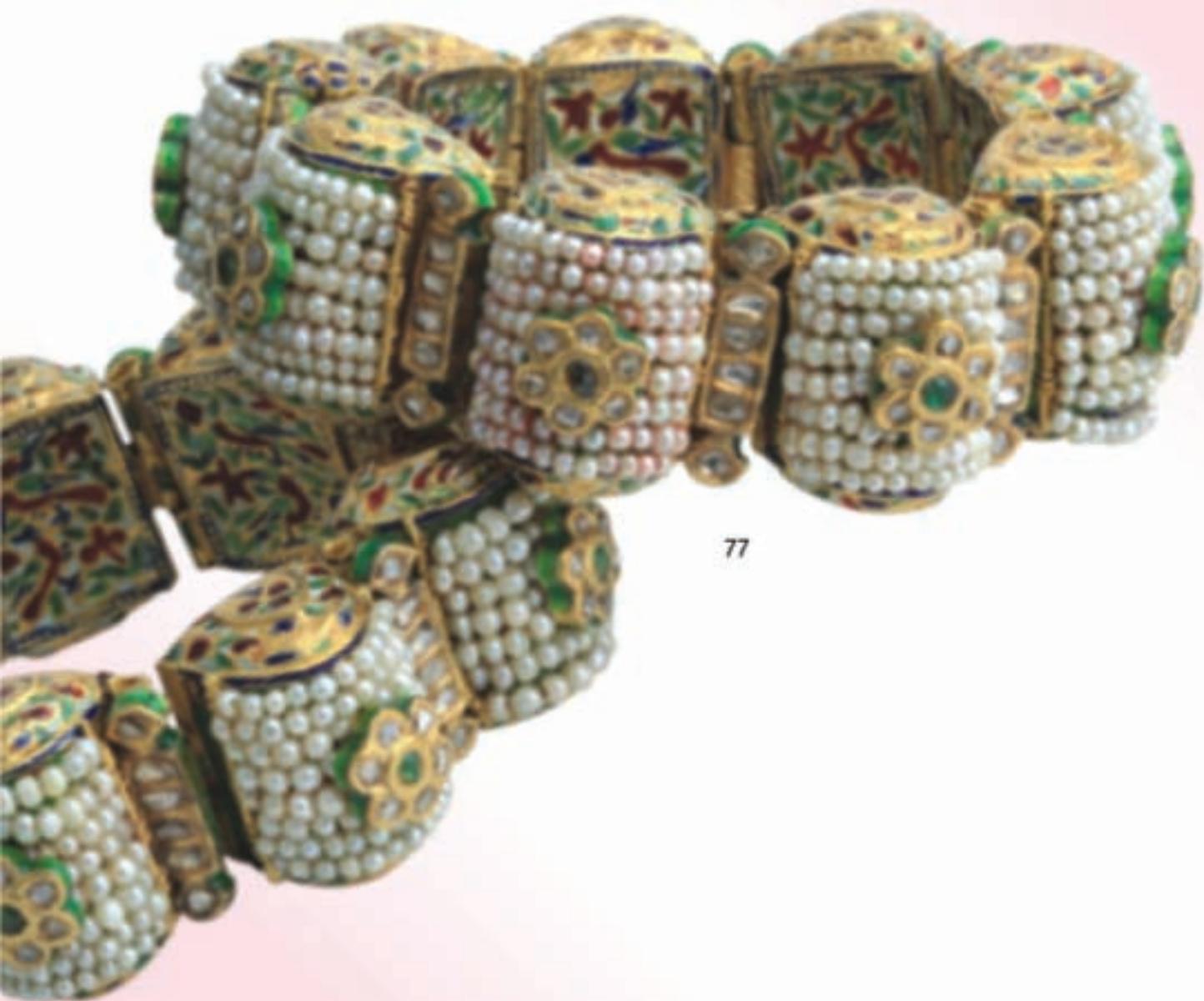




Rajgor's

Heritage of India

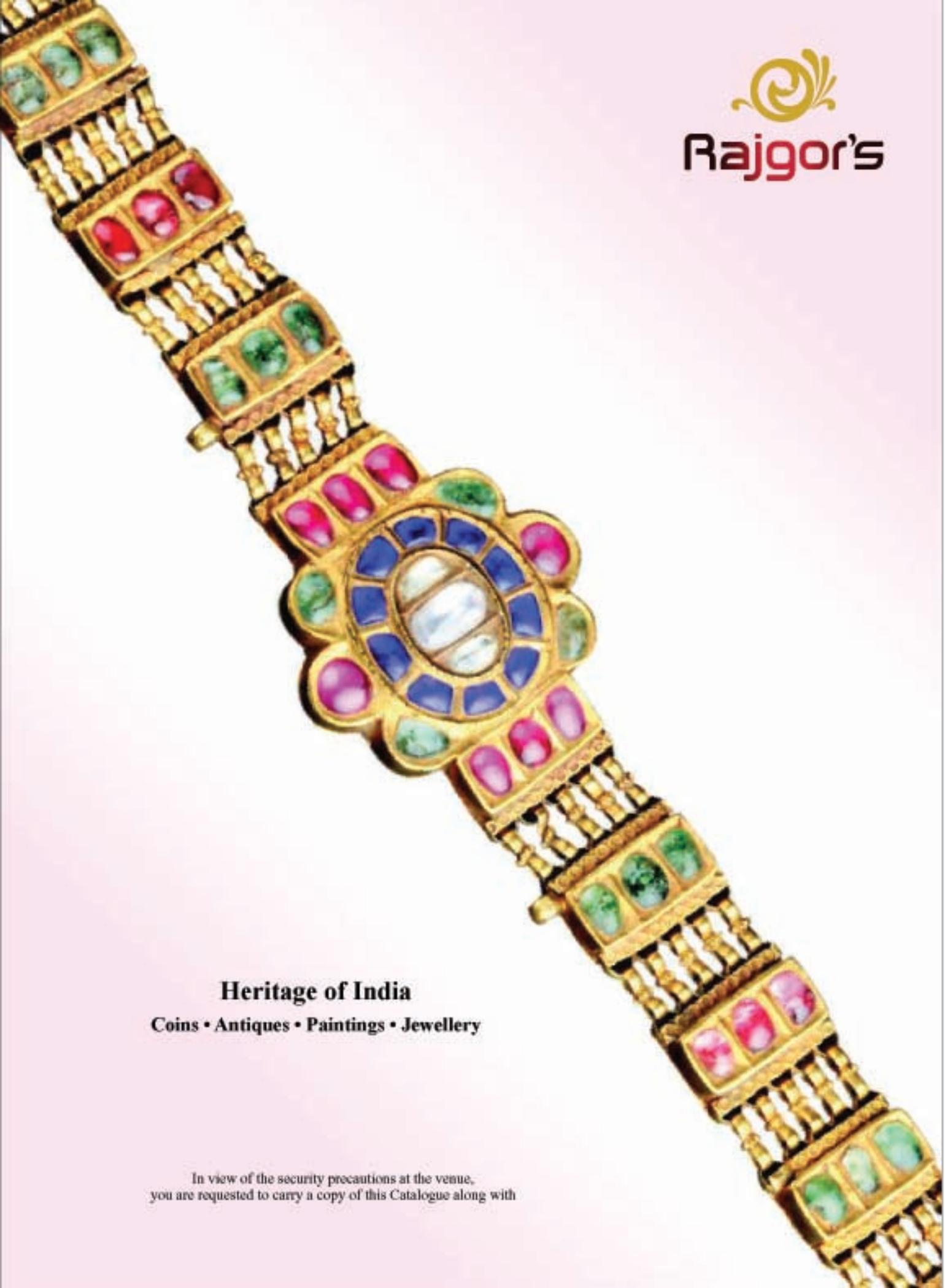
The Taj Mahal Palace | Mumbai



77



Rajgor's



Heritage of India

Coins • Antiques • Paintings • Jewellery

In view of the security precautions at the venue,
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Auction 10

Heritage of India

Coins • Antiques • Paintings • Jewellery



**Sunday
29th September 2013**

7:00 pm

Ball Room
The Taj Mahal Palace
Apollo Bunder
Mumbai 400001

Rajgor's Auctions NGS of India Pvt. Ltd.

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Lot 127

The Heritage of India



Dear Connoisseur of India,

The Rajgor's is proud to present the **Heritage of India Auction 10** in your hands.

Many of you might be aware that the Rajgor's Auctions are serving numismatics and antiquities fraternity since 1987. Over the two and a half decades, we have been presenting to collectors as well as academics a wide range of books, periodicals, identification, grading-certification and consultancy services on the subject. Moreover, since 1990, we have contributed around 110 auction catalogues on numismatics.

Recently, through the Rajgor's Auctions, we have been trying to cater to two types of collectors:

The first type of collector is in masses who collect and preserve coins and antiques and try to focus on completing a series or of a time-frame in history, irrespective of the grade and importance of the object he collects.

The second type of collector is an elite who rather focus on collecting state-of-the-art objects from the rich heritage of India. The present catalogue is intended to serve them:

The **Heritage of India Auction 10** is the largest-ever sale of such art objects, including a very large number of **Princely Jewellery**. These pieces of jewellery-art, paintings, sculptures, gems and coins have been specially hand-picked from dozens of connoisseurs who have been collecting them for over 40 years. And many of these jewels have been directly purchased by them from their original owners who once owned and ruled parts of India.

The present catalogue offers 145 items in the four broad categories of coins, antiques, paintings and Princely Jewellery. The time-frame of all these objects is varied, right from 200 BC to the present times. The section on coins include a great rarity of a **gold coin of Chhatrapati Shivaji**; the antiques include a **Prototype of Ganesha idols**; the section on paintings cover a **Mughal miniature painting** right from the time of Shah Jahan with a rare theme of a Christian Missionary; **Jain Antiques** include a rare painting of **Vardhamana Vidya Yantra**; the gems include a **colour-changing Blue Sapphire**; and the jewellery section, subsided into 13 categories include **Mughal jewellery** and jewels from the personal collection of a Maharani of **Kapurthala State**. Furthermore, ancient jewellery conclude the Heritage sale with price-less jewels right from the time of the **Greek rulers** in India.

We are sure that you will appreciate our efforts in bringing these gems from the rich heritage of India to be appreciated, discussed and owned by connoisseurs like you.

Kind regards,

Dilip Rajgor



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Export of Antiquities:

According to the Antiquities and Art Treasures Act, 1972 (Act No. 52 of 1972), items (including coins) over 100 years old, cannot be exported out of India except with the permission of the Director General, Archaeological Survey of India, Janpath, New Delhi.

Registration of Antiquities:

According to the Antiquities and Art Treasure Rules 1973 of the Antiquities and Art Treasures Act, 1972 (Act No. 52 of 1972), and Amendment S.O. 448 (E), dated 2.7.1976 as amended by S.O. 397 (E), dated 15.5.1980, all coins and Numismatic materials are **EXCLUDED** from the Compulsory Registration of Antiquities.

However, all the antiquities listed as per the following Schedule of the said Amendment, need to be compulsorily be Registered with the Archaeological Survey of India.

"The following antiquities which have been in existence for not less than one hundred years, namely:

Sculptures in stone, terracotta, metal, ivory and bone;

Paintings (including miniatures and tanks) in all media, that is to say, paper, wood, cloth, silk and the like;

Manuscripts, where such manuscripts contain paintings, illustrations or illuminations;

Sculptured figures in **wood** (both in relief and round)."
(http://asi.nic.in/asi_legislations.asp)

Coins



1

Gold Kori of Kutch State

Pragmalji II (AD 1860-1875)

Gold, 4.680 gr, Gold Kori (25 Koris)

Issued with the name of British Queen Victoria on the reverse, minted at Bhujnagar mint, in the Vikram Samvat 1927 and AD 1870. Closed crescent type, Extremely Fine+, a Rare date.

Rs. 20,000-30,000

2

Gold Tanka of Delhi Sultanate

Ghiyas-ud-Din Tughlaq Shah (AD 1320-1325)

Gold, 10.980 gr, Tanka

This gold Tanka was minted at Hazrat Delhi mint by Tughlaq Shah, father of the famous Sultan Muhammad Shah III bin Tughlaq. Tughlaq Shah was a true Muslim and was very punctual in the observance of all the Ordinance of his faith, and especially in avoiding intoxicants. He even forbade the manufacture and sale of wine in India.

While Tughlaq Shah was away in Bengal, his son Muhammad revolted against him and occupied the throne of Delhi. On hearing the news, Tughlaq marched back to Delhi. He was under the impression that the famous Saint of Delhi, Hazrat Nizamuddin Aulia, whose disciple Muhammad was, played a key role of a king-maker in revolting against him.

When Tughlaq Shah reached near Delhi, he threatened the Aulia by saying that Delhi would be too small to hold him. In reply, the Aulia stated, *Hanuz Dihli Dur ast*, i.e. *Delhi is yet a far off*. Eventually, Delhi remained too far for Tughlaq Shah as on the outskirts of Delhi he was murdered and could never reach Delhi. Since then the reply of Aulia became a phrase in Hindi, *Dilhi abhi Dur Hai* for things that have a remote possibility of success. The present coin is of that particular ruler & minted in that particular city!

Rs. 40,000-50,000



3

Mohur of Akbar, the Great Mughal Emperor

AD 1556-1605

Gold, 10.780 gr, Mohur

This Kalima type Gold Mohur of Akbar was issued from the mint at Agra in the year AH 974 (AD 1567). The coin has Islamic Kalima on obverse that reads Arabic as *La Ilah illah, Muhammad Rasul Allah* (There is no God but Allah, and Muhammad is the Messenger of Allah). The name of the mint can be read at the bottom on the reverse (KM# 105.1).

Akbar is credited with the title of an Emperor as he is the second Emperor after Ashok Maurya who brought the entire country, right from Kashmir to Kanyakumari and from Burma to Afghanistan, under one roof and gave the identity of one united country. Not only he was a noble man but he had ideas that were much ahead of his own times.

Rs. 45,000-80,000



4

Gold Hoan of the Great Maratha Leader
Chhatrapati Shivaji Maharaj (AD 1674-1680)
Gold, Shivarai Hoan, 2.890 gr, 11.96 mm, plain edge

The ultimate rarity in the coinage of the Great Marathas is a gold coin called Hoan (Hun) by none other than the saviour of Hinduism, Chhatrapati Shivaji Maharaj himself. The obverse of the coin reads in two lines, *Chhatra / pati*; and the three line Nagari legend on the reverse reads, *Shri / Raja / Shiva* (MW# T1).

Certified by the NGS as XF 45.

Greatest Rarity in the Maratha series.

It is recorded that Shivaji Maharaj had gold Hoan coins struck at Raigadh Fort in AD 1664 (AH 1074). In another version of the Maratha history it is stated that only about 800 Gold Hoan coins were minted and showered on the head of the Maharaj during his coronation ceremony in 1674. Nevertheless, now we have actual specimens of these rare gold Maratha coins from the time of the Great Maratha Warrior. Not many coins of these special Presentation Coins of Shivaji are preserved now, as most of them were melted down by unaware people for the metal contents of these coins. But due to the awareness among coin collectors for the love of the Heritage of India, all these rare and historically important coins are now preserved from being melted down in the furnaces of goldsmiths.

It is rumoured than only about 10 such gold coins of the Great Maratha King are preserved till date and most of them being in the Museum collections. Two such coins are housed in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly, the Prince of Wales Museum of Western India), Mumbai; and another in the National Museum, New Delhi.

This is a rare and unique opportunity to preserve such an historically important coin of Maharashtra and thus preserve the heritage of India.

