

S PRINSEPS



Bhanu Athaiya

WEAVING THE OLD WITH THE NEW



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Curator's Note

Prinseps is delighted to be presenting exquisite heirloom textiles as part of the Bhanu Athaiya Estate. An artist and a world-renowned oscar-winning costume designer, Bhanu Athaiya's life ampli enriched the artistic and creative world. The Bhanu Athaiya estate was consigned to Prinseps over a year back by her daughter Ms. Radhika Gupta.

Bhanu Athaiya was born in Kolhapur, Maharashtra in 1929. In an era when female artists were rarely acknowledged, leave alone given opportunities or large platforms, a very driven and creative Bhanu came to Mumbai as a teenager to learn painting at the JJ School. Little did she know that she would go on to become the only woman to belong to the Progressive Artists' Group! Her journey was not easy, neither was fine art her final calling. Bhanu's creative oeuvre led her to go on to contribute at Eve's weekly following which she found her calling as a costume designer.

Over the years she contributed to Indian art, fashion, and design, paving the way for many talented designers. In 1982 she won the Oscar for Best Costume Design for Richard Attenborough's Gandhi, making her the first Indian to bring home this honour.. Her body of work spans years of intense research and passionate creativity. Bhanu's costumes brought life to the characters on screen, which eventually went on to inspire Indian fashion. She worked on numerous films since the 1950s, with noted filmmakers like Guru Dutt, Yash Chopra, Raj Kapoor, Ashutosh Gowariker, winning several national awards for costumes in Lagaan and Swades. Her contributions to Indian cinema continue to inspire costume and fashion designers even today.

Following the consignment of the Bhanu Athaiya Estate, Prinseps conducted an auction of Bhanu's paintings from the 1940-the 50s when she was a member of the JJ School and the only woman artist member of the Progressives Artists Group. Alongside this, the treasure trove of Bhanu Athaiya's heirloom textile pieces was discovered. Beautiful, handwoven sarees with real Gold Zari, passed down to Bhanu from her mother and grandmother. Descending from a family heritage of Rajopadhayas (Royal Priests in Kolhapur), Bhanu Athaiya inherited and treasured these ornate sarees. These pieces of art were not only adorned by Bhanu and her family members but it was also this exposure that inspired her many costumes during her path-breaking career. Prinseps prides itself as a research-driven auction house, working with family estates and documenting art to build on legacies and histories.

The heirloom textile collection of Bhanu Athaiya has been meticulously documented with the help of HH Maharani Radhikaraje Gaekwad of Baroda. Amongst the many feathers in her cap and endeavours to preserve and protect heritage, Radhikaraje is also currently working on the documentation of the Lukshmi Vilas Palace. She, along with the Maharaja Fatesingh Museum Vadodara and inputs by Rashmi and Prashant Tapadia, Pune have helped Prinseps document these priceless works.

Befitting a museum, this collection is a treat for art and heirloom lovers from all over the world!

Brijeshwari Gohil

Bhanu Athaiya: Weaving the old with the new





EXPLORING
BHANU ATHAIYA'S

Personal Textile Collection

Like a brocade bridge that takes you back in time, the personal textile collection of India's most renowned costume designer Bhanu Rajopadhye Athaiya leads you deeper into both her inherited legacy and the one she herself created.

For a self-confessed history, textiles, and cinema buff like myself, the kaleidoscopic life experiences and personalities that Athaiya encountered form a captivating spider's web of gold and silver thread. And as I touch these very threads, I realise how long and far a trail they have spun.

This is the fascinating life of a small-town girl from pre-independence India, one of 7 children raised by a widowed mother, who went on to define popular Indian fashion and celluloid's sartorial canvas, achieving the highest pinnacle – the Oscar for Best Costume Design.

As Athaiya beautifully articulates in her article 'Drape Beautiful' for India Today's special collector's issue, 2003:.

I grew up feasting my eyes on the exquisite beauty of these gorgeous saris. Feeling their textures, enjoying their colour combinations, tracing the motifs with my fingers was heady stuff for me in my childhood, and it propelled me on a journey into the world of textiles.

Born in the British era into a traditional Maharashtrian Hindu family with pious and regal ties, Athaiya's grew up in a dynamic even if dichotomous India. Athaiya's father, Ganpatrao 'Annasaheb' Rajopadhye belonged to a lineage of royal priests who served the Chhatrapatis of Kolhapur. An expansive and well-endowed family, the ancestral 'Wada' was a 300-year-old stately mansion and religious ceremonies were as intrinsic an aspect of her early life.



