A full-length portrait of a young prince standing before a window, wearing an astrakhan hat and full-length costume with tasseled waist-band, jewelled dagger and beaded shoes, holding a bow and arrow, fruit and a small hunting dog at his feet, the hilly landscape background featuring small human figures, buildings and a stream. Style of Muhammad Sadiq or Sayyid Mirza, Persia, Qajar, early nineteenth century

oil on canvas, arched at top, suspendeds set with canvas decorated with gold floral motifs on a red ground, framed, 172 by 95cm.

The style of this portrait shows similarities with the work of both Muhammad Sadiq and Sayyid Mirza. Muhammad Sadiq was working at the turn of the eighteenth/nineteenth century while Sayyid Mirza flourished around 1820. Sayyid Mirza was known to have specialised in portraits of Fath Ali Shah and his family. The subject of the present portrait may therefore be one of the princes of the royal household. The background is interesting, though not untypical of the period, and shows features which were direct imports from eighteenth century European painting, particularly Italian landscapes and rural scenes.

This portrait was previously sold in these rooms 5th July 1965, lot 28, where lot 29 was a companion portrait of the same prince with a hawk, which was sold again in these rooms 19th October 1984, lot 146. For comparative paintings by Muhammad Sadiq and Sayyid Mirza see S.J.Falk, Qajar Paintings, London 1972, nos. 4 and 37.

£40,000-60,000
INDIAN MINIATURES

MUGHAL MINIATURES FROM A NINETEENTH-CENTURY EUROPEAN COLLECTION

The following fourteen lots are from a single collection which was brought to Europe before the middle of the nineteenth century and acquired by a European collector. One of the paper folders in which the miniatures were kept (including in lot 132) is labelled "Dessein Indiens" and is also inscribed in pencil: "Il manque 4 dessins prêts à Mr. Wasmuth, peintre à Versailles, le 10 ... 1843. This is the painter Ferdinand Wasmuth who was born in 1802 and studied under Baron Gros at his atelier in Paris. He exhibited at the Salon between 1833 and 1859 and is known to have travelled to North Africa. He died in 1869. The twelve album pages, lots 119-130, are in a uniform style, suggesting they originated from a single album assembled in the late 18th or early 19th century. The pages measure 465 by 325mm, and have miniatures mounted on both sides.

Of the total of twenty-four miniatures on the album pages, twelve appear to have originated from a single manuscript or series. These measure about 300mm in height, or in the case of the 'princess travelling in a palanquin' rather more, and they all illustrate similar subject matter. Most involve princely activities of the kind which suggest, in the absence of any text, that their original purpose was to illustrate a Mughal historical text of the nature of the Behgurnama or Akbarnama. The quality and style of these miniatures accords with Mughal work produced for sub-imperial patronage towards the end of the sixteenth century. Comparisons can be made with various manuscripts and groups of paintings painted in similar style, particularly the Rasmagany of 1587-98 made for Akbar's military commander-in-chief Abd al-Rahim Khan Khanan (Freer Gallery), the Rasmagana of 1598 (British Library and dispersed), and the 'Manley' Ragamala of circa 1600 (British Museum). Related manuscript illustrations are also found in the manuscript of the Behgurnama now divided between the State Museum of Oriental Cultures, Moscow, and the Walters Art Gallery, Baltimore. Illustrations and discussion of these works are to be found in the following reference works: S. Tynalevy, Miniatures of Behgurnama, Moscow, 1960, pls.1 and 64-69. M.C. Beach, The Imperial Image, Washington, 1981, p.77 and no.15. J.P. Loisy, The Art of the Book in India, London, 1982, no.88. M.C. Beach, Mughal and Rajput Painting. The New Cambridge History of India, I, Cambridge, 1992, figs.25 and 26.
A young bull elephant standing tethered to a post, choosing plantain leaves from the food on the ground before him, his wine-red cover tied with a gold chain with bells. Verso: the elephant Furuz Jang with his keeper in a field, tethered to a post with gold chains, the truncated tusks bound with gold, animals and a cohort of troops in the distance. Mughal, mid-seventeenth century

in good condition but for small areas of flaking on elephant, 234 by 280mm.; miniature on verso inserted in a royal hand, probably that of Shah Jahan, with the name of the elephant Furuz (? Jang and an attribution to the artist 'Amin-i ... Chand'). The inscription partly flaked away as are areas of the background and sky, 177 by 213mm.