Rs. 12,00,000-20,00,000



5

Sovereign of Australia

Gold, 7.950 gr, 1 Sovereign (Guinea)

The coin was issued under the authority of the British Queen Victoria in the year 1857 from the Sydney mint. The portrait of the Queen is shown with her hair tied with the banksia wreath on obverse. The reverse has a crown with the value of the coin and mint name (KM# 4). This is the only year in which mintage of these coins was lowest, only 4,99,000 pieces as against the 35,22,000 pieces of other years. Rare to find in such an excellent condition.

Sovereign coins have been popular in India with the name Guinea. The purity of these coins was so high that people would swear by these coins. As a result, the Guinea coins became a part of the Indian mentality wherein they were presented in marriages and birthdays.

Rs. 70,000-1,00,000

Antiques

6

Elephant Proto-type of Ganesha

2nd century BC, Eastern India Terracotta,
4 x 5½ inches

The head of an elephant is represented here in anthropomorphic form wearing a lot of ornaments over its head, trunk, ears and front legs. This depiction of an elephant is believed by many to be a proto-type of Ganesha idols that appear in the late-Gupta period.

The terracotta sculpture has a pierce-through slot for inserting it in a wall object and a hole below head for a back support.

Registered antiquity

Rs. 15,000-20,000





7

Four-Armed Ganesha

Late 18th century, Western India
Bronze, 1¼ x 2 inches (3 x 5 cm)

The Kamalāsana Ganesha (seated on lotus), is carved here with four hands and the trunk of the God is taking a piece of Modak (sweets) from his lower-left hand. He is seated half-crossed leg on a lotus, placed on a square pedestal.

Registered antiquity

Rs. 18,000-25,000

8

Dakshinamurthi Ganesha

Early 20th century; Nasik, Maharashtra
Gold, 2.410 gr, 6.62 x 12.94 mm

The Dakshinamurthi Ganesha is seated on a stool-like stand with both the legs resting from knees on the ground. Both the hands hold some tiny objects.

The two-handed Ganesha has the rare form of trunk orientation, namely Balamuri, the trunk turning towards Right or South (*Dakshina*) of the deity. In sculpture, the position of Lord Ganesha's trunk has a symbolic meaning. If the trunk turns to the Ganesha's left (*Edamuri*) that is meant for success in the world. It is a position associated with *grihastas*, or householders. The trunk to his right (*Balamuri*), represents *moksha*, and good for upcoming lives.

Rs. 25,000-30,000



9

Seated Ganesha

Early 20th century; Madhya Pradesh
Gold, 5.690 gr, 9.06 x 13.49 mm

Lord Ganapati is seated facing front with the trunk placed in the left hand and eating his favourite sweet, Modak. His left leg is folded from the knee and the left hand is placed over the knee, whereas his right leg folded vertically and giving support to his right hand over the knee.

Rs. 35,000-50,000





10
Ram of Terracotta
2nd century BC, Eastern India
Terracotta, 3½ x 4½ inches

The head of a ram is represented here with elaborate decoration over its head having a decorated head-gear with a lotus pendant in the centre placed between its horns. The eyes are portrayed with a force signifying a powerful energy of its bearer. The terracotta sculpture has a pierce-through slot for inserting it in a wall object and a hole below head for a back support.

Registered antiquity

Rs. 15,000-20,000

11
Nandi Bull

Stone, Nayakas period, Mid 18th century
Tamil Nadu, 7¼ x 13½ x 9½ inches

The Nandi Bull is seated here with a garland over its neck, mantle on its back and is looking calmly in the front towards Linga of Lord Shiva. Nandi being the vehicle of Lord Shiva, is always placed facing Shiva Linga and is kept outside the *Garbha Griha* of a Shiva Temple. It is a ritual among the Shaivites that they have to worship Nandi first and then they can enter the *sanctum sanctorum* and perform *pooja* over the Shiva Linga.

Registered antiquity

Rs. 75,000-1,00,000



12
A Warrior Saint
18th century, Tamil Nadu
Bronze, 8 x 3 inches (20 x 8 cm)

The standing figure of a south Indian Warrior Saint is holding a shield in his left hand and a sword in his right hand. He is standing on a square pedestal with forceful facial expressions.

Registered antiquity

Rs. 1,00,000-1,25,000



13

High-relief Pot with Hindu Deities

Silver, 3.600 kg, 13 x 13 x 13 inches

Mid 20th century, Southern India

The highly carved silver pot depicts scenes of Hindu gods and goddess in four panels in the four cardinal directions. These are of Shiva and Parvati seated on their Nandu Bull with Lord Ganesha seated next to them; Lord Vishnu with his consort Lakshmi seated on his lap; Murlidhar Krishna with two of his Gopis who are dancing and playing music; and Ram Panchayatan with Lord Ram and Sita seated in the centre and Bharat on left, Lakshman and Shatrughan on his right and kneeling Hanuman at his feet. The highly ornate pot with fauna and Kirit Mukha is made by lost-wax cast method with an unprecedented high relief.

Such pots were mostly used in temples for carrying water or milk for the *abhishek* of the statues. One can imagine the wealth of these temples using such heavily decorated costly pieces of silver as water vessels!

Rs. 2,80,000-3,00,000



14
Lord Vishnu in Tri-Bhanga posture
20th century, Kerala
Wood, 9½ x 23 inches (24 x 59 cm)

Lord Vishnu standing in a tri-bhanga posture and holding his attributes in four hands: the upper left holds a lotus Bud (*Padma*); the lower-left a conch shell (*Shankha*); the upper-right Wheel (*Sudarshan Chakra*); and in the lower-right a club (*gada*). He is wearing a Kirit Mukut and a rosary (*mala*) in his neck. He is wearing a type of sandals called *Chakhadi*.

Rs. 40,000-50,000

15
Bust of Victoria Empress
Fibre, 7 x 12½ x 3¾ inches (18 x 32 x 9.5 cm)

The copy of an original bust of Victoria Empress with a small and beautiful crown over her head, decked up in Royal robes and jewellery and looking straight in the eyes of the viewer, the Empress of India has a gaze suitable to a Maharani. The back is inscribed VICTORIA / TO COMMEMORATE / THE 6-TH YEAR / OF / HER REIGN / 1837-1897.

Rs. 15,000-25,000



16
Islamic Cup & Saucer
20th century; Northern India
Silver, 59.410 gr



The miniature cup and saucer are engraved and decorated with the *Ayats* of the Holy Quran. The completely hand-made work of a silver craftsman is an *umda* example of Islamic calligraphy where the calligraphy-art was developed in lieu of any pictorial motifs.

Rs. 10,000-12,000



17

Calling Card (Visiting Card)

19th century, northern India

Silver, 172.210 gr, 2½ x 4 x ¾ inches

The monogrammed Calling card of a British Officer has a high relief country-side scenes on both the sides. The obverse side with the monogram initials depicts a rural woman carrying goods over her head against the backdrop of a village, placed on the lid of the case; the village scene below on the main body is carved with a couple of traders, one weighing certain goods on a traditional Indian scales, whereas the other is working on his goods from two baskets of his goods. The lid on the reverse is shown with a lady working on the ground near houses, while a couple of women are working in a field against two houses and a rich tree in the background. Sides of the case are plain.

Rs. 25,000-35,000

18

Royal Cigarette Case of Bhavnagar State

Early 20th century

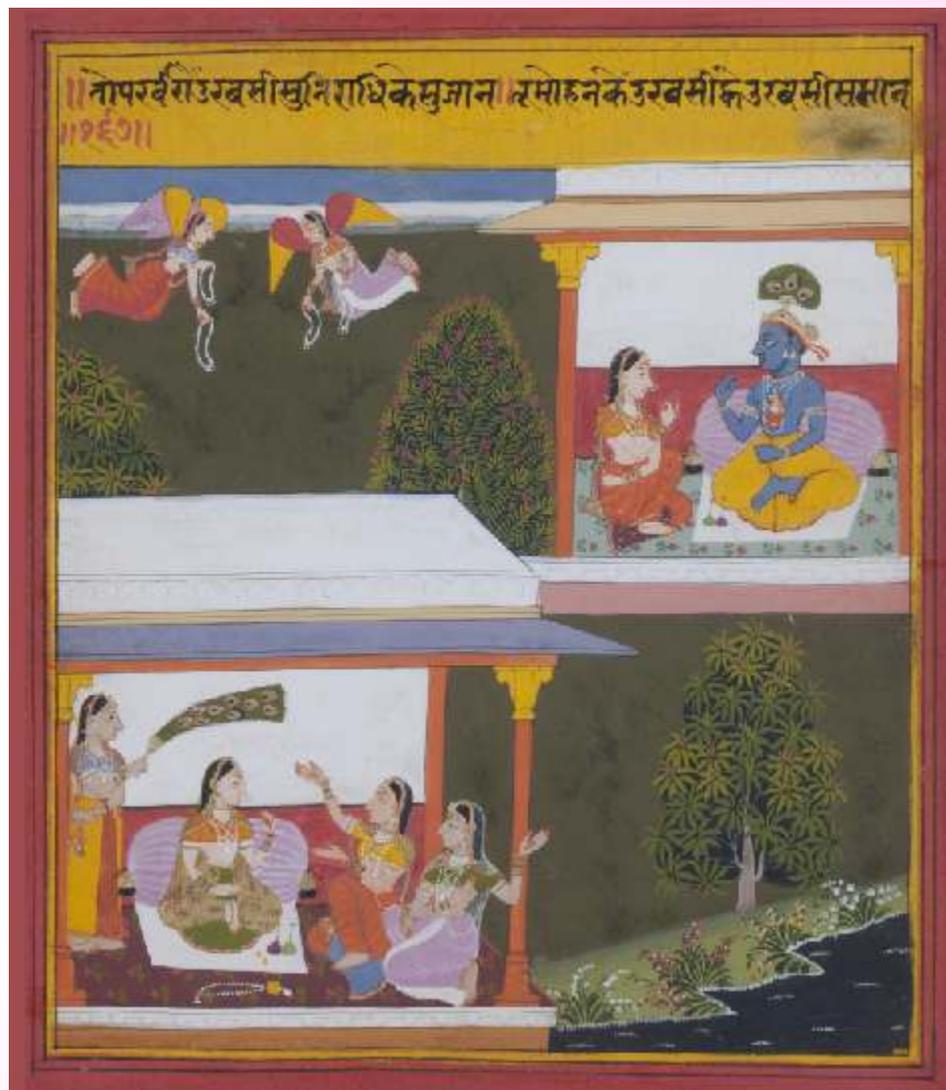
Silver, 132.840 gr, 3¾ x 3⅛ inches

This is a non-hallmarked Silver Cigarette Case, probably of a King of the Princely State of Bhavnagar in Gujarat. The case has an embossed Coat of Arms with two horses supporting a central shield. Inside the case has a spring to hold cigarettes with the hallmark SILVER on the inside lid but the name of manufacturer is not inscribed but appears to be made by the Hill Shenstone. The case is of slender rectangular form, with engine turned decoration and gilt interior.

Rs. 25,000-30,000



Paintings



19

A Folio from the Bihari Satsai with Radha-Krishna

Late 17th century

Paper, 8½ x 10 inches (22 x 26 cm)

The folio from the famous Bihari Satsai (700 hundred verses of Bihari) depicts Radha seated in front of Lord Krishna and discussing a point with him. In the top-left field two female angels are descending and garlanding Radha who is seated with three of her friends in the lower field of the painting. The Nagari legend in the top line reads in the Braj Bhasha dialect of Hindi.

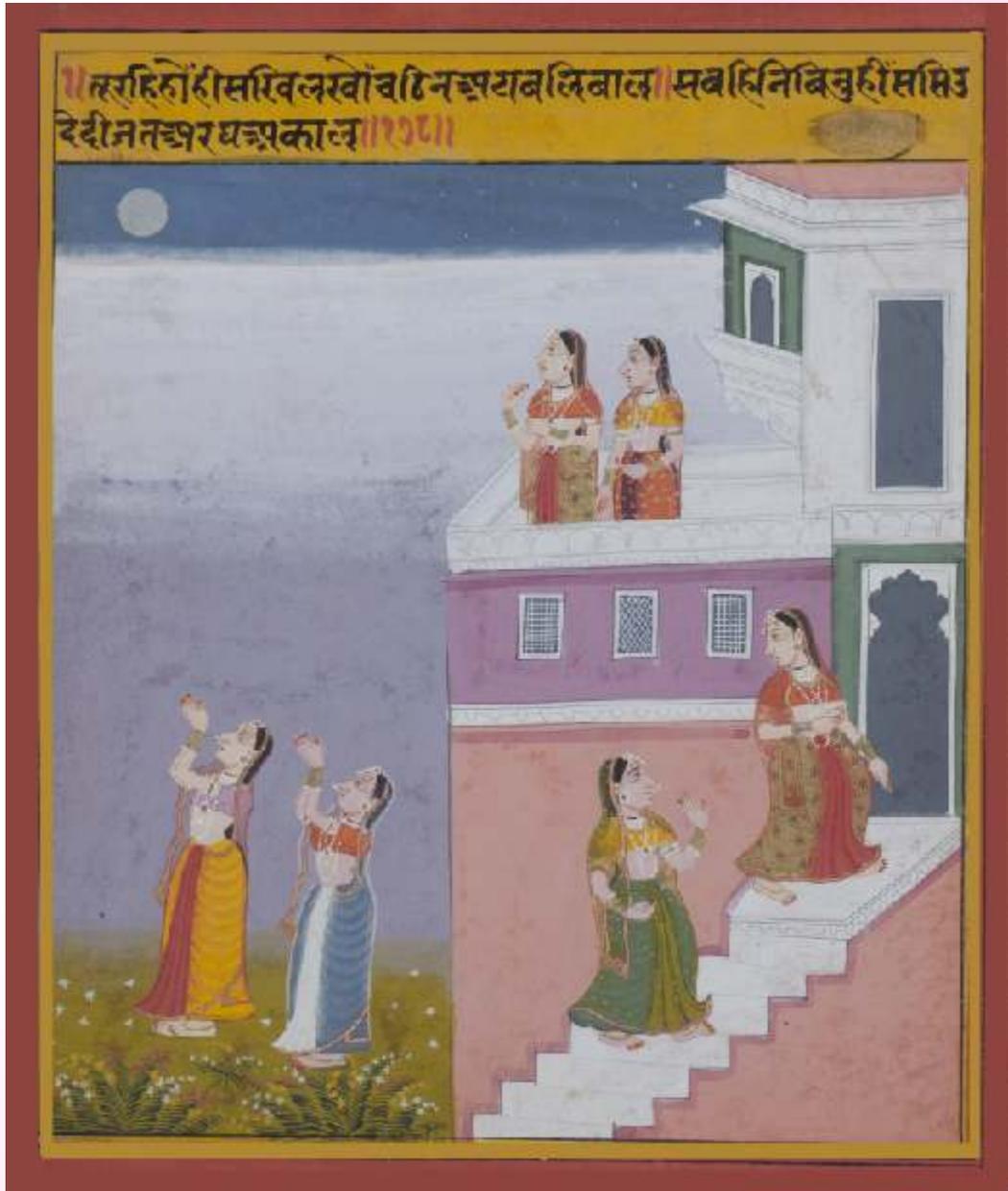
The Satsai (Satsai) or Bihari Satsai (Seven Hundred Verses of Bihari) is a famous work of the early 17th century by the Hindi poet Bihari, in the Braj Bhasha dialect of Hindi spoken in the Braj region of northern India. It contains Dohas, or couplets on *Bhakti* (devotion), *Neeti* (moral policies) and *Shringara* (love).

An important work in the *Ritikavya Kaal* or *Ritikaal* of Hindi literature, the Satsai is today celebrated in paintings in various Indian miniature styles, particularly in the Kangra style, as is the case with

Jayadeva's Gita Govinda.