*Kolhapur being the progressive royal state and cultural melting pot it was, Athaiya received unprecedented exposure to the best of all creative mediums. Athaiya narrates in her book 'The Art of Costume Design', her encounters and impressions of legends such as the master of dress up and Marathi stage actor-singer **Bal Gandharva**, the glamorous and decorated danseuse **Madame Menaka** (could she have triggered the imagination for *Vaijayantimala* as *Amrapali*?) the renowned and beautiful saree clad musician **Gangubai Hangal** (perhaps a muse for the future *Kaveree Amma* of her last film project *Swades*?) and London trained theatre personality, **Hima Devi**. Athaiya's endearing daughter *Radhika Gupta* explains in her twinkling voice how Indian film director **Baburao Painter** and renowned artist **Dhurandhar** were regular visitors at Athaiya's home. The strong presence of **Raja Ravi Varma's** artistic interpretations may have further tinted her sense of drape and palette.*



Undeniably the exceptional artistic and visual conjuring of these personalities paved the path for Athaiya's sartorial explorations. As she herself observed in her book,

“

I was exposed to modern thinking from an early age, which later allowed me to be part of a pioneering movement in new Indian fashion.”

The Bhanu Athaiya collection of antique textiles that are the subject of my documentation here are a rich representation of the traditional Maharashtrian upper society of that era. A combination of Paithanis, Chanderis, and Benarasis in silk and cotton, these textiles are rare and unique as today they are no longer woven in either pure zari, pure cotton, or the 9 yards saree length and width. The collection also includes an infant's christening robe, used and passed down generations in the family and last used for Radhika at her birth in 1955.

The delicate, well-worn textiles here appear to be dating as early as the 1850s, with their trademark diaphanous cotton, natural dyes, real zari (silver threads with gold plating), and intricate patterns. Some of these appear to be special commissions and bear strong commonality in quality, provenance, colours, and motifs to the textiles we possess in our Royal Gaekwad Collection.

“My family lifestyle demanded two distinct types of clothes, favoured by the family members, both male and female. Everyday activities called for fine cotton as they are easy to wash. But on the occasion of pujas and festivals, the best of rich, traditional woven handloom saris from important textile centers within India, were taken out of their boxes to be worn by the ladies of the home”

Bhanu Athaiya,

‘Family Heirloom Saris’

The grand mid-night blue ‘Chandrakala’ Paithani saree from this collection is well established as Athaiya’s favourite. She even wore it at the after-wedding ceremony at her daughter’s wedding. Beautifully styled with a ‘Kummer Patta’ or traditional metal belt around her slim waist, her svelte frame and poise reminded me instantly of both Bal Gandharva and Raja Ravi Varma's Draupadi from his famous oleograph –Mahabharat.

One of the splendid textiles in this collection is ornate rust-coloured Shela or expansive stole that is draped on one or both shoulders on auspicious and religious occasions..



It is almost identical to one seen worn by Shrimant Raja Maloji II, Shahaji Raje Bhonsale of Akalkot (1857-1870) and one can safely presume a similar date of origin for this particular textile from the Rajopadhye collection.

“These saris formed part of family heirlooms, which were well preserved and passed down from one generation to another”,

Athaiya confirms in her article ‘Family Heirloom Saris’.



Textiles in the lot include:

A. 2 Paithani Silk Dhotis

B. 1 Banarasi Silk Dhoti

C. 2 Benarasi Shelas

D. 1 Paithani Shelas

E. 4 Benarasi silk 9-yard sarees (3 of which are identical in motif but different colours)

F. 2 Paithani 9 yard sarees (cotton)

G. 1 Paithani 9 yard saree (cotton x silk)

H. 1 Petite version of the 9 yards saree worn by the family goddess (cotton)

I. 2 Chanderi 9 yard sarees (cotton)

J. 3 South Silk 9 yard sarees

K. 1 South Silk 6 yards saree

L. 1 Benarasi nine yard saree (cotton)

M. 1 Surat brocade Kunchi or baby christening robe

N. An unfinished costume made of Benarasi silk brocade belonging and gifted by the eminent Kathak dancer, late Sitara Devi.

