Iskandar entertained by Nabateh in a sumptuous palace apartment. Persia, Shiraz, mid-sixteenth century

Illustrated leaf from a manuscript of Niẓāmi’s Khamsa (Iskandarnama), gouache with gold on paper, four lines of nasta’liq text above and one below, reverse with 20 lines of nasta’liq text in four columns with intercolumnar decoration in colours and gold, heading in white on an illuminated rectangular panel, margins ruled in colours and gold, repairs to margins, miniature 220 x 173mm., leaf 340 x 230mm.

£3,000-5,000

Kay Khusrav enthroned in a landscape, entertained by musicians and a dancer. Turkman, c.1497

Illustrated leaf from a manuscript of Ferdowsi’s Shahnama, gouache with gold on paper, nasta’liq text above and below the miniature, reverse with 23 lines of nasta’liq text in four columns, double intercolumnar rules in gold, heading in gold on panel of scrolling foliate decoration in blue and gold, margins ruled in blue and gold, few repairs to margins, miniature 173 x 117mm., leaf 311 x 206mm.

From the same manuscript as the previous lot.

£3,000-5,000

Afrasiyab enthroned under a canopy in a landscape. Turkman, c.1497

Illustrated leaf from a manuscript of Ferdowsi’s Shahnama, gouache with gold on paper, nasta’liq text above and below the miniature, reverse with 23 lines of nasta’liq text in four columns, double intercolumnar rules in gold, headings in gold on panels of scrolling foliate motifs in blue and gold, margins ruled in blue and gold, few repairs to margins, miniature 169 x 115mm., leaf 311 x 206mm.

From the same manuscript as lot 78 in this sale.

£2,000-3,000

The murder of Siyūnsh. Turkman, c.1497

Illustrated leaf from a manuscript of Ferdowsi’s Shahnama, gouache with gold on paper, nasta’liq text above and below the miniature, repairs in upper margins, reverse with 13 lines of nasta’liq text written horizontally and diagonally in four columns, double intercolumnar and intercolumnar rules in gold, text interspersed with numerous panels of five floral illuminations, margins ruled in gold, miniature 173 x 117mm., leaf 311 x 206mm.

From the same manuscript as lot 78 in this sale.

£2,000-3,000
QAJAR PAINTING AND LACQUER

821
Portrait of Barzu, grandson of Rustam. By Mustafa, Qajar, dated A.H.1231/A.D.1815-16

Oil on canvas, Barzu depicted in Qajar costume and armour, a shield in his left hand and a mace in his right, identified as Barzu in cartouche at upper left, signature of artist at lower right 'mu'ayyad-kamari Mustafa'. framed, 156 by 84cm.

From a series of portraits of the ancient heroes of Iran. Previously sold in these rooms, 24th April 1979, lot 219.


£20,000-30,000

835
Persian lacquer pen-box painted with intricate scrolling arabesques in gold, green and red, signed by Sami Husayn, dated A.H.1304/A.D.1886

the drawer and underside painted with the same design, length 203mm., and another similar

£1,000-1,500

841
Portrait of Faridun. By Mustafa, c.1815

Oil on canvas, Faridun depicted in Qajar costume and armour, devising his sword from its scabbard, identified in small gold medallion on blade of sword, signature of artist at lower right 'mu'ayyad-kamari Mustafa'. framed, 156 by 84cm.

From a series of portraits of the ancient heroes of Iran. Previously sold in these rooms, 24th April 1979, lot 220.


£20,000-30,000
A LIFE-SIZE MUGHAL PORTRAIT OF THE EMPEROR JAHANGIR HOLDING A GLOBE

The property of a European Noble Family

The Mughal emperor Jahangir (reigned 1605-1627) with radiant gold halo, seated in a gold-decorated chair holding a globe, dressed in a short embroidered gold coat with long pashas and a short tie-dyed sash from which hang a dagger and two archery rings, jewellery in his turban and about his neck, a folded carpet beneath his feet, glass and jade vessels at his side.