Registered Antiquity

Rs. 1,70,000-2,00,000



20

A Folio from the Bihari Satsai with Radha looking at Moon

Late 17th century

Paper, 8½ x 10 inches (22 x 26 cm)

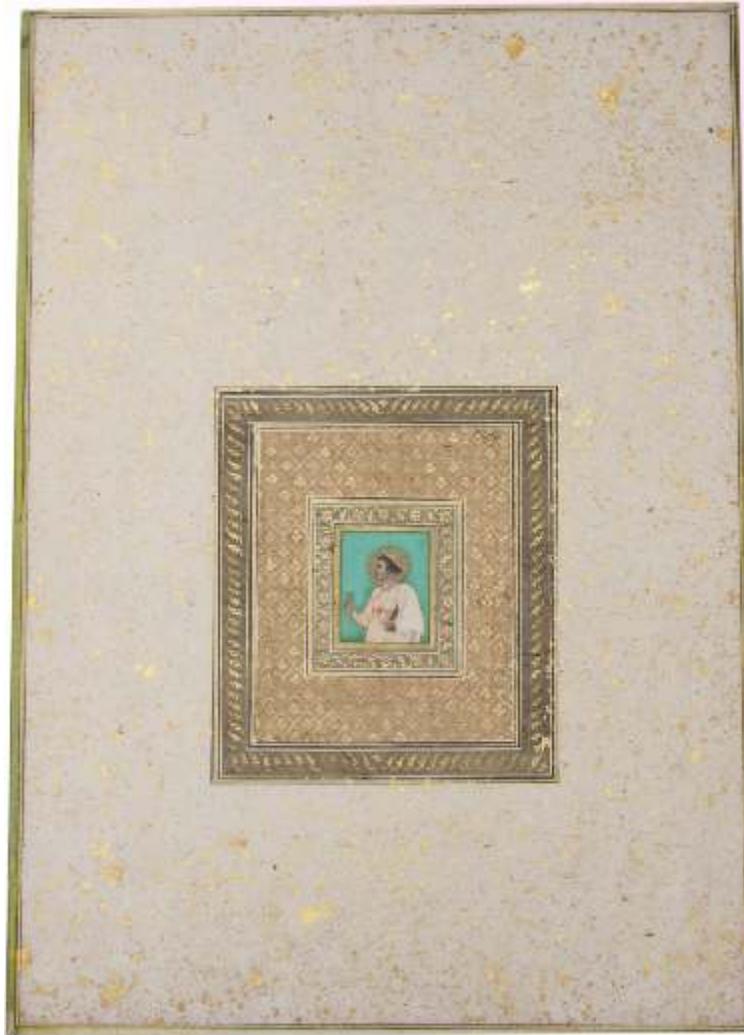
The folio from the famous Bihari Satsai series depicts Radha looking and prostrating at the Full Moon (Poonam) in the sky in the lower-left panel, she is standing with her friend in the terrace, while she and her friend are stepping on the stairs in the lower-right field. The Nagari legend in the top line reads in the Braj Bhasha dialect of Hindi.

Registered Antiquity

Rs. 1,70,000-2,00,000



Details of Lot 21



21

A Mughal Painting with a Christian Missionary

Shah Jahan period, 17th century

Painting on card with gold work, 10¼ x 15 inches (26.5 x 38 cm)

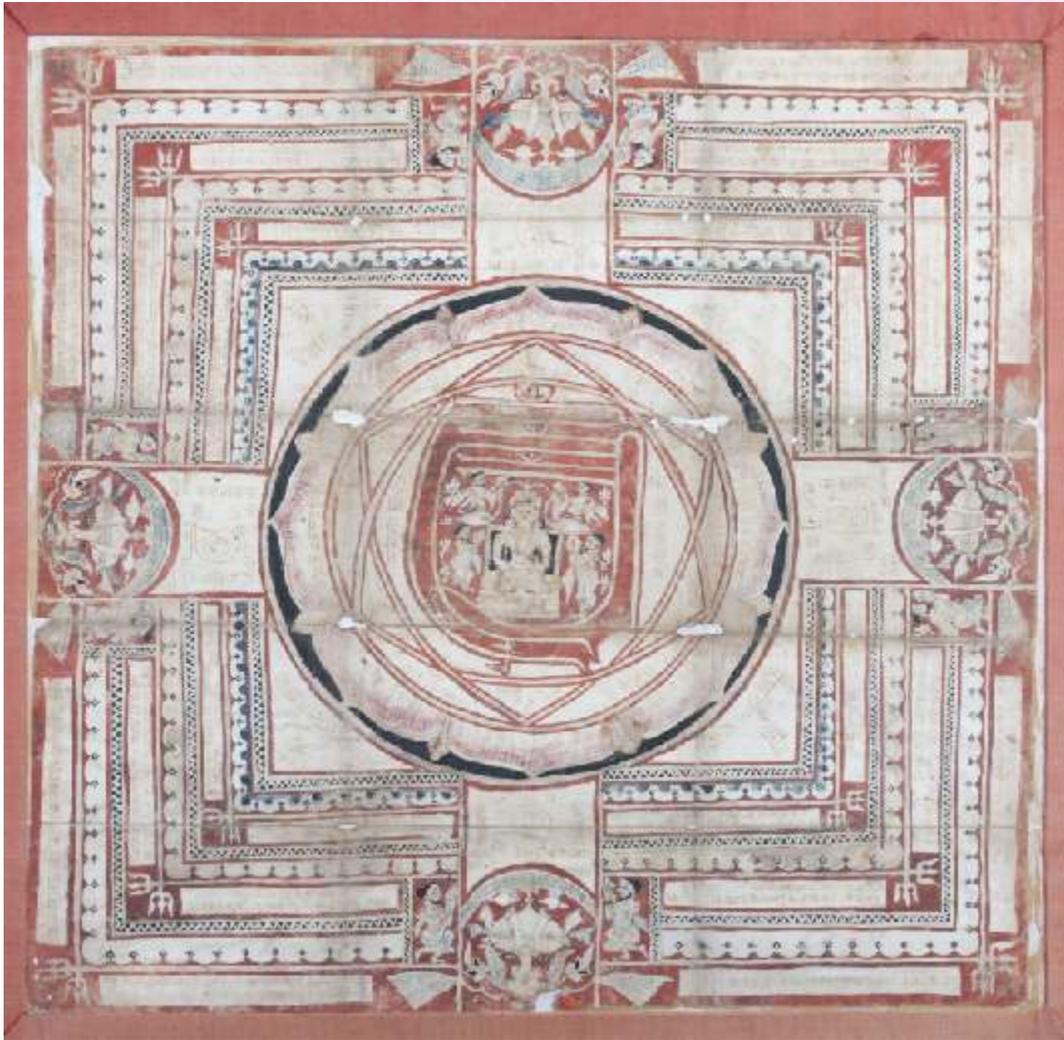
The unique Mughal Painting with the theme of a Christian missionary in the centre, facing left and in the preaching position is a classic example of the world-known Mughal art with the Renaissance influence. The centre of the painting has a small rectangle engulfing the bust of a Christian Missionary to left with a beautiful hallow around his head, possibly indicating the figure of Jesus Christ Himself. Around the main painting are a number of squares with the floral motifs in all the boxes. The whole execution is placed inside the main painting with green border and golden ink patterns.

Beginning in 1580, Jesuit missionaries introduced the Mughal Emperors, Akbar and Jahangir, to a wide spectrum of works of art from the Renaissance period. The realism and devotional power of images representing Christianity aroused much interest at the Mughal court. One such painting of the Imperial Mughal era, allows one really to engage with the Mughal miniatures and peer into their depths - this rectangle piece of intensely painted miniature painting, gem-like in its detail and colour, which were designed to be looked at in an album, and passed from hand to hand in court. For all the public spectacle of the Mughal Empire, with its crowded *darbars* and noisy processions, the miniatures of the Mughals are a private and intimate art, produced by a small group of skilled artists who seem to have moved from fort to fort.

An amazing piece of the world-known Mughal Art in a tangible form up for grab by collectors.

Registered antiquity

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



22

Jain Vardhamana Vidya Yantra

Late 16th century, Gujarat

Ink, opaque watercolour on cloth, 19½ x 19 inches (49.5 x 48 cm)

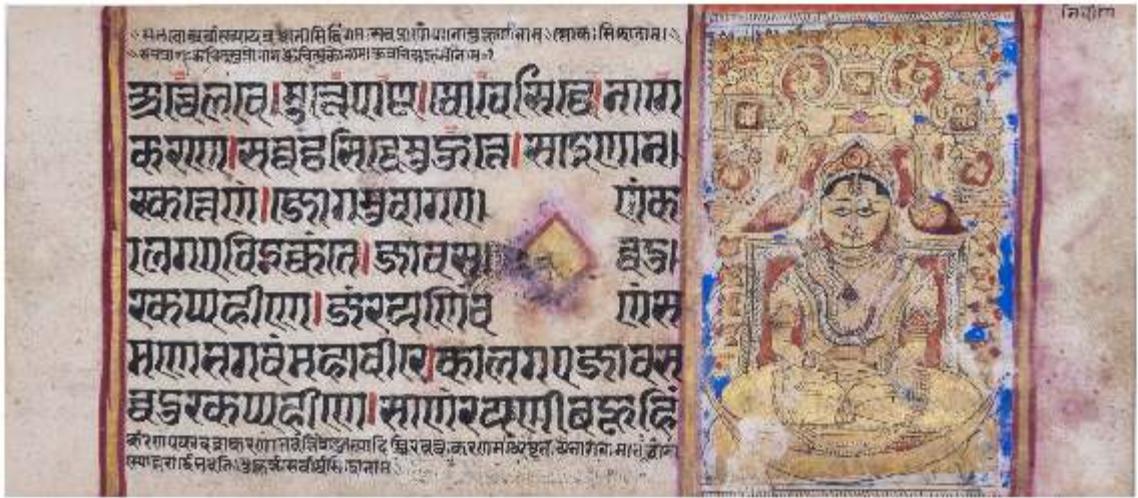
The Vardhamana Vidya Yantras are monumental ritual diagrams used exclusively within Shvetambara mendicant ritual practices. At the centre of this Yantra is an icon of Mahavira (Vardhawmana), the last Jina of this era and therefore the one in whose community (*tirtha*) and teachings (*shasana*) all contemporary mendicants are located.

In ritual, the Vardhamana Vidya Yantras are used in a manner in very similar to the Suri Mantra Pata: The Mantra and the Yantra (*pata*) are given to a new Acharya as part of his initiation ritual and are subsequently used by him in his daily personal practice. In one form of the Vardhamana Yantra, the Vardhamana Vidya was to be recited regularly by all monks while a more special form was specially made for use by monks of advanced post of Upadhaya.

A similar Vardhamana Yantra is housed in the collection of Rubin Museum of Art, New York.

Registered antiquity

Rs. 1,80,000-2,00,000



23

A folio from Kalpasutra

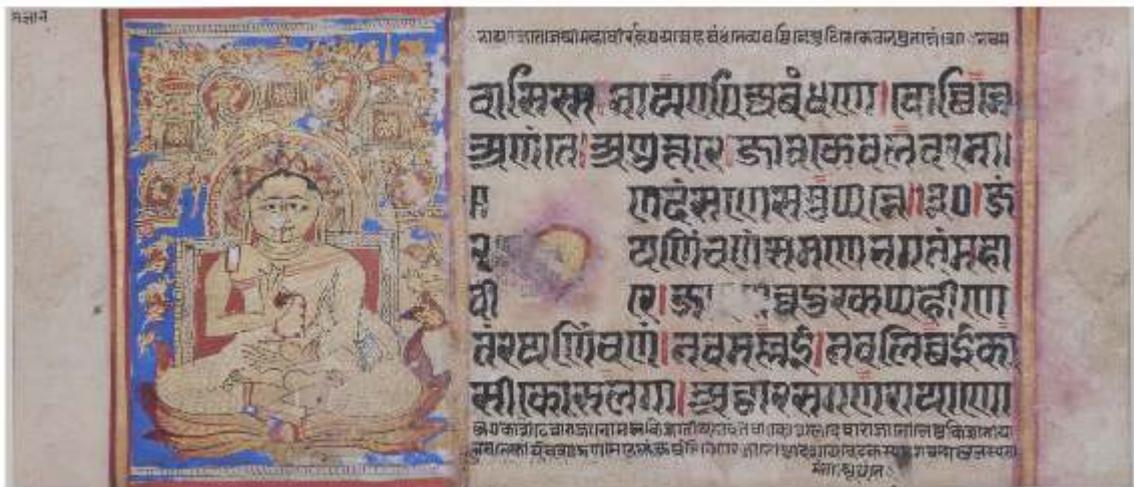
17th century, Gujarat

Paper, 9^{3/4} x 4^{1/4} inches (25 x 11 cm)

The single folio from the Jain Kalpasutra illustrates the seated posture of Jina Bhagvan in the Padmasana in the right field. Legend on the left field is written in Nagari script.

Registered antiquity

Rs. 15,000-20,000



24

A folio from Kalpasutra

17th century, Gujarat

Paper, 9^{3/4} x 4^{1/4} inches (25 x 11 cm)

The single folio from the Jain Kalpasutra illustrates the seated posture of Jina Bhagvan in the Padmasana with the right hand holding a rosary and the fingers representing the Dharma Mudra, painted in the left field. Legend on the right field is written in Nagari script.

Registered antiquity

Rs. 15,000-20,000



25

A folio from Kalpasutra
17th century, Gujarat
Paper, 9^{3/4} x 4^{1/4} inches (25 x 11 cm)

The single folio from the Jain Kalpasutra illustrates four-armed Jina Bhagvan preaching to a lady in the right field. Legend on the left field is written in Nagari script.

Registered antiquity

Rs. 15,000-20,000



26

A folio from Kalpasutra
17th century, Gujarat
Paper, 9^{3/4} x 4^{1/4} inches (25 x 11 cm)

The single folio from the Jain Kalpasutra illustrates the Devi Trishla, the mother of Bhagvan Mahavir sleeping on a bed with a long black snake by her side, and she is probably speaking to it. She is attended by one of her female attendants. Legend on the left field is written in Nagari script.

Registered antiquity

Rs. 15,000-20,000



27

Jain Brahmcharya Ratha

Late 17th century, Western India,
Paper, 10 x 4¼ inches (25 x 11 cm)

A folio from the Jain manuscript displays the famous theory of Jain *Brahmacharya* (Chastity). The Jain *Ratha* or Chariot is drawn by a single horse with 2+2 wheels on either side and having three *Chhatras* (Royal Umbrellas of Salute) giving a shade to the concept of *Brahmacharya* in terms of tables made of six columns and six rows. The flaring robe of the horse, a symbol for the five human senses, is conquered by the Jina, the Tirthankar of the Jainism.

Registered antiquity

Rs. 12,000-15,000

28

A Jain painting of a Cosmic Man - Lokpurusha

Early 20th century; Rajasthan - Gujarat
Cloth, 57 x 30 inches

The colourful painting effectively illustrates the figure of a Cosmic Man called *Lokapurusha* in Jain scriptures. The *Purush* has a typical Jain crown with big round earrings and his whole body is made of grids of various colours prominent among them are red, yellow, green and blue. The painting is depicting a Cosmic figure with flaring sashes in a grid pattern of red and green squares with the circular Middle World *Jambudvipa* at center, hell in area of legs, and the heavens in the upper body. The central vertical line has a column of *Shlokas* consisting of words and numbers. *Lokapurusha* depicts the correlation between man and the universe by relating the cosmos to the proportions of the human figure. Divided into three parts, *adhloka* is represented from below the navel to the base; *madhyaloka* reduced to just the *jambudvipa* and represented by a round disk at the waist; and *urdhvaloka* is depicted by the torso, neck and head.