Athaiya recalls her growing up years in her book:

“Every morning I would wake up at dawn, listening to the melodious notes of the Shenais that played in the family temple in the courtyard. At 8:00 a.m., the family priest would arrive to do the puja, and the chanting of his mantras reverberated throughout the house. My family celebrated all the religious festivals in the most correct and traditional manner.”

Undoubtedly this deep understanding of Indian customs played a part in how she visualised and executed her traditional and period costumes, often herself draping actors such as Sunil Dutt in Amrapali or Ben Kingsley and the cast of Gandhi, tying “a hundred dhotis in a jiffy.”



As I look at these textiles I am transported to the era of Athaiya’s impressionable youth where both life and limb were caressed by them. The endearing impact of her artistic father Annasaheb who she lost at the age of 11 years and her progressive mother Shantabai is tenable when one views the sentiment with which their vintage textiles have been preserved by Athaiya and passed on to her only child, Radhika Athaiya Gupta.

Annasaheb was a carpenter, filmmaker, and painter. His wife Shantabai who was married at 17 was also encouraged by Annasaheb to pursue her passions. Athaiya also writes her mother specialised in the Edwardian style of embroidery and won several awards for the same. “ Father encouraged everyone in the family to pursue their individual artistic talent.”

While Athaiya acknowledges the positive impact her parents had on her, she in turn kept their legacy alive through what she knew best – textiles. As Athaiya declares in ‘Family Heirloom Saris’:

"It gave me great pleasure to handle these saris and developed in me, a growing interest in textiles."

Radhika remembers her mother personally pulling out these antique textiles and airing them regularly.

“Ma would carefully change their folds, wrap them in muslin with semi-dried neem leaves to prevent an infestation before delicately rolling and storing them in a big trunk. I wasn’t allowed to open them till the very end!”

As I attempt to draw parables between the inheritance and the personal style and body of the work of Athaiya, I see a subtle theme emerge. The colour combinations of Waheeda Rehman in a Nauvari or 9-yard saree in the famous dance sequence ‘Piya Tose Naina Lage Re’ from Guide has a strong resonance with her mother’s pairing of a pistachio green blouse and rust saree and the hair neatly tied in a low bun with slight waves caressing the forehead. The beautiful light green saree paired with a red blouse seen on Meena Kumari in Sahib, Biwi Aur Ghulam is reminiscent of the stunning Paithani silk saree of the exact same combination from the Rajopadhye Athaiya collection.





The drape and silhouette of her legendary Amrapali, for which Athaiya researched the caves of Ajanta carries strong accents of the nine-yard drape that she was all too familiar with. This very apsara costume went on to take iconic proportions, becoming a template for all future celestial representations of mainstream female actors from Hema Malini in Sanyasi to Sridevi in Chandni.



Athaiya's depth of understanding this inheritance is reflected in her vast body of work where she has consciously incorporated handloom and natural colours to created authenticity for her characters. As she writes in her book, "Film Ganga Jamuna is important in the history of Indian cinema because, for the first time, actual Indian handlooms and handicrafts were used to make the costumes. " she went on to use handloom extensively in movies such as Geet, Reshma Aur Shera, Lekin, Lagaan, Swades and of course Gandhi.

It takes one glimpse of the vintage and valuable collection of Bhanu Rajopadhye Athaiya's heirloom textiles to see where the threads of these picture-perfect celluloid personifications emerged from.

This lot of textiles is extremely important in understanding not only the history of our exquisite Indian weaves but even more so the incomparable contribution of one of India's most critically acclaimed fashion creators of all times. And for these reasons, I hope the heirloom textiles of the Bhanu Rajopadhye Athaiya collection find a special space in a textile museum.

Radhikaraje Gaekwad

A Masters in medieval Indian history, Radhikaraje worked as a journalist with Indian Express, New Delhi prior to moving to Vadodara. Married into the royal Gaekwad family, she is now actively involved in running one of the largest private residences in the world along with family trusts such as the Maharani Chimnabai Stree Udyogalaya, imparting vocational training to lower-income women and the Maharaja Fateh Singh Museum Trust, housing some of the most acclaimed works of Raja Ravi Varma amongst others. She is also a patron of the Heritage Trust, an independent organisation instrumental in bringing the monumental complex of Champaner on the World Heritage Sites list, and is actively involved in preventing the city's heritage structures from being obliterated. For this, she has also been conferred the HDFC Bank Philanthropist award.

She continues her love for writing by regularly contributing to leading dailies and magazines.