The inscription on the second of these elephant portraits is in a bold hand and is in the manner of inscriptions written on miniatures by the emperor Shah Jahan. The writing is flaked in places and it is not possible to be sure of the artist’s name, though the second part can be deciphered as Chand. From the style of the crouching keeper, seen back view with his face turned away, it would appear that the artist was influenced by the work of Govardhan.

A princess travelling in a palanquin borne by two camels, their saddles topped with canopies and plumes, a horse-drawn cart and courtiers with a buck and a hawk travelling alongside. Verso: ladies bringing offerings to a prophet who sits in a courtyard with a cat at his side. Mughal, late sixteenth century

surface flaked in places, 346 by 231mm.; miniature on verso flaked, 179 by 102mm. £10,000-15,000
A man restraining a prancing horse on grassland outside the walls of a town, the horse harnessed ready for riding, rocks and trees against a blue sky. Mughal, c.1570. Verso: a prince examining a hawk in the presence of his court. Mughal, late sixteenth century

small patches of flaking on rocks and buildings, 261 by 196mm.; miniature on verso slightly flaked, 301 by 207mm.

The miniature of the man and horse has various features associated with Mughal painting of before circa 1570, particularly the treatment of the grassland with tufts of yellow fronds and the use of strong ungraded colours. The stylistic simplification of the rocks and the figure are indicative of sub-imperial patronage, echoing the companion miniatures of the group. Probably this is the work of an older artist trained in the Mughal manner of before 1570. For illustrations of comparative pictures in the early Mughal style see M.C. Beach, Early Mughal Painting, Harvard University Press, 1987, parts I and II.

£10,000-15,000

A Mughal prince seated on a rock by a river while fishermen in two boats net fish and put them in a large basket, courtiers in attendance and bringing news. Verso: portrait of a prince leaning against a pink bolster while reading from a book of poetry, a pen-box and refreshment on the carpet beside him. By Shiru, Mughal, late sixteenth century

flasket in places, 303 by 202mm.; miniature on verso inscribed with verse on the back and signed 'smalâ Shiru' (work of Shiru), patches of flaking; additions at top and bottom, 243 by 166mm.

The artist Shiru is known from a miniature he painted for the Ramsama manuscript of 1598 which was sold in these rooms 25 October 1921, lots 204-279, his miniature lot 219, subsequently sold by Maggs Bros Ltd., catalogue no.452, Bibliotheca Asiae, 1924, no.252 D, where the artist is named as Shiru, son of Nahir. The body of the 1598 Ramsama is now in the British Library, MS Or.12076, described in J.P. Losty, The Art of the Book in India, London, 1982, no.88, where it is identified as one of the copies of the work prepared at Akbar's order for the Amirs of his court. From this evidence, and the style of this portrait, it appears that Shiru was one of the artists of Akbar's atelier who was employed on projects apart from those for the royal library and the emperor's personal use.

£10,000-15,000
123
A prince on a hawking expedition in a landscape with towns in the distance, riding a black stallion with his retinue following carrying his accoutrements, his elephant in the foreground. Verso: a hawk brought for examination to a prince who holds court from a veranda. Mughal, late sixteenth century

slight flaking of sky and elephant's coat, 305 by 205mm; miniature on verso slightly worn in places, 252 by 150mm.

£10,000-15,000

124
An old nobleman out hawking on horseback with a companion, carrying a hawk on the gauntlet of his right hand, a hawking drum attached to his saddle, others on foot and following on horseback. Verso: a prince hawking on horseback in a landscape with his supporters. Mughal, late sixteenth century

sky and other areas of blue slightly flaked, 302 by 219mm; miniature on verso slightly worn at edges, 255 by 151mm.

£10,000-15,000
A prince on horseback chasing a hind which is adorned with bells, holding forward his bow in an attempt to reach it before it crosses a pool, retainers among the rocks above. Verso: a prince receiving courtiers in a courtyard. Mughal, late sixteenth century

A landscape scene with a Mughal prince hunting from the saddle of his black stallion, shooting a black buck with bow and arrow, his supporters running on foot. Verso: a prince visiting an ascetic at his hermitage. Mughal, late sixteenth century

125

spoiling on landscape, 295 by 215mm.; miniature on verso creased at top corner, 290 by 213mm.

£10,000-15,000

126

surface slightly flaked in places, 305 by 264mm.; miniature on verso slightly flaked, 237 by 144mm.

£10,000-15,000