A similar painting was recently sold by the Rajgor's (2013)
for Rs. 55,000

Rs. 30,000-40,000





29

A Dual Folio from Chandi-Patha (Durga Saptashati)

18th century, Jaipur

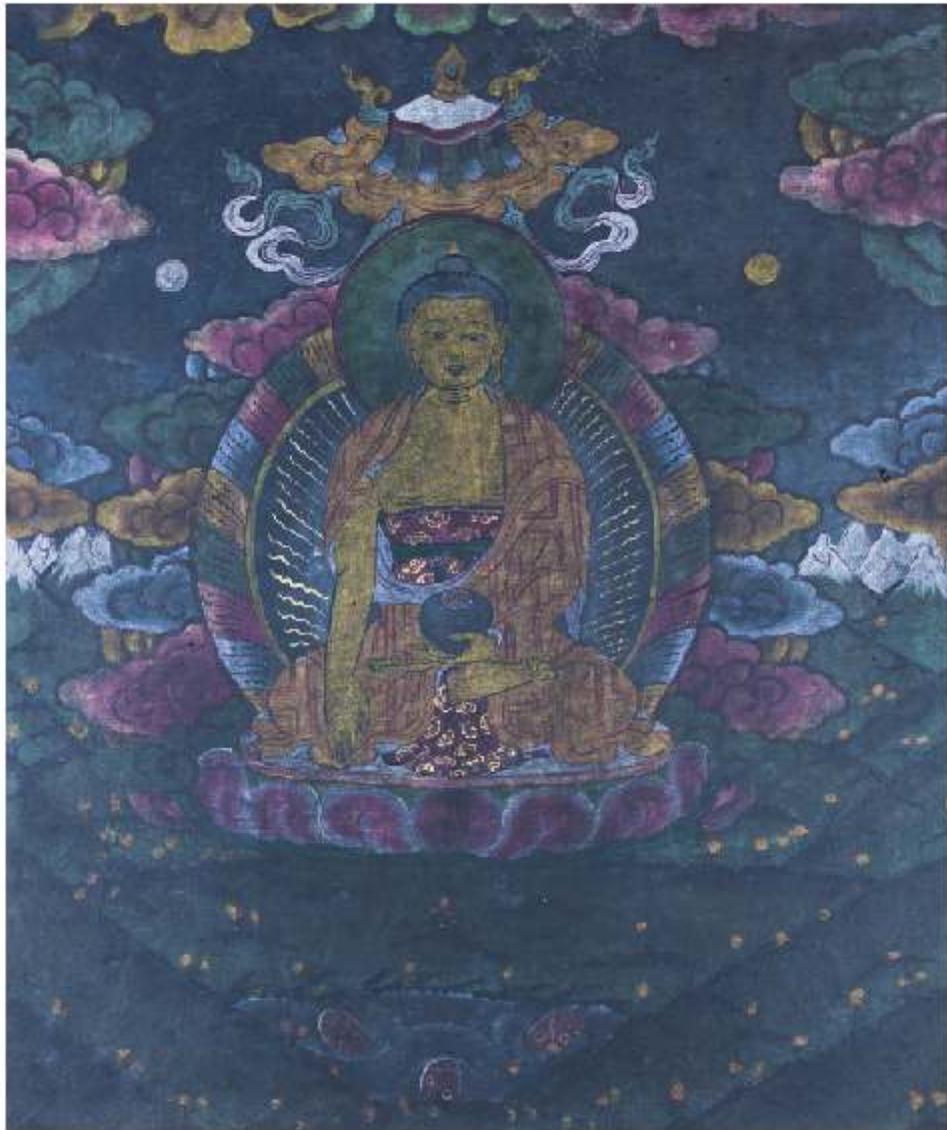
Paper, 8 x 5 inches (20 x 13 cm)

The miniature from the Chandi-Patha illustrates Goddess Durga as Mahishasur-Mardini killing Asura (demon) Mahisha who had take a form of a buffalo. The Goddess is four-handed and is seen killing the demon with a spear in her lower-right hand. She is furious and her anger is painted very well on her face. The tiger is also very forceful and is seen attacking the buffalo with its mouth and front legs. Legend in the left field is in Nagari script. With some minor holes and cracks.

The reverse of the folio is also painted with the portraiture of a king looking at two ram-head soldiers.

Registered antiquity

Rs. 25,000-30,000



30

Thangka Painting of Lord Buddha

19th century

Leather cloth, 47 x 57 inches (120 x 145 cm)

The Thangka depicts the Lord Buddha seated in the Padmasana posture with the Bhumi-sparsh Mudra with a *prabhavali* behind his head, indicating his divine-hood. He has heavenly clouds in the background, and is seated on a *padma* (lotus).

Thangkas paintings are generally used as wall hangings in the Buddhist monasteries. They were also used in Buddhist houses for decoration purposes.

Registered antiquity

Rs. 60,000-75,000





31

3D Tanjore Painting of Ganapati with Riddhi-Siddhi

Early 20th century, Tamil Nadu

Gold foil and gems over embossed wooden plank

34 x 46 x 4 inches; with wooden frame - 43½ x 55½ x 9 inches

Ganapati is seated in the centre with Goddesses Riddhi and Siddhi seated on his lap. He is playing with the Goddess on his right with curling his trunk over her neck, the trio is attended by six of female attendants; a mouse, the vehicle of Ganesha is seen seated towards right and enjoying Modak sweets from a bowl near the leg of the deity.

The thick gold foil has been used over the wooden plank which is first painted, then given emboss effect with 3D depiction and finally after applying the gold foil, semi-precious gems are decorated to enhance the beauty of the painting.

The world famous Tanjore paintings originated from Thanjavur in Tamil Nadu. In this lovely artwork, a plank of wood was burnished and smoothed first. The outlines of the painting were then made out. To give the 3D effect to the painting and to make it more lively, major part of the body of the deity, except the face are carved out in wood and then placed on the flat surface of the painting.

Then the artist added thick gold leaves to dress the work. The final act of adding colours and finer details was carried out in the end. The bright and colorful Tanjore paintings helped liven up the dark wooden interiors in aristocratic houses in ancient Tamil Nadu. In case of such gigantic paintings, they were installed either in temples with elaborate paintings on the wooden walls, outside as well as inside the shrine or in the big bungalows of the rich and powerful. Such huge and heavy gold paintings were commissioned by the Royals and elite who used to decorate their homes with these paintings, and could easily bore the heavy cost of making it.

Hence the rarity of these paintings.

An unusually big and large painting of Ganesha from the famous Tanjore School.

Rs. 4,00,000-8,00,000



32

3D Tanjore Painting of Tirupati Balaji & Lakshmi

Early 20th century, Tamil Nadu

Gold foil and gems over embossed wooden plank

34 x 22 x 4 inches; with wooden frame - 40 x 28½ x 8½ inches

The profusely decorated gold painting of Lord Tirupati Balaji with his consort, Lakshmi (Padmavati) is depicting the two deities in the two fields. On the right is shown Balaji standing with his usual gold, gems and diamonds ornamentations. The figure is enclosed in a similarly rich door-frame. On his left is the figure of Lakshmi seated on a throne with four hands, holding lotus buds in upper hands and the lower hands in the *Abhay Mudra* (Safe-Guarding) and the *Varad Mudra* (Boon Giving). She too is enclosed by a rich door-frame over her figure.

A rare painting with the dual figures of the most wealthiest deities.

Rs. 2,00,000-5,00,000



33

3D Tanjore Painting of Kamadhenu Cow (Wish-Fulfilling Cow)

Early 20th century, Tamil Nadu

Gold foil and gems over embossed wooden plank

34 x 22 x 4 inches; with wooden frame - 41 x 29 x 6 inches

The highly decorated gold painting of a Divine Cow called Kamadhenu is shown standing to left in front of Rishi Jamadagni who is prostrating to her with folded hands. A calf is shown below the cow and is about to suck milk from her breasts. The whole body of the cow is decorated with pictures of various gods & goddesses. Ganesha is placed over her mouth, Brahma, Vishnu, Shiva and Paravati, Narada, Sarasvati, Lakshmi and a host of Rishis are depicted over the cow's body.

Kamadhenu also known as Surabhi, is a divine bovine goddess described in Hindu mythology as the Mother of all Cows. She is a miraculous cow of plenty who provides her owner whatever he desires. In the *Puranas*, she has been mentioned as rising from the churning of the Cosmic Ocean (*Samudra-Manthan*) by gods and demons to acquire *Amrita*. In the *Ramayana*, she has been associated with Sage Vashishta and was the focal point of battles between Vashishta and Vishwamitra.

This is a rare painting with the even rarer theme of Kamdhenu.

Rs. 2,00,000-5,00,000

Watches



34

Wittnauer by Longines
c. 1950s

All original with 14k solid white gold ladies watch with 22 diamonds on this fancy case. Silver face has silver hands pointing to the raised silver number markers. Black nylon cord band has safety chain and the hardware on the band is also 14k white gold.

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

35
Omega
c. 1950s

Here is all original and all gold with gold band and fine quality maker. 14 k solid white gold case with solid white gold back and Omega marked winding crown. Silver dial with silver markers and silver hands. 17 jewel cal. 212 manual wind Swiss movement is running well and keeping good time. 14 k solid white gold attached band.

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



36
Lady Hamilton
c. 1940s-50s

All original and loaded with diamonds. This 14 k solid white gold case with 51 diamonds on top, moveable hinged lug ends allow this one to fit the contour of your wrist. Has solid white gold back too.. Silver dial with silver numbers, silver markers and silver hands. 22 jewel cal. 757 manual wind movement has recently been serviced so it is running well and keeping good time. This one was made in the USA so parts are always available if ever needed. 10 k white gold filled cord style band. This is one of the beautiful treasures that should be passed down in family.

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





37
Hamilton
c. 1950s

Ladies 14k solid white gold with diamonds in the case and in the band. All original and in mint condition. It has Hamilton marked winding crown and all the proper Hamilton and gold markings inside the case back. There are 20 nice colored nice cut diamonds. The dial is original, silver with shiny silver hands and markers. 17 jewel movement has recently been serviced so it is running smooth and keeping good time. The band is 14k whit gold and is original to this watch and there is a nice diamond on each link. Double locking clasp with safety chain so you will not lose it. Comes in a Hamilton watch box too. Size of this watch measures 6^{1/4} inches long and case measures 13 mm from side to side.

Rs. 1,00,000-1,25,000

38
Giraro, Perregaux
1950s

All original with 6 nice diamonds on the case top. 14 k solid white gold case with 3 diamonds on the bottom lug, 3 diamonds on the top lug and solid white gold back. Silver dial with silver numbers, silver markers and silver hands. 17 jewel manual wind Swiss movement has just been serviced it is running well and keeping good time. White gold filled band. Size 15 x 30 mm

Rs. 1,25,000-1,50,000



39
Bulova, Diamond Gold Watch
1950s

What a beauty this all original 14k white gold watch is. The fancy all gold watch sports 24 diamonds of its fancy top. The movement is Bulova Swiss made 17 jewel cal. 5 BD movement that is running strong and keeping good time. White face has shiny silver numbers and blue black hands. Bulova marked winding crown and the band is white gold filled with adjustable clasp. Made in the 1950's this one measures 16 mm from side to side not counting the winding crown and 39 mm from tip of the top to tip of the bottom. Band is generous so can be adjusted to fit most wrists.

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





40
Hamilton
1950s

Here is a real fine watch and in perfect new condition that has been serviced so it is running strong and keeping good time. 14 k solid white gold case with 12 diamonds, 3 diamonds on the bottom lug, 3 diamonds on the left side, 3 diamonds on the right side, 3 diamonds on the top lug, solid white gold back and Hamilton marked winding crown. Perfect white dial with silver numbers, silver markers and silver hands. 22 jewel cal. 767 manual wind movement is running well and keeping good time. White gold filled expandable band that can be shortened to fit almost any wrist. This is a real honey of a watch. Size 14 x 30 mm

Rs. 1,25,000-1,50,000

41
Wittnauer
1950s-1960s

14 k solid white gold case with solid white gold back and the band and locking clasp are all white gold too., Wittnauer marked winding crown. 17 jewel cal. 4D3 manual wind movement is running well and keeping good time. Silver original dial with black markers, silver markers at "12, 3, 6 & 9" and silver hands. Overall length is 6-½ inches. Size 13 x 27 mm

Rs. 1,00,000-1,25,000



42
Longines
c. 1950s

14 k solid white gold case with 1 diamond on the top lug, 1 diamond on the bottom lug and solid white gold back. 17 jewel cal. All manual wind Swiss movement is running well and keeping good time. Silver dial with silver numbers, silver markers and silver hands. White gold filled expandable band.

Rs. 1,00,000-1,25,000



Princely Jewellery



43

Colour-changing Blue Sapphire

6.72 ct., 11.35 x 8.42 x 7.56 mm

Centering on an octagonal gold ring, surrounded by diamonds, the blue Sapphire of 6.72 carats is surmounted on a two-tier openwork set with diamonds. The natural colour-changing Violetish-Blue Sapphire (daylight) to purple (incandescent light) is from Sri Lanka with cushion shape in brilliant/step (4) cut.

With report GRS2011-091185 dated 9th September 2011 from Gem Research Swiss Lab stating that the colour-changing Blue Sapphire is from Sri Lanka with no indication of thermal treatment.

Rs. 11,00,000-12,00,000



44

Burmese Ruby

3.88 ct.

The blood-red Burmese Ruby is set in gold and weighs 3.88 carats.

Rs. 12,00,000-14,00,000





45

A Natural Pearl

7.42 ct, 10.67 x 9.14 x 7.58 mm

The natural pearl weighing 7.42 carats is undrilled with the semi-baroque shape and has a white colour and has a very good lustre.

With report GIA 2145352571 dated 29th February 2012 from Gemmological Institute of America stating that the natural pearl is a saltwater pearl of the Pinctada species.

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



46

A Pair of Natural Pearls

a) 6.36 ct, 9.75 x 9.62 mm; b) 6.28 ct, 9.64 x 9.54 mm

The pair of natural pearls is undrilled with the near-round shape and has a white colour.

With report GIA 1132136015 dated 11th March 2011 from Gemmological Institute of America stating that the natural pearls are freshwater pearls of the Unio species and does not have any indication of treatment.

Rs. 25,00,000-27,00,000



47

Set of 46 Freshwater Pearls

335.42 ct (gross), ranging from 11.52 x. 10.25 x 10.08 mm to 10.10 x 8.95 x 8.54 mm

A set of 46 similar-looking non-bead cultured pearls is drilled with the semi-baroque shape and has a cream colour.

With report GIA 5151163037 dated 23rd January 2013 from Gemmological Institute of America stating that the cultured pearls are freshwater pearls of the *Hyriopsis cumingii* (triangle mussel) and does not have any indication of treatment.

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

Mini Jewels



48
Scorpion Tie-Pin

Early 20th century; Southern India
Silver with Opals, 9.010 gr

The vertically placed scorpion tie-pin reflects the nature of its wearer who also shined like the inlaid opals in his profession. The finely polished six pieces of opals are nicely set in the claw type joints without damaging the precious stones.

Rs. 4,000-5,000

49
Tie-Pin
20th century

Gold with Burmese Ruby and Diamonds
Beautiful tie-pin with 3 Burmese Rubies and 8 diamonds on the carved gold body. Hallmarked 750.

Rs. 40,000-50,000



50
Gandhi Brooch

1930s; France
Porcelain with gold gilt border, 10.590 gr

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

Rs. 5,000-8,000



51
A pair of Cufflinks
Late 19th Century; Western India
Gold, 7.060 gr

The cufflink pair has a beautiful 6-pointed star with a diamond in the centre with white, golden and blue enamel in the fields.

Rs. 22,000-25,000



52

Set of gold Achkan Buttons

Early 20th century; Jaipur State, Rajasthan
Gold, 7 buttons, 43.040 gr

The set of seven gold buttons of Achkan (a kind of formal Sherwani suit) is fashioned on the gold Mohurs of the Jaipur State with the corrupt legend of Man Singh II and the Jhar (tree) symbol of the State. These unused and mint state buttons were part of a status symbol among the rich and elite who wore them on their formal suits to exhibit their status in the society.