Attributed to the Mughal artist Abu'l Hasan, Nadir al-Zaman. Painted at Mandu, dated A.H.1026/A.D.1617

Gouache with gold on fine cotton, the jewellery executed in raised relief, the throne with anaglyphic decoration in gold, the borders incorporating 26 cartouches containing explanatory and homorphic Persian verses, dated A.H.1026 in central cartouche at bottom naming the place of production as Mandu, rounded which would have contained the artist's name missing from lower left corner, painted surface in generally good condition with some restoration primarily to background, some flaking and loss of raised jewellery, other minor defects and splitting of cotton, on a late 19th century European stretcher with canvas backing to which the picture has not been adhered, an uncontrasted outer border is mostly obscured by the frame and stretcher, European black and gilt wood frame. Measurements: to inside edge of frame 256.5 x 193.5 cm; including calligraphic border 310 x 241 cm; within calligraphic border 197 x 128.5 cm.

This is the largest known Mughal painting and no other comparable Mughal portrait is recorded.

PROVENANCE

The inscription in the central panel of the lower border states that the picture was completed during the year of the victory over the Deccan in Mandu, the regnal year 12; corresponding to the year 1026 [A.D.1617-18]. From 13th March until 10th October of 1617 Jahangir stayed at Mandu to be nearer the military campaigns being waged in the Deccan by his eldest son Prince Khurram. News of the victory over the Deccan reached Jahangir on 20 July, 1617, after which Jahangir gave the title 'Shah Jahangir' to the victorious Prince Khurram. Jahangir's 12th regnal year began on 13 Rabi al-Awal, 1026/21 March, 1617. Hence it is possible to deduce that the portrait was painted between 21 March and 19 October of 1617.

Although Jahangir was in the habit of recording unusual events in his memoirs, the Tuzuk-i-Jahangiri, no mention of this picture is made. The portrait is known to have been in the possession of the present European family since at least the mid-nineteenth century, and may well have been brought to Europe long before that, as indicated by the late 19th century European canvas backing and stretcher. Conceivably the picture was sent abroad by Jahangir as an ambassadorial gift, but it seems more likely that it was intended to be kept in Jahangir's possession. Probably it was taken from Delhi in 1739 by Nadir Shah and sent subsequently out of Persia.

INSCRIPTIONS

The Persian verses bordering the picture give information about the portrait while praising it and making allusions to the nature of Jahangir's kingship. The following is a free translation:

[From top right:]

God is Great.
When he sees his lustrious likeness,
It is as if the excellent king is looking at a mirror.
(This royal distich which I (was) written, was spoken extempore by His Majesty Jahangir Padshah)
Worth becomes a king more than his appearance,
The portrait of Shah Jahangir, son of Shah Abbar Padshah.
His visage is World-Illuminating, and his virtues...
Which other king had such a visage and virtues?
If a hundred kings like Alexander came to the World,
They would all prostrate themselves a hundred times at a glimpse of his face.
Whoever sees his image becomes an image-adorer,
Whether a dervish who cultivates virtues, or a king.
Look at the king's virtues on his face which is
The mirror of virtues of Abbar Padshah.
A hundred devoted praises be upon the pen of the painter,
Who through skill made this likeness of the justice-dispersing king,
Just to cast their eyes on king Jahangir's face.
The kings of Rum [Turkey] and China sat at the gate.
In his likeness, the artist has created much magic.
It is as if the king had scattered gems from a ruby treasure chest.
Whoever sees his soul-nourishing appearance will say:
It is as if the king is moving gracefully with magnificence, grandeur and shining majesty.
The image of victory and triumph is made up by his name, Oh Lord, may the king be eternal over the seven times.
It was completed during the year of the victory over the Deccan, in Mandu, the regnal year 12, corresponding to the year 1026.
May the World be filled with the light of such a World-Illuminating one,
As long as the crown of kingship is lit with the light of the Sun.
The work of the most humble...[corresponding roundel at bottom left is missing].
From the inscription in the top centre panel it appears that Jahangir, on first seeing this portrait of himself, expressed his astonishment with the words of the fourth couplet. This is not as unlikely as it may at first seem: many times in his memoirs Jahangir relates how a verse would come to him in a dream, and describe a certain situation and he evidently regarded himself as a poet.

Throughout the Persian verses the word which occurs most frequently is saste, which can be translated as "saw". To avoid repetition it has been translated as portrait, visage, face, likeness, appearance, or image.

HISTORICAL BACKGROUND

While this portrait has no counterpart, there is ample precedent for its conception. Mughal artists were practised in painting on canvas through their activities during the reign of Akbar (1556-1605), during the earlier part of which the great Humayun series of illustrations was painted. As recorded by Abu Fazl (Ain-i-Akbari, 1, 115) there were as many as 1,400 of these, and those that survive are painted on canvas panels which measure about 68 by 52 centimetres. From the previous reign of Humayun (1531-1556) comes the earliest of all Mughal paintings, also on canvas, the 'Princes of the House of Timur' now on loan to the British Museum (Cansby, 1944). Although fragmentary, this picture still measures over 1 metre square, and its survival confirms the existence of a tradition of painted cotton hangings which doubtless went back many generations.