Radhikaraje is currently also working on the documentation of the Lukshmi Vilas Palace and its priceless possessions. She has been researching and archiving the rich history and culture of royal India and has presented her research on prestigious platforms such as Saffronart and Robb Report and India Today Conclave. She is also reviving the lost old weaving techniques of Chanderi and Baroda Shalu- an intrinsic aspect of royal Maratha sartorial traditions.

Radhikaraje is the Director of CDS Art Foundation, Ahmedabad, where she works in aligning artisans with designers and bridging gaps with the end consumer. To raise awareness and funds for her charities, Radhikaraje organised the Palace Heritage Garba, a nine-day traditional dance festival. The event saw a congregation of over 25,000 people every day and was even conferred the Best Garba of Vadodara, 2019 award.

Through the Covid 19 pandemic, Radhikaraje alongside her sister has been able to reach out and aid over 600 artisanal families in Orissa. For this, she has also been conferred the HDFC Bank Philanthropist award.

She continues her love for writing by regularly contributing to leading dailies and magazines.

Radhikaraje is an avid traveler, visiting over 50 countries for wildlife, history, and wine! She is perhaps one of the only Indian women to take the polar dip in Antarctica!

(The research and documentation is a collaboration with Maharaja Fatesingh Museum Baroda)



PAITHANI SAREE

1850-1900

Cotton, Silver Zari (Gold Plated + 5% Gold Content)
106.2 x 49 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

A traditional Paithani Shela for women. Khawle Kath/Narli Kath or coconut border.

Occasion/Purpose: Paithani Shela for women.

Technique: Handwoven.

Design: With handwoven Akruti border frame on pallu with plain gold filling (Panja baro/Scorpio are other local names for motif design).

Weave: Paithani, Paithan, Maharashtra.



PAITHANI SHELA

1880-1890

Cotton, Silver Zari (Gold Plated + Approx 5% Gold Content)
60 x 125 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

60" wider shelas were typically made for men from royal/higher families, the length of which often lasted up to 4 yards. Draped as running from one shoulder to the floor. They were rich and overfilled with zari. Women did use wider shelas but Maharashtrian royal women preferred their shela draped on both shoulders. This Shela, instead of using standard heavy butti configuration, is created with jacquard assisted jaal indicating it was for the higher status owners or special occasions.

Occasion/Purpose: For Royal family men/women. Shela draped as one side on the shoulder and rest following all the way to floor from the front.

Technique: Handloom with jacquard.

Design: Khawle Kath/ Narli Kath or coconut border with jacquard assisted jaal with butti pattern. Akruti frame with zari filling pallu on both sides.

Weave: Paithani, Paithan, Maharashtra.



CHANDRAKALA PAITHANI SAREE

1880-1890

Cotton, Silver Zari (Gold Plated + 5% Gold Content)
333.8 x 49 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Chandrakala often referred to as Kali Chandrakala (black paithani with heavy butti all over 9 yards), is a special saree of Makar Sankranti, a unique day when the black drape is acceptable. A misconception is common where Chandrakala has to be black. Navy blue or midnight blue is thus a perfect replacement. The Chandrakala is in deep navy blue color giving a realistic sense of night sky filled with shining stars. A fabric is added on the upper tucking side to indicate that the person wearing it was taller than usual and needed extra width.

Occasion/Purpose: Bridal 9 yard saree.

Technique: Handwoven.

Design: *Khawle Kath/ Narli Kath or coconut border hand weaved all over rupiya butti, jaal pattern above pallu and akruti frame with zari filling pallu.*

Weave: Paithani, Paithan, Maharashtra





PAITHANI SAREE

1880-1890

Cotton, Silver Zari (Gold Plated + Approx 5% Gold Content)
240.1 x 80 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Given width 32" and length 6.6 yards, this appears to a saree for a young girl/bride (1-13 years of age) draped as Nauvari. Sarees of shorter width are commonly made for goddess Tuljapur, Shree Bhavani, Mahalaxmi of Kolhapur but are often 9-14 yards in length.

Occasion/Purpose: Bridal Saree custom made.

Technique: Jacquard woven handloom.

Design: Khawle Kath/Narli Kath or coconut border with jacquard flower border frame on pallu with plain gold filling.

Weave: Paithani, Paith Kath, Maharas Kath



BANARAS SAREE

1900

Natural Silk, Silver Zari (Gold Plated)
324.4 x 48 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

A traditional Banarasi referred to as shalu in Marathi.