Provenance: Formerly from a Royal Collection, Jaipur

Rs. 1,50,000-1,65,000



53

Brooch - Saree Pin

20th century
Gold with Pearl and Diamonds

The plain gold body with a big Pearl in the centre and two diamonds placed on either side. Beautiful piece of gold art.

Rs. 25,000-35,000



54

A Victorian Brooch cum Pendant

Mid 19th century; Eastern India
Silver, 11.980 gr

The brooch cum pendant has a enamel of the King of an East Indian State, standing in royal robes, right hand resting on a Victorian table and the left placed on the waist and a sword is hanging at the left thigh. The minutely portrayed king is also shown wearing his usual British Medals at the chest. The painting is fixed in an oval frame with intricate jhali work studded with 16 circular coral (Munga) stones.

Rs. 8,000-10,000



55

A Victorian Cameo Brooch cum Pendant

Mid 19th century; Northern India
Base Gold, 8.020 gr

The brooch-pendant has a beautiful cameo of Victoria Queen in the centre and she is looking at left with a crescent as her head-gear. The cameo is fixed in a rectangular frame with intricate jhali work.

Rs. 20,000-25,000



56

Royal Girdle of Coins

20th century; Northern India

Gold, 136.950 gr, 30" x ½" (77 x 1.3 cm)

The gold girdle or waist belt is made of 136 coins. The coins imitated are of Liberty Head, 1 Dollar coins of 1906 of USA.

Rs. 5,20,000-5,50,000



57

Thewa Jewellery Box

19th century; Pratapgrah, Rajasthan

Silver with Thewa carvings, 15.410 gr

The miniature box is an excellent example of the famous Thewa art of the Pratapgarh State. The thin layer of gold carvings is made against a backdrop of red glass consisting of intricate fauna. The body of the box is engraved with faunal work.

Thewa is a special art of jewellery making that involves embossing of intricately worked-out sheet gold on molten glass. It evolved in Pratapgarh State of Rajasthan and is dated to the Mughal era.

Rs. 10,000-15,000



58
 Cap Badge of Palitana State
 20th century; Palitana State, Gujarat
 Gold, 5.690 gr

The Cap Badge of a Royal officer of the Palitana State with the Coat of Arms of the State is shown with a galloping horse to left, standing on a fort and placed above two crossed swords. The badge is made in gold and that itself speaks for the bearer of it must be a king or his equivalent Royal officer.

Rs. 35,000-40,000



59
 Cap Badge of Kutch state
 20th century; Kutch State, Gujarat
 Gold, 6.150 gr

The Badge for placing in the cap of a king or of a Royal Officer is shown here with the Coat of Arms of the State encompassing two horseman supporting a shield in the centre with four compartments representing trident for Ashapura Devi, the Goddess of the ruling clan; a ship for the international maritime trade of the State; a cow, and a wild animal for the wild life of the State. Top of the shield is shown with a crescented Crown, a fort for the Bhujio Fort of Bhuj, and a king seated on an elephant and walking to left. Banner at the bottom reads in English, COURAGE AND CONFIDENCE. The reverse of the badge has a mount for inserting in the cap.

Rs. 35,000-40,000



60

A gold ring with emerald and diamonds

Contemporary; Northern India

Gold with faceted emerald and 17 diamonds, 11.810 gr

The oval shaped emerald is set in the centre with 17 diamonds in the outer circle, and all are of nearly the same size and cut.

Rs. 1,50,000-1,65,000



61

A gold ring with diamonds

Contemporary; Northern India

Gold with faceted diamonds, 12.230 gr

Set in two sets of diamonds with seven diamonds in the centre and twelve diamonds in the outer circle, and all are of nearly the same size and cut.

Rs. 1,10,000-1,25,000



62

A gold ring with Polki diamonds

Later Mughal period; 19th century, Rajasthan

Gold inlaid with Polki diamonds, 10.750 gr

Based on the Navratan style of ring, this gold ring has eight pockets around the central pocket and all are inlaid with faceted diamonds. A fish motif on either side of the ring with foliate designs give the flow to the ring from left to right.

Rs. 60,000-80,000





63

A gold Arsi Ring with Gems and Paintings

Early 20th century; Bikaner State, Rajasthan

Gold with inlaid gem stones; 162.230 gr. 75 x 75 x 48 mm

The middle-finger Arsi Ring of a Queen of the erstwhile Bikaner State, made of gold with miniature paintings of 21 different Maharajas of the Bikaner State with the central circular painting depicting the founder of the Bikaner State, Raja Bikaji bowing and getting blessed by his family God, Lord Shiva who is standing & holding a long Trishul over his shoulder in his left hand and blessing the Raja with his right hand. Nagari legend above the painting *Shri Karni Ashish Ri Bika no Dheer Raj*. The label below the figure of the ruler reads, *Rao Bikaji*.

The central figure is encircled by as many as 21 paintings of all the Maharajas of the Bikaner State, with golden borders and embedded with Ruby and Emeralds.

The beautifully carved designs in gold depict on the reverse a circular border of elephants walking to left in various positions, and a circle of repeating figures of lion chasing a deer. Both are alternated by finely carved floral borders. The centre of the reverse has the ring base.

Provenance: Formerly from a Royal Collection, Bikaner

Rs. 2,75,000-3,50,000



64
Ring

Mughal period, 18th century; Bikaner, Rajasthan
Gold with gems, 7.040 gr

The ring is set with diamonds and semi-precious stones and Basra pearls.

Rs. 35,000-50,000



65
Six-petalled Ring

Imperial Mughal period, 17th century; Bikaner, Rajasthan
Gold with ruby and pearls, 9.810 gr

The gold ring made in the form of six-petal flower is studded with blood-red cabochon rubies and a round white sapphire in the centre. The ring is skirted with Basra pearls all around. The quality of the Ruby highlights the Royal origin of the ring.

Rs. 60,000-75,000

Bracelets



66

A Bracelet with fine carvings

Contemporary; Western India
Gold, 53.870 gr

The TBZ hallmarked bracelet is a fine example of contemporary artisans of India. The bracelet has conical shaped domes atop the intricate jhali work with gilded chain clasp.

Rs. 2,00,000-2,25,000



67

A gold Bracelet

Contemporary; Northern India
Gold, 57.620 gr

The finely carved bracelet is decorated with gold droplet and minuscule drops made into a fine design in the vertical position in the centre of the bracelet. The eleven piece is joined together at the back by soldering with small bands.

Rs. 2,00,000-2,25,000

68

A gold Bracelet with Angels

Contemporary; Eastern India
Gold, 47.010 gr

The carved bracelet depicts two male angels seating at the centre-top while female angels are attending to two child angels. Hallmarked RT22K/N and 18 as marks at the back side.

Rs. 1,80,000-2,00,000





69

A gold Bracelet

Contemporary; North-west India
Gold, 32.060 gr

It is an intricately carved bracelet that requires months of labour with very minute detailing workmanship. Each of the 25 goblets are made with four flowers and all of them are interlinked with each other making them into a chain but at the same time loose enough to wear for a longer period.

Rs. 1,00,000-1,25,000

70

Chain Bracelet

19th century; Jaisalmer, Rajasthan
Gold studded with table-cut diamonds, 22.240 gr

The diamond bracelet is fashioned in the chains style made of nine chains of gold and all culminating in the rectangular top, set with Polki diamonds of varying sizes and shapes.

Rs. 1,25,000-1,50,000





71

Colourful Bracelet

Imperial Mughal period, 17th century; Agra, Uttar Pradesh
Gold set with gems, 47.000 gr

The Royal Mughal bracelet is set with blood-red cabochon rubies and blue & green emeralds of the finest quality.
Provenance: Formerly from a Royal Collection, Agra

Rs. 2,50,000-4,00,000



72

Hath-Phool

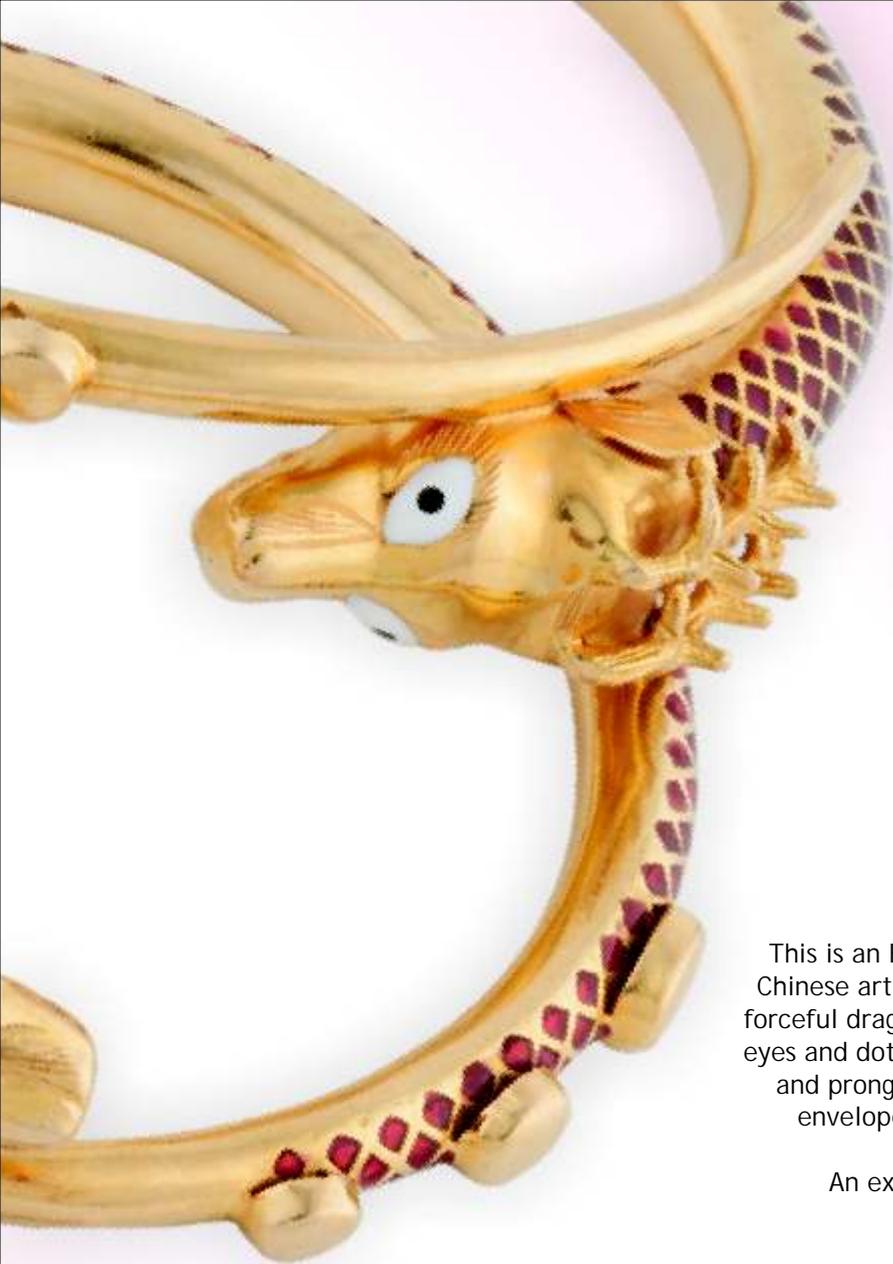
Mughal period, 18th century; Bikaner, Rajasthan

Gold set with table-cut diamonds, rubies, emeralds and Basra pearls, 144.210 gr

The Hath-Phool (Hand Flower) was an elaborate ornament comprising of a wristlet and a decorated motif for the back of the hand, and culminating in rings for the fingers. It is studded here with Polki diamonds, rubies, emeralds and borders of Basra pearls.

Rs. 8,50,000-10,00,000

Bangles



73

A pair of Dragon Bangles
Contemporary; Eastern India
Gold, 63.790 gr

This is an Eastern Master-piece with the influence of Chinese art and made in the eastern part of India. The forceful dragon head is decorated with white enamelling eyes and dotted black dots as apples, have a pair of long and pronged horns at the top. The dragon in gold is enveloped around red glass. The hallmark reads RT 22K / NE 23.

An exquisite piece of modern art in metal!

Rs. 2,30,000-2,50,000

74

A pair of Horse Bangles
Contemporary; Eastern India
Gold, 82.030 gr

The finely carved pair of bangles has twin heads of horse, touching each at other at the lips in the centre. Designed as a hinged bangle of textured gold. The Far-East influence on the bangles made with local Indian touch are best examples of two different schools of metal art. An artistic piece.

Rs. 3,00,000-3,25,000





75

Gajra of Basra Pearls

19th century; Bikaner, Rajasthan
Gold bracelet with Basra Pearls, 59.600 gr

The single stand-alone bracelet called Gajra is sewn with real Basra pearls in the group of fourteen mounds of jewels. All the pearls are of nearly the same size, making the bracelet an attractive piece of Indian jewellery.

Rs. 2,50,000-3,00,000



76

Gajra of Basra Flowers

Late Mughal period, 19th century; Indore, Madhya Pradesh
Gold bracelet set with Basra pearls and gems, 63.570 gr

Gajra (bracelet) is sewn with rare Arabian Basra Pearls along with semi-precious stones in the group of ten mounds of jewels.

Rs. 3,00,000-3,50,000



77

Gajra Pair

Imperial Mughal period, 18th century; Bikaner, Rajasthan
Enamelled gold studded with Polki diamonds, emeralds and Basra pearls, 307.200 gr

The pair of Gajra bangles is set in jadat with table-cut diamonds, emeralds and Basra pearls, of finest grade. The set of nine groups of jewel mounds in each of the Gajra display the best quality of Bikaneri enamel on the reverse.

Rs. 21,00,000-25,00,000



78

Baju Bandh (Armllet)

Imperial Mughal period, 18th century; Ajmer, Rajasthan

Gold with table-cut diamonds, 374.840 gr

The adorable Baju Bandh (Arm Band) is a classic example of Mughal art descended in jewellery making. This broad Baju Bandh is studded with high-grade Polki diamonds, all nearly of the same size in a column of 10 such diamonds and each are placed artistically so the corners of the squares are adjusted against each other without leaving any blank spaces in between. The original drawstring of Zari makes the ornament adjustable to the size of the wearer.

Rs. 25,00,000-30,00,000

Jewels for Gentlemen

79

A Jade Pendant

Early 20th century; Hyderabad, Deccan
Jade inlaid with gems, 36.690 gr

The Jade pendant is inlaid with gold foliage and blood-red rubies as flowers with one flower of sapphire.

Rs. 50,000-75,000



80

Jade Kalangi or Sarpech

Nizam period, late 19th century; Hyderabad, Deccan

The attractive Kalangi made of Indian jade is carved out in the form of a Mor Peech (peacock feather). Kalangi is a turban ornament worn over the forehead band on the traditional turbans. The Sarpech is studded with a big cabochon ruby in the centre and surrounded by table-cut diamonds. The upper part of the feather is made into three parts with the central vertical part consisting of blue sapphire, the oval leaves on its either side are studded with green emeralds and the top is surmounted by a diamond. The bottom large leaves are carved out from green emeralds.

Rs. 3,50,000-5,00,000



Head Jewels for Ladies



81

A gold Bor (forehead ornament)

Early 20th century; Rajasthan

Gold with pearls and enamelling; 32.810 gr.

Red, green, blue and white enamel and richly adorned with white pearls.

The Bor is a traditional ornament wore by the Rajasthani married women across all the community. Depending on the community, the material of the Bor will change, like the Rajput, Maheshwari and Oswal communities will have the Bor made in gold while Meghval and Bhil women will have it made in silver.