The present portrait is surprising because existing Mughal paintings from circa 1600 are not only much smaller in size, but in their ubiquity testify to the increased emphasis placed by Akbar and Jahangir on the illustration of manuscripts and albums. By 1617, in contrast to the Akbar period, only a dwindling minority of paintings were executed on canvas, and then only on a small scale. By the Shah Jahan period, and into the eighteenth century, painting on canvas became the exception for the Mughal artists while persisting in the Deccan and in many of the Rajasthani states. There the medium was used not only for temple hangings of religious subjects but for life-size portrait miniatures, as at Mewar in the seventeenth and eighteenth centuries. From this portrait of Jahangir we can see that such later portrait traditions probably owe their origins to Mughal example.

Yet it is not only in Eastern traditions that the origins of this portrait should be sought. We know that both Jahangir and Akbar had brought engravings of religious subjects to the Mughal court in the sixteenth century, and by 1602 at least one oil painting had arrived (Mughal Magazine, 1993, 54-55). Visual evidence of large-sized paintings of European and Christian subjects at the Mughal court is to be found in depictions of Jahangir's court scenes by his own artists. In a durbar scene staged at the Dowlah Khana at Aga a picture of the Virgin Mary can be seen hung near the emperor's throne (Boston Museum of Fine Arts, 14.654, Coomaraswamy, p.102, Leitch, 1985, nos.115). In Abu Hasam's frontispiece for Jahangir's Tazqqa-Jahangiri two large pictures of Tobias and the Angel and a European Couple can be seen set high above the throne position (Akinshakin, 1994, p.45; Ivanov, 1962, pl.32). While we cannot be certain from these miniature records whether these were European originals or versions made by Indian artists, they are nevertheless evidence that the practice of displaying large pictures had been taken up at Jahangir's court.

Despite the presence of oil paintings at the Mughal court, there is no evidence that the oil medium itself was ever practised by Mughal painters. The probability remains however, that it was the example of European portraiture rather than religious canvases that led to the present picture.

The English ambassador Sir Thomas Roe was present at the Mughal court from the end of 1615 until 1619. He followed Jahangir's court from Agra to Mumul and in both locations noted the manner in which European portraits were displayed behind Jahangir's throne at the New Year Festival (Newroz). 'The Namas began in the evening...The manner is thus; there is erected a throne lower foot from the ground, in the dhowar court, from the back whereof to the place where the king comes out, a square of 56 paces long and 45 broad was railed in, and covered over with hauqan semiaries or canopies of cloth and gaud, silke, or velvet, joined together and susteined with canes so covered. At the upper end were set out the pictures of the King of England, the Queene, my lady Elizabeth, the Countesses of Somersett and Salibus, and of a citizens wife of London; below them a mother of Sir Thomas Smyth, Governor of the East India Company.' (Roe, 125-6; entry for 12 March, 1616, at Agra). Roe describes an almost identical display at Manda in his entry for 12 March, 1617. Whether these portraits were oil paintings or coloured prints, full-length or half-length, we may never know for certain, but there is no doubt that the European concept of the walo-en portrait was apparent to Jahangir. Evidence that Mughal artists followed the example of the English allegorical portrait has been forwarded by Beach (1981, 28-37), who cites the National Gallery's chalk portrait of Elizabeth I standing on a globe.

This majestic allegorical portrait, made for Jahangir during his middle years, emphasises his imperial legitimacy with a temporal and spiritual. Several related miniatures were composed with a pendant showing the transfer of these powers (Skelton, 1989, pp. 183-4, figs. 3 and 5) and another from the following reign, Skelton, 1982, nos. 52-3. It is possible that the present composition could have been conceived in the same way. In that case, the couplet 'Look at the kingly virtues in his face, which is the mirror of the virtues of Akbar Padshah' might have referred to a pendant showing Akbar similarly seated facing right and proffering the globe to his successor. A related concept appears in Hashim's portrait of Jahangir amended by Abu Hasam Nadir uz-Zaman in circa 1615 or soon after, where the emperor holds a miniature portrait of Akbar with a similar silver globe (see Okada, 1986, no.7, pp.34-5).