Occasion/Purpose: Bridal Saree.

Technique: Jacquard woven handloom.

Design: Gold band cross line pattern and filled frame pallu with closely spaced butta.

Weave: Banarasi, Varanasi, Uttar Pradesh



BANARASI DHOTI

1900's

Silk With Pure Zari
188.9 x 40.9 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Janglabuti (woodland motif) consisting floral patterns with birds (peacock) and animal (elephant, lion, deer) motifs. On the inner edge of the border, small keri or mango motifs are seen known as jhalar or kangur.

Occasion/Purpose: Men's dhoti worn on religious and ceremonial occasions.

Technique: Handwoven/Handloom.

Design: Silk field in plain weave with gold zari border running lengthwise on both sides. Shikargah scenes of wildlife.

Weave: Probably Banarasi, Banaras, Uttar Pradesh



SILK DHOTI

1900's

Silk With Pure Zari
185.8 x 47.2 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

This border is typically seen in Paithani sarees also.

Occasion/Purpose: Men's dhoti worn on religious and ceremonial occasions.

Technique: Handwoven/Handloom.

Design: Plain field with Khawale Kath or Narli Kath the border is completed by karvati kinar towards the field.

Weave: Paithani, Paithan/Yeola (Maharashtra)



KUNCHI

1900's

Silk Brocade/Kinkhab With Pure Zari And Silk Lining
26.3 x 16.9 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

The kunchi was worn by the baby in the Maharashtrian custom Barsa or naming ceremony, usually conducted on the 12th day of birth. Kinkhab in gold (Kinkhab are a thicker variety of brocades with all-over patterns used for dress materials, jackets, blouses, etc.) Could be woven in Surat the border seems to be silk satin weave again seen mainly produced in Gujarat.

Occasion/Purpose: Christening Rob.

Technique: Jacquard hand weave.

Design: Ornate floral motifs with broad silk pipping and thread tassels overhead.

Weave: Probably Surat, Gujarat



BANARASI SAREE

1920-1930's

Fine Cotton With Pure Zari
327.5 x 55.1 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

This saree is seen on Bhanu Athaiya as a young girl in the 1930s and then on her mother in 1955 at Athaiya's daughter, Radhika's wedding.

Occasion/Purpose: Formal 9 yards saree.

Technique: Handwoven with Jacquard.

Design: Floral with minakari weave and matching buttas.

Weave: Banarasi, Varanasi, Uttar Pradesh



PAITHANI SAREE

1925-1935

Cotton, Silver Zari (Gold Plated + 5% Gold Content)
321.2 x 47.2 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Jacquards with Banaras punch cards became popular 1920 onwards and Yeola was the main centre for such fusion Paithani sarees where handwoven and jacquard assisted motifs added another dimension of richness to typical coconut border paithanis. Saree weaved without butti indicated that either it was economic selection or saree for elderly women.

Occasion/Purpose: Saree.

Technique: Handwoven.

Design: Khawle Kath/Narli Kath or coconut border, karwarti kinar with jacquard-assisted flower frame with zari filling pallu.

Weave: Paithani/Yeola, Maharashtra



PAITHANI SAREE

1925-1935

Silk, Silver Zari (Gold Plated + 5% Gold Content)
49 x 321.2 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Probably custom-made jacquards with Banaras punched cards that became popular in 1920. Yeola was the main centre for such fusion. Paithani sarees, hand-woven and jacquard assisted motifs added another dimension of richness to typical coconut border paithanis. A combination of different bases (self wrap x weft) under zari paisley, heavy butti, and silk indicates that the saree was probably made for a higher family or sold at a premium. A similar known saree was priced around Rupees 105.00 in 1933.

Occasion/Purpose: Bridal Saree.

Technique: Handwoven with jacquard.

Design: Khawle Kath/Narli Kath or coconut border, karwati kinar with jacquard assisted paisley butti, large paisley above pallu, and jaal pattern. Flower frame with zari filling pallu.

Weave: Paithani /Yeola, Maharashtra



BANARAS SHELA/ODHNA

1930

Natural Silk, Silver Zari
150 x 40 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Item (1) and was probably made on the same loom at the same time, and its pallu ends were cut later or ordered as fabric.

Occasion/Purpose: Bridal Shela/Odhna.

Technique: Jacquard woven handloom.