The bor is usually placed in the middle of the forehead near the Maang (the central parting of hairs).

Rs. 1,60,000-1,80,000

82

A Sapphire Tika

20th century; Rajasthan

Gold inlaid with white sapphire, 19.800 gr

An openwork Crescent-shaped Maang Tika (head ornament) set with white sapphire. Plain reverse. With a series of 12 pearl droplets below.

Rs. 65,000-75,000



83

A Ruby & Diamond Tika

19th century; Rajasthan

Gold inlaid with gems, 22.710 gr

A classic piece of a ruby & diamond pendant set with a big cabochon ruby in the centre and table-cut Polki diamonds around in heart, oval and triangular shapes. The reverse is intricately carved in gold with foliate designs.

Rs. 80,000-1,00,000





84

A Ruby & Emerald Tika

Late 19th century; Western India
Gold inlaid with gems, 19.380 gr

An openwork Crescent-shaped *Maang Tika* (head ornament) set with ruby, emerald and Polki diamonds. Plain reverse.

Rs. 65,000-75,000

85

A Ruby, Emerald & Diamond Tika

Later Mughal period, 19th century; Rajasthan
Gold inlaid with gems, 16.270 gr

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

Rs. 1,10,000-1,25,000



86

Studded Tika

Imperial Mughal period, 17th century; Agra, Uttar Pradesh
Gold studded with precious stones, 8.640 gr

The present jewel is set with precious gems and is skirted with white and green pearls.

Rs. 70,000-80,000





87

A Royal Hair Pin

Late 19th century; Kapurthala, Punjab

Gold with ruby, emerald and Basra pearls, 52.930 gr

This comb-styled Hair Pin of a Queen of the erstwhile Kapurthala State is fashioned on the Cartier-style jewellery art. The foliate design is made separately and fixed on the Pin. It houses leaves in gold whereas fruits are studded with rubies, emeralds and Basra pearls. The centre portion housed name plate of the Queen and is removed by the original owner for anonymity.

Provenance: Formerly from a Royal Collection, Kapurthala

Rs. 1,60,000-2,00,000

88

Mathapatti

19th century; Bikaner, Rajasthan

Gold set with sapphires, pearls and enamel, 219.130 gr

The head ornament of women called Mathapatti is a very popular ornament worn mostly in marriages. The present specimen is set with white sapphires sewn in real round

Basra Pearls. The reverse is a typical example of Bikaneri enamelling.

Rs. 17,00,000-20,00,000



Ear-Rings



89

A pair of gold ear-ring with diamonds
Contemporary; Northern India
Gold with diamonds, 31.200 gr

Each of the ear piece is designed as a stylized flower head, Kundan set with diamonds with a gold Fanam coin in the centre.

Rs. 1,50,000-1,75,000

90

A pair of Ruby & Diamond Ear-pendants

20th century; Rajasthan
Gold inlaid with gems, 42.570 gr

The pair of hoop ear-rings is a three-piece ornament set and is set with ruby cabochons and diamonds around. Each Ear-ring has a set of 2+7 droplets of white pearls.

Rs. 1,00,000-1,25,000



91

A pair of Ruby & Emerald Ear-pendants

19th Century; Western India
Gold inlaid with gems, 25.270 gr

The pair of ear-rings in the shape of a fish is set with ruby cabochons on one side and emeralds on the other. Each Fish has a set of 7 droplets of green and white pearls.

Rs. 85,000-1,00,000





92

A pair of Ruby & white Sapphire Ear-pendants

Early 20th century; Rajasthan
Gold inlaid with gems, 41.190 gr

The pair of hoop ear-rings is a three-piece ornament and is set with white sapphire with white and red pearls around. It is shaped like a crescent and a fish motif with a circular top.

Rs. 1,15,000-1,25,000



93

A Kashmiri Nath with gems

Late 19th century; Kashmir
Gold inlaid with gems and pearls, 46.040 gr

The most-colourful nose ornament called Nath, is from the Heaven on Earth, Kashmir. It has been inlaid with colourful gems, two big Arabian Pearls, and exclusive gold carving on either side.

Rs. 1,30,000-1,50,000

Navratan Jewellery

94

A Navgraha Pendant

Early 20th century; Benaras (Varanasi)
Gold inlaid with gems, 25.930 gr

Designed as an openwork plaque, Kunan-set with table-cut Polki diamonds and the Navgraha (nine planets) or Navratan (nine gem stones). The reverse is enamelled in pink and green depicting a floral design, the distinctive Benaras style. With a pearl droplet below.

Rs. 70,000-90,000



95

A Double-sided Navratan Armlet

Mughal period, Early 19th century; Rajasthan
Gold inlaid with gems, 47.110 gr

The Mughal piece of jewellery art is set with diamonds and *navratan* (nine gems) consisting of cabochon emerald, diamond, pearl, ruby, yellow sapphire, coral, sapphire, cat's eye and zircon, set against red enameled ground on obverse and green enameled ground on the reverse. Three big white pearls hanging at the bottom.

Such pieces of armlets were worn equally by men and women.

The distinguishing feature between the two was the droplets hanging at the bottom of the armlet.

Men, specially Royal Rajputs being aggressive wore such armlets with pearls. The nature of the pearls is to pacify the aggression and keeps the mind cool.

Women on the other hand wore such armlets hanging with emerald droplets.

Rs. 1,00,000-1,25,000





96

A Navratan Pendant

Late 19th century; Rajasthan
Gold inlaid with gems, 40.440 gr

Designed as an openwork plaque, Kundan-set with table-cut Polki diamonds and the navratan (nine gem stones). The reverse is foliate design with swans and peacocks in gold.

With set of seven pearl droplets below and a pearl above in the centre.

Rs. 1,40,000-1,65,000

97

Navratan Baju Bandh

19th century; Pratapgarh, Rajasthan
Gold studded with nine gems and enamel on rev, 45.430 gr

The Navratan (Navagraha) Baju Bandh *alias* Armlet is jadat with gem stones of the nine types of the typical Navratan style against the background of green enamel. The reverse is finely carved and enamelled in green with flora and fauna. The strings are made of white pearls.

Provenance: Formerly from a Royal Collection, Pratapgarh

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





98

A Royal Navratan Baju Bandh

Mughal period, 19th century; Pratapgarh, Rajasthan
Gold studded with gems and enamel, 57.560 gr

The Royal Baju Bandh (Armlet) belongs to a King of the Pratapgarh State and is studded with cabochon rubies, emeralds, table-cut diamonds, pearls, white sapphire and blue sapphire. The central square displays Lord Krishna with two of his attendants on a background of green glass of the famous Thewa work of Pratapgarh. The reverse is finely carved in gold with Lord Krishna as Murlidhar, standing with the support of a cow on a carved background, and floral designs around on both the sides.

Provenance: Formerly from a Royal Collection, Pratapgarh

Rs. 2,00,000-5,00,000

99

Nav Ratan Ring

18th century, Karnataka
Gold studded with 9 gems, 6.050 gr

The rich ring made of the Nine Gems of the Navratan (Nav Graha) is a classic example of miniaturising of the concept of Navratan jewellery into a small ring for the index figure.

All the gems are nearly of the cabochon type with perfectly set in the gold in the traditional style. An exquisite example of the astrological jewellery.

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



Pendants

100

A pendant with diamonds and rubies

Contemporary; Northern India

Gold with diamonds and rubies, 27.680 gr

This is an attractive pendant set with diamonds of varying sizes and cut, with red rubies of two different sizes and the third oval shaped ruby as a hanging pearl at the bottom.

An excellent example of modern craftsmanship.

Rs. 1,70,000-1,85,000



101

A Double-sided Allah Pendant

Early 20th century; Northern India

Gold inlaid with diamonds and enamel, 29.610 gr

The amulet is a typical example of Islamic jewellery. The open-book type pendant has space for protective and propitiatory messages, with Arabic word *Allah* joined from inside and studded with diamonds on the front side and blue, red and green enamel with the green enamelled word *Allah* in the centre.

With suspension and a ring at the top.

Rs. 1,00,000-1,25,000





102
 A British Guinea Pendant
 Early 20th century; Western India
 Gold, 30.940 gr

The ornate pendant is made around the British 1 Sovereign or 1 Guinea Coin dated 1919 of George the Fifth. The fully openable coin has four teeth to support from the back and has a carved encasing around with gold droplets and twisted gold chains. The coin was minted in 1919 at the Perth mint in Australia. Two hallmarks punched near the neck of the ruler, one with Persian characters and the other with a walking elephant to left.

Set with white sapphire and red cabochon rubies. With an ornate suspension at top.

Rs. 1,10,000-1,25,000

103
 A Victorian Mohur Pendant
 Mid 19th century; Western India
 Gold, 10.930 gr

The pendant made with two gold hooks mounted on top of a Gold Mohur of the British India, dated 1862 with the portrait of Queen Victoria.



Pendants made out of coins have been in fashion since the beginning of coins themselves. Coins are the tangible assets that can be displayed as a sign of wealth. This trend has remained in vogue in all the strata of the society. The upper crest of the society consisting of elite, wealthy and powerful individuals wore such pendants of coins, whereas the middle strata wore those made from silver coins, while the lower strata of the society got satisfied with copper coins. Yet the lowest strata consisting of poorest of poor could not be left behind in this trend, and would satisfy themselves with terracotta pendants of gold coins.

Rs. 55,000-75,000

104
 A Victorian Coin Pendant
 Mid 19th century; Western India
 Gold, 12.960 gr

The pendant made with two gold hooks mounted on top of a Gold Mohur of the British India, dated 1862 with the portrait of Queen Victoria.

Rs. 75,000-85,000





105
 A Victorian 5 Sovereign Pendant
 Late 19th century; Western India
 Gold, 54.810 gr

The ornate pendant is made around the Victorian 5 Sovereign Coin dated 1887. The fully openable coin has five teeth to support from the back and has a carved encasing around and a suspension and a ring at top.

Rs. 1,95,000-2,15,000



106
 A Fish Pendant
 19th century; Western India
 Gold inlaid with white sapphire, 26.880 gr

The central fish pendant with 7 drops, each having a group of white and green pearls. Reversible pendant with the similar designs on both the sides, with a suspension and ring at the top.

Rs. 95,000-1,00,000

107

Eagle Pendant

Nizam period, 19th century; Hyderabad, Deccan
Gold jadau with gems, 87.270 gr

The majestic Eagle is shown here with open wings and holding two big Basra pearls in its legs. The nose, eyes and beak are made of blood-red rubies and the whole body is studded with cabochon rubies and emeralds. The chest is set with table-cut diamonds. The skirting is done with real big Basra Pearls.

Rs. 5,75,000-6,50,000



Temple Jewellery

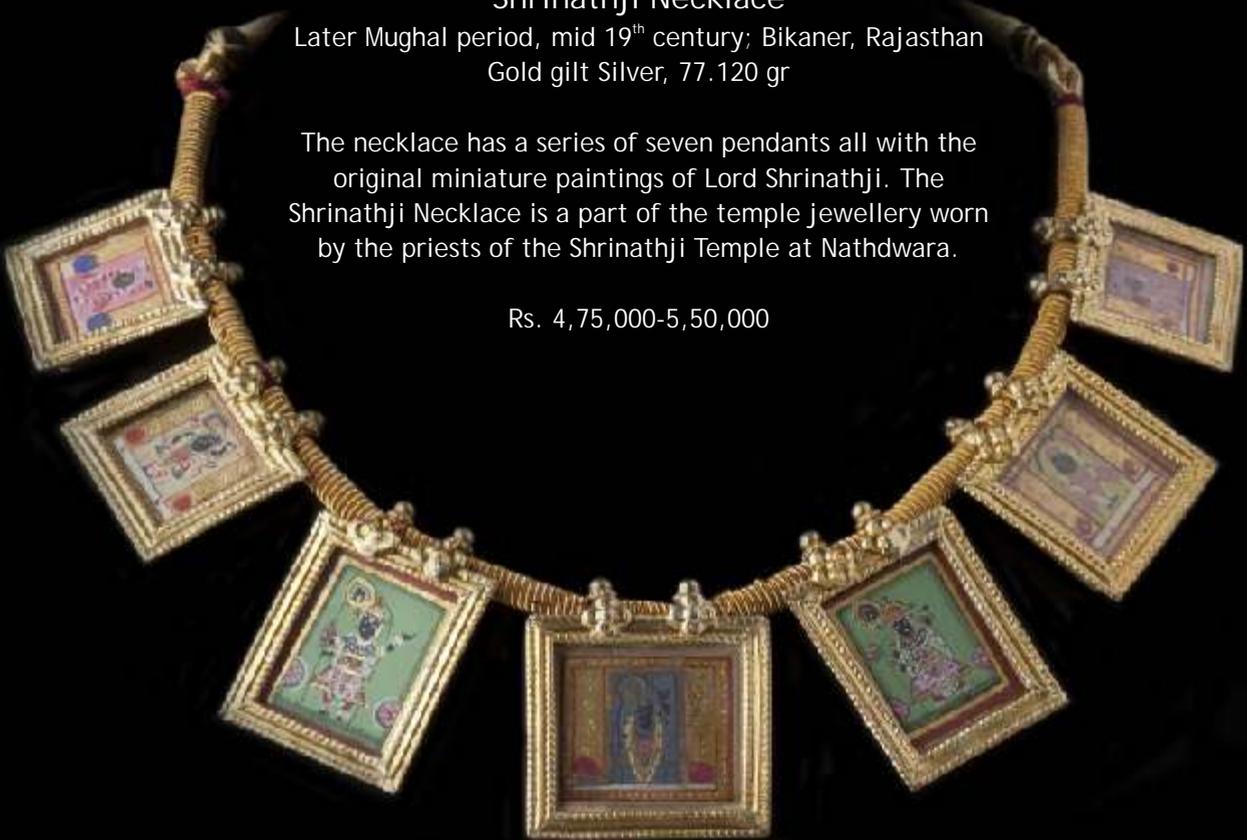
108

Shrinathji Necklace

Later Mughal period, mid 19th century; Bikaner, Rajasthan
Gold gilt Silver, 77.120 gr

The necklace has a series of seven pendants all with the original miniature paintings of Lord Shrinathji. The Shrinathji Necklace is a part of the temple jewellery worn by the priests of the Shrinathji Temple at Nathdwara.

Rs. 4,75,000-5,50,000



109

Lord Krishna Baju Bandh

Early 20th century; Northern India
Gold, 31.280 gr

The hand-crafted gold Baju Bandh (Armband) is enamelled with the portrait of Lord Krishna within a radiate star as the central pendant with three enamelled pendants in green, white and gold on either side in the diminishing size and chain and golden droplets.

Rs. 1,50,000-1,75,000



110

Mukut Crown

18th century; Lahore

Gold with semi-precious stones, 214.860 gr

Mukut or Crown is a part of temple jewellery with precious and semi-precious stones in the traditional fashion at the top. The golden fields are beautifully carved with flora and fauna and is skirted with four chains attached to four squares at bottom.

Rs. 10,50,000-11,00,000



111

Radha-Krishna Necklace

20th century; Kapurthala, Punjab

Ruby studded Gold pendant with a painting, 175.340 gr

This is an exquisite example of north Indian temple jewellery. The rectangular pendant houses a gold decorated painting of Murlidhar Krishna and Radha in the front and a gold carving of the same in the centre on reverse with other figures of Lord Ganapati and a goddess along with flora and fauna. The necklace is made of wafer-thin gold leaves over wooden beads.