ALLEGORICAL INTERPRETATION

When Akbar's son, Prince Sahim, ascended the Mughal throne in October of 1665, he took for himself the title Jahangir ('World-seizer' or 'World-conqueror'). For his honorific he took the title Nur ud-Din ('Light of the Faith'). His intentions in adopting these titles are related by him in his memoirs. When I became king it occurred to me to change my name, because this (Salim) resembled that of the Emperor of Rum. An inspiration from the hidden world brought it into my mind that, inasmuch as the business of kings is the controlling of the world, I should give myself the name of Jahangir (World-seizer) and make my title of Honour (langoh) Nur-u-din, inasmuch as my sitting on the throne conduced with the raising and shining on the earth of the great light (the Sun).

(Jahangir, I, 25, entry for 23 October, 1665).

The nature of Jahangir's beliefs about his special
position as a king were not entirely new. His father Akbar, himself claiming descent from the Mongol ancestor Alauqa whose children were conceived by rays of the sun, many times expressed his beliefs about the special powers of rulers and princes. In the introduction to his memoirs, the Akbarname, he describes how the truth came to him in a flash of realisation: 'Now it is manifest that no other impress or subduer jewell is to be seen in the material world than the exalted presence of powerful princes who by their holy energy, regulate the outer world and knit it together....Sway over the outer and inner world and unravel of knots, both spiritual and temporal, are congruous in him.' (Abul Fazl, Akbarname, I. 15). Jahangir was fascinated by the relationship between the revealed and hidden worlds, the temporal and spiritual, and believed in his semi-divine position as a bridge between the two. He saw himself as reflecting light, manifested from the divine through the sun and moon, and illuminating the path between the two worlds. The essential theme which united these concepts was that of royal legitimacy - a theme which had concerned most Oriental dynasties throughout history.

In this portrait are to be found various symbols representing these individual concepts and the general theme of legitimacy. Jahangir's head is surrounded by a radiating nimbus representing the sun and the manifestation of the divine. In his right hand he holds a globe, which, in the absence of any geographical features, represents both the temporal and spiritual worlds, and the moon in apposition to the sun of his nimbus. The wine bottle, glass and cups are further symbols of royalty. His torso glows with the gold of his costume and the overall effect is truly one of radiating light and power, just as it was intended to be.

The prime message of the portrait is of majesty, power (temporal and spiritual) and legitimacy - what the Sassanian kings of Iran referred to as 'asafr' and which is referred to in the surrounding verses of this portrait as 'jasr', translated here as 'shining majesty'. There are, however, aspects of the portrait which seem to have an almost genre quality and the table with the bottle and cups constitutes a remarkable still-life in its own right. This combination of powerful symbolism with accuracy of depiction and a degree of naturalism, which is explained and emphasized in the surrounding verses, imbues the painting with a mesmerising quality.

It is possible that the painting was occasioned by the victory in the Deccan. The victory is mentioned specifically in the middle cartouche at the bottom, where the date and place of production are also stated, but the theme of victory is emphasized in the verse: 'The image of victory is made up by his name, Oh Lord may the king be eternal over the seven chimes.' That the victory continued to enthrall his thoughts is shown by the legend on a coin minted at Cambay just a few weeks after Jahangir had left Mundy in 1617.

'King Jahangir of the conquering myy struck this a Cambey...when after the conquest of the Deccan he came to Gujarat from Mundu' (Jahangir I. 418).

The association of light with conquest neatly marries the symbolism and significance of his two titles - Jahangir (World conqueror) and Nur ud-Din (Light of the Faith).

ARTIST

The artist's name is missing from the bottom left corner of the picture, but he is praised in no uncertain terms in the verses 'A hundred thousand praises be upon the pen of the painter, who through skill made this likeness of the priceless departing king'. At the time it was the painter Abul Hasan who ranked highest in Jahangir's estimation, and this alone might be enough for the portrait to be attributed to him. Of any of the artists in Jahangir's employ who might have been given the responsibility of executing such an unusual commission, well beyond the bounds of the usual activities of Mughal artists, Abul Hasan would surely have been the first choice. Furthermore, Abul Hasan was certainly the artist who enjoyed the closest relationship with Jahangir, which points to him as the most likely painter of a portrait showing the emperor both as he saw himself and as he would have himself seen in public.