Design: Gold band and flower border with cross patterns all over the body. Paisleys in the corner.

Weave: Banarasi, Varanasi, Uttar Pradesh



BANARAS SHELA/ ODHANA / FABRIC PIECE

1930

Natural Silk, Silver Zari
125 x 40 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Appears to be cut from the saree as there is an absence of end panels of the typical shela.

Occasion/Purpose: Bridal Shela/Odhna.

Technique: Jacquard woven handloom.

Design: Gold band and flower border with cross patterns all over the body.

Weave: Banarasi, Varanasi, Uttar Pradesh



SOUTH SILK SAREE

1900-1940 (The 1940s)

Silk, Silver, And Gold Zari (Gold Plated + 5% Gold Content)
51.5 x 307 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

A traditional south silk saree.

Occasion/Purpose: Silk 9 yards saree.

Technique: Handloom.

Design: Traditional flower Vine Border in gold and silver zari pallu and Koniya paisley motif with thin horizontal lines in the body.

Weave: Probably Tamil Nadu



SOUTH SILK SAREE

1900-1940 (The 1940s)

Silk, Silver Zari (Gold Plated)
48 x 200 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

A traditional lightweight cotton silk south saree.

Occasion/Purpose: Light 6 yards saree.

Technique: Handloom.

Design: Traditional flower vine border in gold and zari plain pallu without butti body.

Weave: Probably Tamil Nadu



SOUTH SILK SAREE

1920-1945

Natural Silk, Silver Zari
50 x 303.9 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

A traditional lightweight silk south saree.

Occasion/Purpose: Light 9-yard saree.

Technique: Woven handloom.

Design: Gold band and flower border with the standard plain pallu.

Weave: Probably Tamil Nadu



SOUTH SILK SAREE

1920-1945

Natural Silk, Silver Zari
45 x 314.9 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

A lightweight silk saree.

Occasion/Purpose: Light 9 yards saree.

Technique: Woven handloom.

Design: Gold band and flower border with the standard plain pallu.

Weave: Probably Tamil Nadu



PAITHANI PITAMBAR

1920-1965 (Given this is silk, it is probably the 1950s)

Silk, Silver Zari (Gold Plated + 5% Gold Content)
34 x 184.2 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Men use pitambar (a turmeric yellow or orange color waist cloth), a special dhoti while performing rituals. Pitambar and Uparana (small shela draped over shoulders) are considered a must-have attire while performing any ritual. This is still practiced in most Brahmin families and other orthodox Hindu families.

Occasion/Purpose: Men's pitambar, (Dhoti for religious ritual).

Technique: Handloom/Handwoven.

Design: Khawle Kath/Narli Kath or coconut border with karwati kinar.

Weave: Paithani, Yeola, Maharastra



BANARASI SILK SAREE

1900's

Mulberry Silk And Pure Zari
299.2 x 47.6 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Banarasi butidar silk saree comes under the category of pothans or baftas. Border- phulwar or floral scroll edged with a jhalar. Pallav is in solid pure gold with a cross border of kerī (mango) motif arranged in a straight line (patewal). Also seen is a band with Karan Phool (8 petalled flower. In the two inner corners is seen an ornate mango motif (koniya paisley motif). Probably from this saree Bhanu Athaiya replicated the two pink sarees Banarasi sarees in the 1900s. One of which was worn by her daughter Radhika Gupta in her wedding ceremony.

Occasion/Purpose: Silk 9 yards ceremonial saree.

Technique: Handwoven with Jacquard.

Design: Traditional delicate jaal border with small buttis densely placed, kairi or paisley in pallu and lagadi patta border.

Weave: Banaras, Varanasi Uttar Pradesh





BANARASI SILK SAREE

1950's

Silk With Pure Zari
217.3 x 48 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Replicated from the olive green Banarasi silk saree for Bhanu Athaiya's daughter Radhika Gupta's wedding.

Occasion/Purpose: *Silk 9 yards ceremonial saree.*

Technique: *Traditional delicate jaal border with small buttis densely placed, kairi or paisley in pallu and lagadi patta border.*

Design: *Handwoven with Jacquard.*

Weave: *Banarasi, Varanasi, Uttar Pradesh*



BANARASI SILK SAREE

1950's

Silk With Pure Zari
233 x 47.6 in.

Estimate

INR 5,00,000 - 7,00,000

Lot Description

Replicated from the olive green Banarasi silk saree for Bhanu Athaiya's daughter Radhika Gupta's wedding.