Provenance: Formerly from a Royal Collection, Kapurthala

Rs. 2,25,000-3,00,000



112

Krishna-Gopi necklace

Early 20th century; Northern India

Gold with beads, 198.890 gr

This intricately carved pendant in high relief exhibits the child Krishna playing a flute over a tree and a host of eight naked Gopis standing under the tree and requesting Krishna to return their clothes. The scene is a depiction of a story of Bhagvata Purana wherein Krishna as a child of 8 years, steals clothes of the bathing Gopis (married female friends) from the river bed and sits atop a tree and the Gopis requesting him to return their clothes. The high-relief pendant is sewn by a necklace of ten gold and 22 red beads.

This is a modern classic of the temple jewellery of northern India.

Rs. 2,50,000-3,00,000



113

Shrinathji Pendant of Pratapgarh

19th century; Pratapgarh, Rajasthan

Gold with Thewa work on red glass, 4.360 gr

The standing posture of Lord Shrinathji is finely crafted in thin gold sheet against a backdrop of red glass. The box-type locket has a suspension ring at top.

Thewa is a traditional art of fusing 23k Gold with multicoloured glass. The glass is treated by a special process to have glittering effects, which in turn highlights the intricate gold work. The whole Thewa piece is hand crafted over a period of one month by skilled artisans.

Rs. 7,500-10,000

114

Shrinathji Pendant of Thewa

19th century; Pratapgarh, Rajasthan

Gold with Thewa work on green glass, 4.630 gr

The Lord Shrinathji is finely crafted in thin sheet of gold against a backdrop of green glass. The box-type locket has a suspension ring at top.

The Thewa jewel art was invented by Nathuji Soni of Pratapgarh during the Mughal era. The secrets of this medieval craft passed directly from father to son over the generations and remained it in the family only, who call themselves 'Raj-Sonis'. Many of the members from this family have been awarded by UNESCO, National & State Governments. Some of the finest examples of this unique form of decorative art are in local museum collections in India as well as abroad including the Metropolitan Museum of Art and the Victoria & Albert.

Rs. 7,500-10,000



115

Gold Necklace

Contemporary; Northern India

Gold studded with rubies and diamonds, 59.960 gr

This tribal jewellery based design is a part of the contemporary fashion jewellery which amalgamates the modern with the old. The tight-fitted necklace is studded with rubies and diamonds.

Rs. 1,80,000-2,00,000



116

Diamond & Ruby Bracelet

20th century; Northern India

Gold studded with rubies and diamonds, 53.230 gr

The modern piece of jewellery art in gold has a set of 11 flowers of six petals each with a central diamond and a pair of three diamonds above and below the ruby flower. The stud as a locker in the thread also houses a big ruby with a group of diamonds around.

Rs. 7,50,000-10,00,000



117

Bead Necklace

20th century; Southern India
Gold studded with rubies, 80.360 gr

The finely modelled necklace based on the theme of beads. The central pendant bead is a tubular bead with pairs of four flowers made of rubies in the centre; the remaining 16 + 16 Beads are fashioned on the same style but circular in shape with fine granulations around the beads.

Rs. 2,00,000-2,50,000



118

Ruby Necklace

Late 19th century; Banaras (Varanasi), Uttar Pradesh
Gold with rubies and pearls, 91.770 gr

The multi-piece necklace of cabochon rubies is a symmetrical example of form and gems. Each segment of the gold necklace is decorated with rubies of same size and shape. The skirting above is done with small pearl droplets while the skirting below is done at the base of hanging ruby drops.

Rs. 3,60,000-4,00,000



119

Champakali Necklace

20th century; Northern India

Gold with white sapphire and pearls, 36.350 gr

The Champakali (Jasmine bud) necklace is studded with white sapphire and skirted with pearls.

Rs. 1,25,000-1,50,000

120

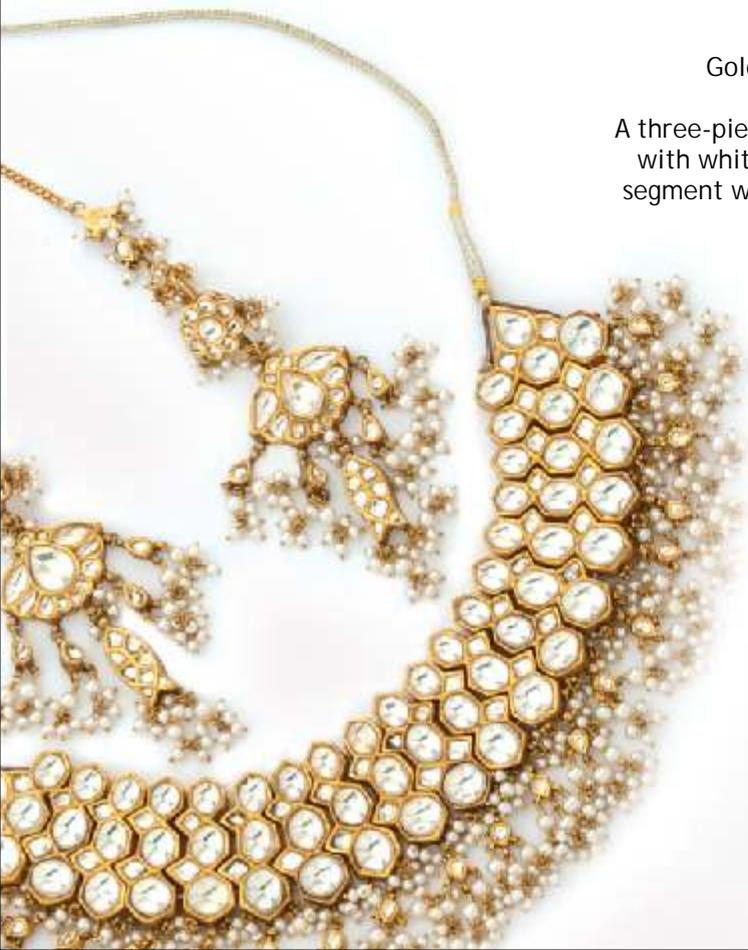
Kundan Jadau Necklace Set

Early 20th century; Rajasthan

Gold studded with jadau and Pearls, 189.370 gr

A three-piece Jadau necklace set with white jadau and skirted with white pearls. The pair of ear-rings have a three-piece segment with lotus, flower and fish motifs and all are skirted with pearls.

Rs. 5,25,000-6,00,000



121

A gold Chik Patti

Early 20th century; Rajasthan
Gold with inlaid gems; 115.230 gr.

The Chik Patti or Neck Band is a traditional ornament of Rajasthan and is fitted on the neck. The necklace is inlaid with white Sapphire (Pukhraj) and blood-red rubies.

Rs. 3,25,000-3,50,000



122

A gold Chik Patti with white sapphire

Late 19th century; Rajasthan
Gold with inlaid gems; 27.430 gr.

The Chik Patti or Neck Band is meant to be fitted on the neck of a child. The necklace is inlaid with white Sapphire (Pukhraj), emeralds and blood-red rubies. Minute pearls skirting above and skirted with gold leaves below.

Rs. 95,000-1,00,000





123

Gop Chain

Mughal period, 18th century; Bikaner, Rajasthan
Gold jadat with Polki and gems, 182.330 gr

The Gop Chain is a finest quality of Rajasthani Jadat work and is studded with table-cut diamonds and green emeralds.

Rs. 6,00,000-7,00,000



124

Trilara Necklace

20th century; Western India
Gold, 31.310 gr

The gold necklace with three strings of beads made of gold is an older design of western India based on the Mangal-Sutra of married women. Interestingly, unlike other necklaces, the present one can be opened and thread in from the pendant itself at the bottom.

Rs. 1,10,000-1,25,000



125

Hand-made Necklace

Late 19th century; Kapurthala, Punjab
Gold bead work, 127.080 gr

The completely hand-made necklace of a Royal family member of the State is a beautiful example of Royal choice.

The solid beads of gold are used as the pattern in designing the necklace. The top first three rows are made of big solid beads and are soldered together with small circles. The hanging beads of solid gold are skirted below as a symmetrical rhythm while wearing.

Provenance: Formerly from a Royal Collection, Kapurthala

Rs. 4,50,000-5,00,000

126

Panchlara

Mughal period, 18th century; Agra
Gold with table-cut diamonds and Basra pearls, 144.530 gr

The Panchlara (five-strand necklace) is a finest example of Mughal jewellery art of medieval India. Each of the strand is an independent necklace with each having its own pendant and skirted with Basra pearls jhoomkhas. All the five strands are joined together at the top with an enamelled base having Polki diamonds on obv and finest quality of white and red enamelled reverse.

An exquisite example of a Royal marriage jewellery.

Rs. 25,00,000-30,00,000



127

Peacock Har

Imperial Mughal period, 18th century; Banaras (Varanasi), Uttar Pradesh
Gold Jadat with gems, 198.640 gr

Multi-coloured stones set in the Jadat Har of the peacock theme with fishes is skirted with Basra pearls. The amount of time and expertise one needs in making such a finest quality of necklace could have been afforded only the Mughal Monarchs who were true proponents of the Mughal jewellery art.

Rs. 9,50,000-11,00,000





128

Blue Meena Pankhi Har

Mughal period, 18th century; Bikaner, Rajasthan
Gold studded with sapphire and rubies, 141.600 gr

The three piece Royal necklace is richly studded with white sapphire and blood red rubies and is skirted with white and green pearls. The deep blue enamelling in the background is a trade mark of the Bikaner *Meenakari*. Reverse of the necklace is richly enamelled with white, red, green and blue enamel.

Provenance: Formerly from a Royal Collection, Bikaner

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





129

Saheli Har

Imperial Mughal period, 18th century; Agra, Uttar Pradesh
Gold with Jadat of precious stones, 166.760 gr

The Saheli Har (necklace of friends) is a marvellous example of Mughal Jadat work. The central piece of the necklace is beautifully decorated with two parrots, symbolizing two female friends (saheli) and the third is set in the centre against a red enamel work. The hanging base of the pendant is adorned with table-cut diamonds and is skirted with pearls. The reverse is another best example of finest quality of the Chitrai work of Agra. With original golden thread.

Rs. 9,50,000-12,00,000

130

Phalli necklace

Imperial Mughal period, 18th century; Lucknow, Uttar Pradesh
Gold studded with table-cut diamonds, emeralds and Basra pearls, 114.400 gr

The Phalli necklace is set with original Polki diamonds, hanging emerald beads and skirted with Basra pearls. The intricate enamel work make the necklace a much sought after piece of Mughal jewellery.

Rs. 17,25,000-18,50,000





131

A Reversible Diamond & Emerald Necklace
 Early 20th century; Rajasthan
 Gold with Diamonds and Green Emeralds; 298.650 gr.

The beautiful royal necklace is adorned with Table-Cut Diamonds (Polki - Vilandi) in the ascending order from the top to the centre in double strands, with a three droplet as the central pendent. The front side with the diamonds is stylistically laid with red and white enamelling and red and golden enamelling on the sides.

The reverse is made of green emeralds in the same fashion of the diamonds with green and white enamelling around the gem stones and on the sides.

Provenance: Formerly from a Royal Collection, Punjab

Rs. 12,00,000-15,00,000



132

Three Piece Jadau Necklace

Early 20th century; Jaipur, Rajasthan

Gold with table-cut diamonds and enamel, 69.390 gr

The necklace with a pair of ear-rings is made of 20 + 20 Table-cut Polki diamonds arranged in ascending order from top to bottom and culminating in a big drop shaped diamond as a pendant.

The reverse is nicely enamelled with white and red while the sides are enamelled in green. The ear-rings are made of similar 5 table-cut diamonds with symmetrical enamelling.

Rs. 2,75,000-3,00,000



133

Har Tikri Necklace

Late Mughal period, 19th century; Lucknow, Uttar Pradesh
Gold Jadat with semi-precious stones, 52.660 gr

The Har Tikri Jadat is a necklace of the northern India with the Nawabi art of the Lucknow region. It has been set with semi-precious gems and skirted with gold leaves.

Rs. 2,50,000-3,00,000





134

Set of Pachi Necklace & Bracelet

Mughal period, mid 18th century, Gujarat

Silver studded with Diamonds,

Diamond Necklace, 47.170 gr

Diamond Bracelet, 20.500 gr, total weight 67.670 gr

The breathtaking diamond necklace with a beautiful pendant is a classic example of the famous Pachi work of Gujarat. Set with diamonds of varying sizes, and having the total weight of all the diamonds in the necklace of 25 to 27 carats. The bracelet is yet another beauty in metal and stone with studded diamonds of different sizes, weighing in all about 5 to 6 carats.

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

135

Royal Bundi Necklace

Mughal period, 18th century; Bundi, Rajasthan

Gold studded with Polki diamonds, rubies and emeralds, 131.270 gr

The Royal gem set necklace is studded with the famous Old Golkonda Table-Cut Diamonds along with rubies and emeralds. With original jari threading.

The stunning necklace is a true worthy jewel of a Maharani of a Princely State.

Provenance: Formerly from a Royal Collection, Bundi

Rs. 25,00,000-30,00,000





136

Chain Har

Mughal period, 18th century; Jaisalmer, Rajasthan
3 piece Gold necklace with Polki diamonds, 71.960 gr

The beautiful necklace with a pair of ear-rings is studded with table-cut diamonds & red gem as the droplet pendant.

Rs. 3,50,000-4,00,000



137

Kapurthala Necklace

Imperial Mughal period, 18th century; Kapurthala, Punjab
Gold with table-cut diamonds, 248.960 gr

The Royal gold and gem set necklace is adorned with table-cut diamonds.
The necklace is skirted at top and at bottom with real Arabian Basra pearls.

Provenance: Formerly from a Royal Collection, Kapurthala

Rs. 12,00,000-15,00,000

Ancient Jewellery



138

Bangle for Bal-Krishna

Vijayanagara period, 17th century; Western Karnataka
Gold, 3.510 gr, 13 x 5.31 mm

The small bangle made especially for the statues of gods is a classic example of artistic workmanship of Karnataka. Each part of the 13-part bangle is made of small parts of conch shell (Shankha) representing the weapon of Lord Vishnu whose incarnation Krishna was.

Rs. 60,000-80,000

139

Garuda Ear-ring

Vijayanagara Empire, 18th century; Hampi, Karnataka
Gold, 1.160 gr, 17.22 x 20.61 mm

The Garuda themed ear-ring from the time and place of the great Vijayanagara Empire is a true successor of the Vijayanagara art. The ear-ring shows a celestial Garuda, representing the Vahana of Lord Vishnu, is shown flying and playing musical instruments in both the hands. The tiny figure of Garuda is adorned with a lot of jewellery including necklace, armband, anklet and girdle.

Rs. 11,000-15,000



140

Miniature Pendant

Late Maratha period, 19th century; Eastern Maharashtra
Gold, 0.630 gr

The miniature pendant made exclusively for the idols of gods and goddesses to be worshipped at homes. The pendant is triangular in shape with all the three corners are decorated with beads. Hollow from inside and with two hooks for hanging around the necks of the idols.

Rs. 6,000-9,000





141

Ruby Ear-ring

Kushana period, 3rd century AD; Saurashtra, Gujarat
Gold studded with ruby, 1.900 gr

The Kushana period jewel represents a central piece of blood-red ruby studded in an ear-ring in a heart-shaped pendant with a long ring. Though simple but artistic piece of jewellery is quite effective in exhibiting the grace worn by its wearer.

Rs. 9,000-12,000

142

Gold Pendant

Kushana period, 3rd century AD; Saurashtra, Gujarat
Gold, 1.860 gr

The heart-like pendant is profusely decorated with granules of gold at the borders and two tiny flowers at the top. Two mounts help the thread to be worn around the neck.