There is evidence, direct and circumstantial, that Abul Hasan was with the emperor and his court between 1616 and 1618 as they moved from Ajmer to Mandu, Ahmadabad, and back to Agra. In about 1617, probably at Mandu, Abul Hasan painted an unusually personal portrait of Jahangir's wife, Nur Jahan, in male hunting costume with a musket (Lovel, 26, fig.9). In July of 1618, at Ahmadabad, Abul Hasan completed the frontispiece for the Tushu-e-Jahangiri (Jahangirnama), and presented it to Jahangir: 'On this day Abul Hasan, the painter, who has been honoured with the title of Nadir-uz-Zaman, drew the picture of my accession as the frontispiece to the Jahangirnama, and brought it to me. As it is worthy of all praise, he received endless favours. His work was perfect, and his picture is one of the chief dower of the age. At the present time it has no rival or equal.' (Jahangir, II, 20, entry for 4 July, 1618, at Ahmadabad). It would also have been during the same visit to Ahmadabad that Abul Hasan painted a portrait of the Gujarati nobleman Jassa Ram (State Museums, Berlin, Kohrt and Goetz, pl.37; see also footnote to lot 94 of this catalogue).

Both Abul Hasan and Bichitr are noted for their portraiture and allegorical paintings painted for Jahangir. Their depictions of Jahangir in miniature paintings are not stylistically very distant from one another, but the facial characteristics of the present portrait are marginally closer to those of Abul Hasan. His portrait of Jahangir in the Feer Gallery of Art's Jahangir embracing Shah Abbas (Beach, 1981, no.12b) bears perhaps the closest resemblance of all.

Of the artist's signature the words amal-kantar in remain in the right hand roundel. These words were not used by Bichitr in any of his signatures or inscriptions, whereas in the case of Abul Hasan they are used more than once. This point may be taken as finally indicating Abul Hasan as the artist of this portrait. For full accounts of Abul Hasan and lists of his known works see Beach, 1978, 86-92; Lesty, 1991; Okadzi, 1992, 178-184; Verma, 1994, 47-55.

COSTUME AND ACCOUTREMENTS

Jahangir is wearing his full court dress in the style common to other contemporary portraits of him. Over a long-sleeved white jama he has a short sleeveless gold coat of the indri style, embroidered in colours with a repeating Abul design. At Mandu, Jahangir issued an edict concerning his privilege to wear such costume, including the indri coat, as recorded in his inventory for himself certain special cloths and cloth-shifts, I
Jahangir’s turban is of a striped material, bundled with deep green and floral gold. Possibly this is the same turban as worn by Jahangir in Abul Hasam’s durbar scene of circa 1615 where Jahangir is adorned with a globe beneath his bare feet (Frits G. de Vries, The Hall of Mirrors of the Topkapi Palace, 46, 1970, p.51).

The jewelry worn by Jahangir is similar in style to that seen in his miniature portraits of the period. In addition to the main necklace, composed mainly of two sizes of pearls interspersed with rubies and emeralds, he wears a pendant with a small circular gold frame set with mica. Although pendant portraits of the Jahangir period were typically mounted in this way, sometimes with pearls attached, the small size of this one suggests it may have contained a special stone or item of talismanic value. The emperor wears gold and jewelled bracelets, that on his left wrist apparently centered with a large emerald bearing traces of an engraved surface. He also wears gold finger-rings and urban-jewellery with a feathered aigrette.

From a toggle attached to the waist-sash or pañca hangs a small hunting knife with chevron handle and decorated scabbard, of the type worn by Jahangir in Jahangir enterancing Shah Abbas (Beach, 1981, no.176; Losty, no.15). From the same toggle, or perhaps from the scabbard itself, hang two archery or divining sticks of pale jade (for the type, sometimes inlaid with jewels, see Skelton, 1982, no.394 and 382; Welch, 1985, no.129; Skelton, 1991, p.28; and Michael 1955, p.51).

Beside Jahangir, placed on a low black table of Chinese type, are four vessels: a long-necked glass bottle, a drinking glass, and two jade bowls (for a similar group of objects in a Mogul miniature of Prince Salim, now in the Chester Beatty Library, Dublin, see Skelton, 1982, no.49; Welch, 1985, no.137). The glass wine bottle, with its applied trailing decoration, and the drinking glass with knopped stem, are both European of characteristic Venetian design.