Occasion/Purpose: Silk 9 yards ceremonial saree.

Technique: Handwoven with Jacquard.

Design: Traditional delicate jaal border with small buttis densely placed, kairi or paisley in pallu and lagadi patta border.

Weave: Banarasi, Varanasi, Uttar Pradesh







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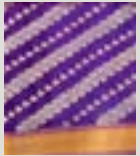
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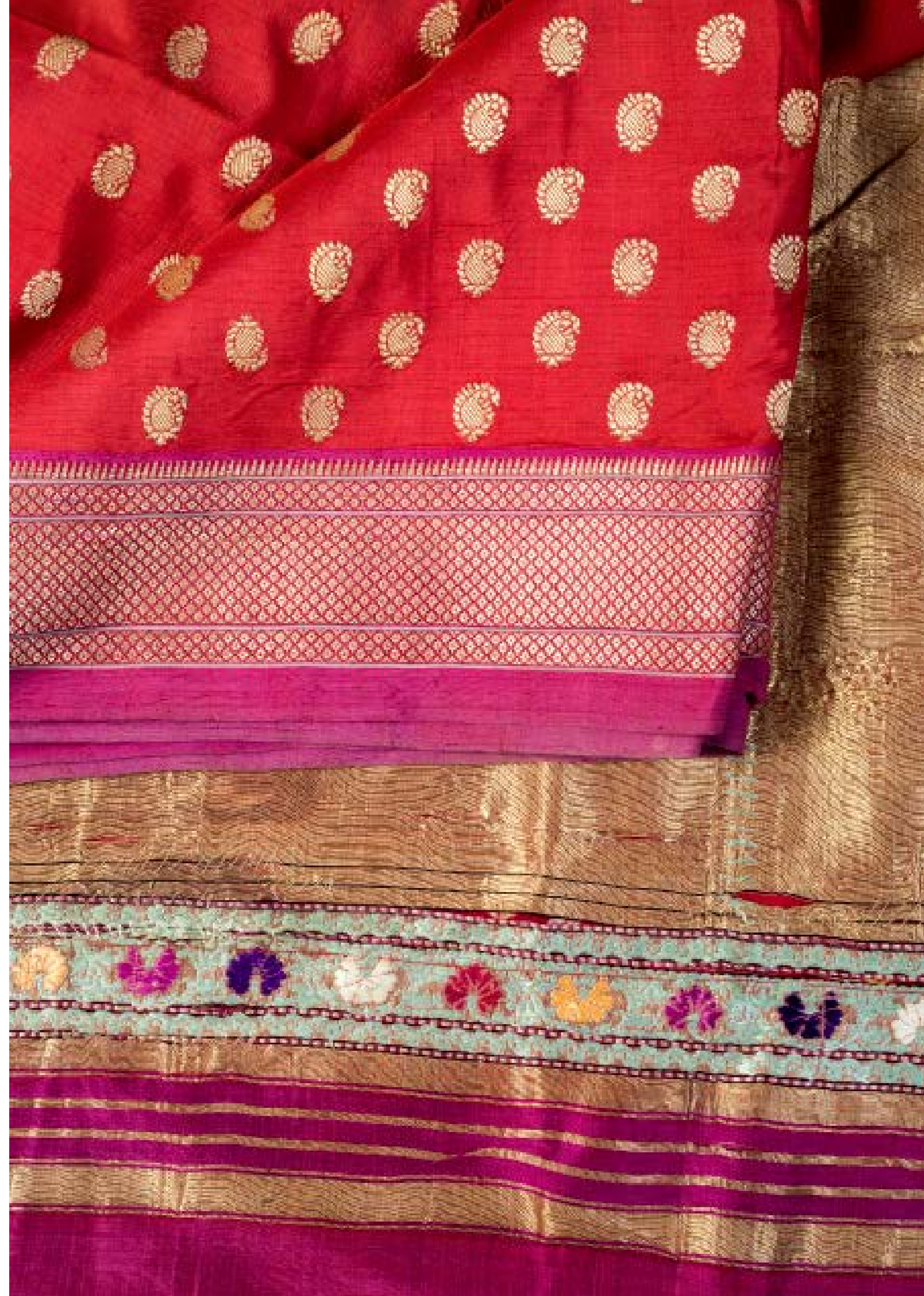


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