Rs. 9,000-10,000



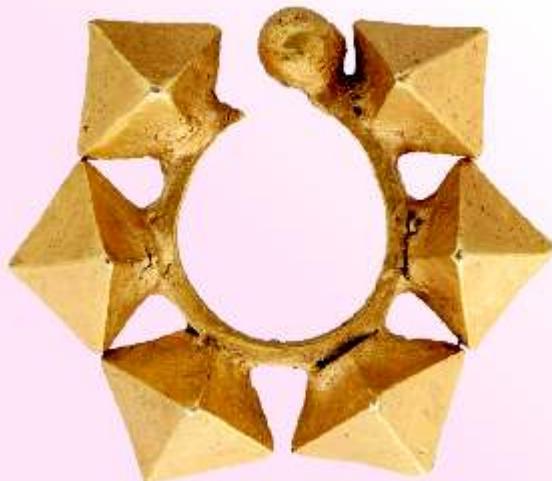
143

Greek Star Ear-ring

Indo-Greek period, 2nd century BC; Saurashtra, Gujarat
Gold, 7.300 gr

The Greek-style ear-ring belongs to the Indo-Greek period when the Governors of Alexander the Great were ruling North-West India and with them they brought the Greek art of jewellery. The present piece is one of such simplistic but forceful design made in the forms of six diamonds joined together around a circular disk that culminates on a solid dot. The high piece of jewellery would have been afforded only by the Royals or some traders with international business.

Rs. 35,000-50,000





144

Serpent Ear-ring

Kshatrapa period, 1st century BC; Saurashtra, Gujarat
Gold filled with lead, 9.3300 gr

The lead-filled ear-rings of early historic Gujarat were most popular ornaments among the populace. This simplistic design enforces the rhythm in the jewel making by giving the two and a half turns to the snake and giving a number of bands of gold over its mouth. The serpent design of this form represents the celestial energy called Kundalini, residing in the *Mooladhar Chakra* of the spinal cord of human bodies.

Rs. 7,000-10,000

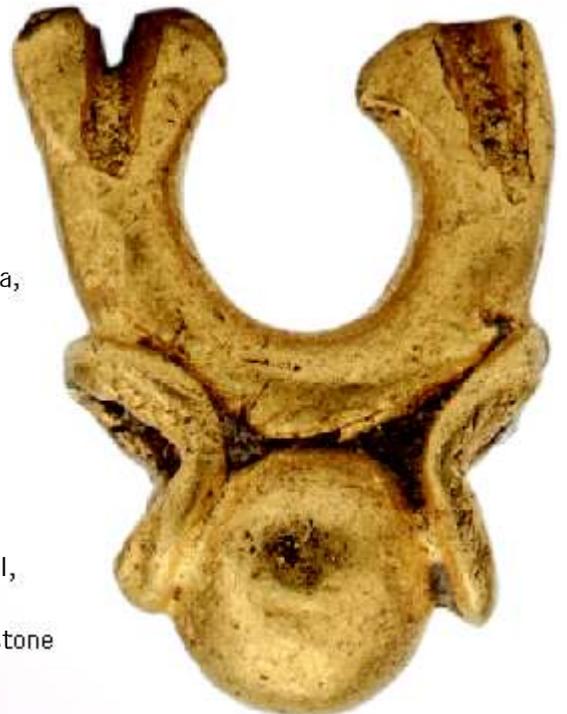
145

Nandipada Pendant

Post Maurya period, 1st century BC; Ujjain, Madhya Pradesh
Gold, 0.330 gr, 5 x 7 mm

The small pendant in the form of a Buddhist symbol called Nandipada is carved out in gold with two U-shaped prongs going upwards with bifurcation at the top-ends. The body (wheel) is made of a solid goblet pierced through the centre for use as a pendant. *Nandipada* literally means footprint of a Nandi or a cow, however, in its broader meaning it represents footprints of the Auspicious One. Nandipada or Trivanta, is one of the few very early Buddhist Symbols that is met with in Buddhist art. It was used well before the Buddha statue was created. It symbolically represents Buddha, the Master in sculptures in Sañchi, India, 1st century BC.

The symbol stands for the Buddha, Dhamma and Sangha. The earliest mention of this symbol in writing is from Padana Hill, near Mumbai (Bombay) in Brahmi Script. It is found in India and in Sri Lanka in many of the early archaeological sites with the stone footprint of the Buddha.



Rs. 3,000-5,000

Conditions of Sale

- 1) This is a public auction sale conducted by Mumbai based licensed auctioneer, **Rajgor's Auctions of NGS of India Pvt. Ltd.** (hereinafter referred to as "Auctioneer"). Bidding in this Auction constitutes acceptance by you (the "Bidder") of all the conditions of sale stated herein. Bidders may include consignors who may bid and purchase lots in the Auction consigned by the consignor or by other consignors pursuant to their consignment agreement. The Auctioneer reserves the right to include in any auction sale its own material. Bidder acknowledges and agrees that the Auctioneer may not be required to pay a Buyer's Premium, or other charges that other Bidders may be required to pay and may have access to information concerning the lots that is not otherwise available to the public. Any claimed conflict of interest or claimed competitive advantage resulting there from is expressly waived by all participants in the Auction. The Buyer is the Bidder who makes the highest bid accepted by the Auctioneer, and includes the principal of any Bidder acting as an agent. In the event of any dispute regarding the Bidders, the Auctioneer shall have absolute discretion to determine the dispute or may re-sell the disputed lot.
- 2) The Rajgor's Auctions reserve the right to postpone or cancel the auction without notice in its sole discretion. Any lot/s may be withdrawn by Auctioneer without notice prior to its being opened for bidding. The Auctioneer or Consignor shall not be liable for any costs or damages arising from either the withdrawn of material at the auction or the delay or cancellation of the auction.
- 3) The Auctioneer shall have absolute discretion to divide any lot, to combine any lots, or to withdraw lots from the sale without giving any reasons. The bidding shall be regulated at the absolute discretion of the Auctioneer who shall have the right to refuse any bid/s.
- 4) The **estimate figures** for each lot are the Auctioneer's estimation of an expected price only. These estimates are not representative of a reserve price and are published only as a guide to buyers. Bidders may bid at or within the estimate, or above the estimate, however, bids which are less than the lower estimate will not be considered by the Auctioneer.
- 5) Lots may carry a **Reserve**. A Reserve is a confidential price or bid below which the Auctioneer will not sell an item or will re-purchase on behalf of the Consignor or for the Rajgor's Auctions. The Auctioneer reserves the right to place bids on behalf of the consignor up to the amount of a reserve price established by the consigner.
- 6) The Auctioneer acts solely as **an agent** and shall not be responsible for any default either by the buyer or by the seller or for any action or claim which may arise in respect of any lot.
- 7) The bids will be opened for bidding in numerical order. In the event that bids for the same amount are received for the same lot, the **winning bid** will be the **earliest received**. The decision of the Auctioneer as to identity of the winning bidder shall be final.
- 8) Only a **registered member** is allowed to bid in the auction. Each auction requires a new registration. Registration process may require your Client ID and/or you may be required to fill a registration form with your address, telephone number, and signature, after which you will be allotted a numbered paddle to bid. First-time bidders may be asked to **provide references** and/or a refundable **money deposit** and/or show a government-issued picture ID before the start of the auction, subject to the Auctioneer's sole discretion. Any person submitting bids on behalf of a corporation or any other person / persons, agrees to be personally liable for full payment of the invoice. The Auctioneer reserves the right to prevent those bidders to take a part in auction who have not paid their previous bills.
- 9) Bidding commissions for anyone unable to attend the auction in person may be carried out by the Auctioneer without charge, in strict confidence. But **"BUY"** commissions will only be accepted, solely at the absolute discretion of the Auctioneer. No bids will be accepted from Minors. Bids lower than lower estimate will not be accepted.
- 10) Auctioneer shall make maximum efforts to properly enter and execute bids received by E-mail, Fax or by other means. However, Auctioneer shall not be liable for any errors for incorrectly entered or incorrectly executed bids. Bidders are responsible for their bids including any errors they may make in placing bids. Auctioneer reserve the right to refuse and reject unsigned bid sheet.
- 11) Lots are sold as shown with all faults, imperfections and errors of description. Neither the Auctioneer nor the seller shall give warranty to any buyer in respect of any lot, or be liable for any fault or error of description. All statements as to the items sold, whether made in catalogues, during the course of the auction, or otherwise are statements of opinion only, and are not and shall not be taken to be statements or representations of fact. The Auctioneer reserves the right in forming his opinion, to consult and rely upon any expert or authority considered by him reliable. Notwithstanding the forgoing, if any lot should have been wrongly described in any material aspect, the buyer may reject the same, provided that he shall have given **notice of intention** to do so and shall have returned the same to the Auctioneer **within seven (7) days** from the day of the sale. Under no circumstances will the Auctioneer be liable for any costs, expenses or damages incurred by the buyer in respect of any lot, including, but not limited to, loss of any kind of profit whatsoever.
- 12) Bidders are advised to **scrutinize the lots they bid for**. Buyers must satisfy themselves as to the accuracy of their purchases at the time of delivery. The Auctioneer cannot be held responsible for any discrepancy which might be discovered after the lots have been **removed from their original packing**.
- 13) Each lot shall be at the buyer's risk from the fall of the hammer.
- 14) **Delivery is against payment in full**. Delivery of the items may be made on the following day after receiving full payment of the purchase price.
- 15) The Purchase price shall be the sum of winning bid and a buyer's premium of **10% plus applicable taxes**, has to be paid by the purchaser. The total Invoice amount shall be paid in full prior to delivery of the lot within **7 days** of the date of invoice. The Auctioneer reserves the right to charge the interest at the rate of 2% per month for the overdue amount.
- 16) Payment shall be by cash in Indian Rupees or by cheques / DD drawn on Indian banks. The purchase price shall be paid upon delivery of the lot or receipt of Invoice for the lot, whichever occurs first. All associated costs for the delivery of lots such as **handling, shipping, and insurance** will be added to the purchase price. Credit card Payments are subject to **2% surcharge** on Master, Visa and American Express Cards.
- 17) The Auctioneer will not hold himself responsible for the safe custody of any lots left for more than **seven (7) working days** after the date of sale, and reserves the right to charge storage and re-sell by auction or privately, and without notice to the buyer, any lots not removed from his premises within **fourteen (14) days** from the date of sale. Buyers shall not be entitled to remove lots from the auction room during the course of the auction.
- 18) **Export of Antiquities:** Buyers are requested to note that according to the Antiquities and Art Treasures Act, 1972 (Act No. 52 of 1972), items (including coins) **over 100 years old**, cannot be exported out of India except with the permission of the Director General, Archaeological Survey of India, Janpath, New Delhi.
- 19) By bidding in the auction, the Bidder enters in a **legal contract** and accepts to honour all his/her successful bids within 7 days of the receipt of his invoice. By making a bid the buyer acknowledges **his/her acceptance** of these conditions of sale and shall be bound by them. These Conditions shall take effect and be construed in accordance with Indian law and are subject to Mumbai Jurisdiction.
- 20) The auction is conducted in **Indian Rupees**.
- 21) Subject to transfer of ownership along with registration of antiquities in accordance with the provisions of the Antiquities and Art Treasure Act, 1972 and rules made thereafter, all lots of antiquities will be shipped out in an "as is" condition meaning that the item is sold with all existing faults and imperfections.
- 22) The Bidders are required to provide all invoicing details to the Rajgor's Auctions prior to the sale at the time of registering.
- 23) The price estimates do not include any packing, shipping, handling or insurance charges, all of which will be borne by the buyer. The exact amount of shipping-handling and insurance will be conveyed when the final invoice is prepared.
- 24) All duties and taxes as applicable, including VAT and Service Tax will be borne by the buyer.
- 25) Purchases are normally shipped within 60 days from the date of the receipt of the full payment and of the transfer of papers duly signed by the buyer. The transfer and or delivery of ownership of antiquities along with registration is a regulatory process administered by the Archaeological Survey of India and may take longer than envisaged period of 60 days. The buyer will be informed about the current status or delay of their transfers.
- 26) Buyers may choose to collect their purchases from the Rajgor's Auctions office in Mumbai after the transfer is completed.
- 27) The buyer shall ensure that all payment formalities are completed within 7 working days of the receipt of the invoice. In case payment is not received within such period, this shall be treated as a breach of contract and the Rajgor's Auctions may take any steps, including the institution of legal proceedings, which are appropriate to enforce payment by the buyer. The buyer shall also be charged demurrage @ 1% per month on the value of the lots.



Rajgor's auctions

The Auctioneers

COINS | ANTIQUES | PAINTINGS | JEWELLERY

Regd. Office: 6th Floor, Majestic Shopping Center, Near Church, 144 J.S.S. Road, Opera House, Mumbai 400004
Customer Care: 022-2382 0647 | Cell: 0 9594 647 647 | Tel: 022-2366 3148 | 022-3079 3148 | QBC - 3148 | Fax: 022- 2387 0647
Email: info@rajgors.com | Website: www.Rajgors.com

PLEASE Note: 1) This form will not be accepted unless all relevant details are complete and verified by us.
2) Invoicing details / delivery address on this form will not be changed after the Auction.

Title _____ First Name _____ Surname _____

Organization _____

Address _____

_____ City _____ PIN _____

Home Tel _____ Office Tel _____ Paddle No. _____

Mobile _____ Fax _____

E-mail _____

BANK DETAILS:

Bank Name _____ Branch _____ Branch/Swift Code _____

Name of the Account Holder _____

Account Number _____ City _____ Pin Code _____

CREDIT CARD DETAILS:

Card type: VISA MasterCard Bank Name: _____

Name as on Card _____

Card No

Expiration Date _____ CVV No.

Have you participated in any previous art auctions in India ? Yes No

Auction House	City	Date	Sale Category

I wish to bid through (please choose one of the following):

Paddle (in person) Telephone (please call me on my - Home Office Mobile number as given above)

Online on website Absentee / Written (the details are as below) - Kindly use a separate sheet if needed

Lot #	Maximum Bid Price in ₹ (exc Premium & Taxes)	Lot #	Maximum Bid Price in ₹ (exc Premium & Taxes)

I have read in full and agree to the Conditions of Sale as stipulated in the auction catalogue.

IMPORTANT NOTE: A minimum of Rs. 50,000 may be asked as security deposit. This will be adjusted against your invoice if you are a successful bidder otherwise this amount will be refunded within 7 working days.

My Collecting Interests are:

COINS ANTIQUES PAINTINGS JEWELLERY

Sign & Date _____

FOR OFFICE USE ONLY: Security Deposit Amount (₹) _____ Payment Mode _____

Bidder/Buyer's Photo ID Driving Licence PAN Card Passport Other _____



Advisory Panel

Prof. Dr. A. P. Jamkhedkar

Director (Retd.),
Dept. of Archaeology & Museums,
Government of Maharashtra

Dineshbhai Mody

Founder Chairman,
Dinesh Mody Numismatic Museum
& Institute,
University of Mumbai

Dinyar Madon

Senior Advocate,
Bombay High Court

Parag P. Tripathi

New Delhi

Rezwan Razack

Jt. M.D.,
Prestige Constructions, Bangalore

Shauheen Daya

Connoisseur of Art,
Mumbai

Prof. Dr. V. S. Parekh

Director (Retd.),
Dept. of Archaeology,
M.S. University of Baroda



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Bidding Methods

Live Floor Bidding - Bid in person during the floor auction;

Fax Bids to +91-22-23870 647 (must be received on or before 28 Sept. 2013 by 6:00 pm);

Postal Bids to the Regd. Office (must be received on or before 28 Sept. 2013 by 6:00 pm);

Internet Bids - Get Registered on www.Rajgors.com (Online Absentee Bidding ends on 29 Sept. 2013 by 2:00 pm);

SMS Bids on +91 90040 82585 (must be received on or before on 29 Sept. 2013 by 3:00 pm);

Email Bids to bids@rajgors.com (must be received on or before on 29 Sept. 2013 by 3:00 pm);

Telephone Bids Please contact us on +91-9594 647 647 (only available for Lots valued at or above Rs. 50,000)



Rajgor's auctions

Transparency is Currency
www.Rajgors.com