The chair on which Jahangir sits is of distinctly European design, possibly Portuguese. It may even be a European chair which has been decorated with gold over gesso by Mughal craftsmen. Jahangir was not noted for sitting in such a chair during his lifetime, though a chair is shown in the women’s quarters at his birth as depicted circa 1615–20 for the Tuscany Jahangir (Museum of Fine Arts, Boston, Welch, 1985, no.114). By the Shah Jahan period similar chairs are shown in miniatures with greater frequency. The Shah Jahan Album contains two portraits of Shah Jahan and Jahangir sitting in decorated chairs of related design (Los Angeles County Museum of Art, PA, no.29; Arthur Sackler Gallery, Washington, Lowry, no.53). In both these Shah Jahan period portraits the bare feet of the emperors are on foot rests which are an integral part of the chairs, whereas in the present portrait the emperor’s feet rest on a folded carpet, possibly with silk pile.

It is worth noting the items of possible foreign origin depicted in the painting: the chair (Portuguese); the glass and wine bottle (Venice) and the low table (China). The existence of such items at the Mughal court is not surprising. Jahangir had a fascination with foreign luxury goods and works of art and his memoirs are full of descriptions of such gifts. For example, in his third regnal year he was presented with a European tapestry ‘the like of which in beauty no other work of the Frank painters had ever been seen’ (Jahangir, I, p.144). On the fifth anniversary of his accession he was presented with two European boxes ‘the sides of which were made with slabs of glass’ (ibid, p.165) and a few days later ‘vessels of gold and silver made in Europe’ (ibid, p.167).

**MEDIUM AND CONDITION**

The portrait is painted on cotton in water-based pigments, apparently without any ground base. The decoration on the chair is raised in shallow relief in gold with coloured detail; details of the gold costume are executed in colours over flat gold. The jewellery is modelled in relief: each stone or element has been separately shaped and applied to the picture surface. Some of the jeweled elements have gold leaf over which a lacquer colouring would have given the effect of translucent precious stone. The central necklace pendant has a circular gold frame inset with mica.

The cotton fabric is finely woven with approximately 42 x 37 threads per centimetre. The cotton is in at least two layers, laminated to provide the strength necessary for a piece of this size. The fabric is joined in a vertical seam at the left edge of the right hand calligraphic border. There is a loom width of 134 centimetres. The fabric joins at the left edge beyond the left hand calligraphic border is of a coarser weave than the main fabric. The picture is on a late eighteenth century wooden stretcher of unusual European type, braced at only two corners top and bottom. There is a backing of late eighteenth century European canvas, with a central vertical seam, to which the cotton of the picture has not been laid. The picture has been pinned to the wooden stretcher from the face at the edges. On three sides the original cotton can be seen from the back where it is wrapped around the stretcher with the backing canvas. This is not visible on the left edge where the original cotton is not present. The black and gold Shah Jahan Album is a nineteenth century European type, added to the stretcher.

The pigments show fine cracking over most of the
surface. A number of the jewellery elements are now missing. The painted surface of the picture has been restored in places. Most of this restoration is to the brown of the background, its extent quite visible level with the neck of the glass bottle. There is an area of old restoration at the top of the chair-back. Smaller areas of retouching, such as those beneath the hand holding the globe, must have been carried out secondarily, perhaps after the picture left India.

NOTE AND ACKNOWLEDGEMENTS

All dates in this entry have been converted as accurately as possible from the Hijri and Ilahi system (as instituted by Akbar and used by Jahangir in his memoirs) to the Christian calendar. Although the Gregorian calendar was adopted in Europe in 1582 with the loss of ten days from the Julian calendar, it was not adopted in England until 1752. Sir Thomas Roe in his diaries uses the Old or Julian calendar, and his dates have not been converted.

Suggestions made by a number of scholars have been incorporated into this description and Sobhry’s wish to acknowledge them with due thanks.

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$500,000-590,000
AN ILLUSTRATED LEAF FROM AN ALBUM OF
PRINCE DARA SHIKOH

88

A leaf from a royal Mughal album with a portrait of
the emperor Humayun kneeling on a tiger-stripe
rug beneath a canopy with books and writing
implements beside him; calligraphy on the reverse
by Prince Dara Shikoh. Mughal, perhaps at
Buruhanpur, c. 1630

The present leaf was exhibited at the Victoria and
Albert Museum in 1982 (R. Skelton et al., The Indian
Heritage, April/August, 1982, no. 51, where the
calligraphic couplets are explained and translated:
Shah jahi felicitous stars! His shadow stretches for ever!
For anyone in the shade of his bounty. Six to devotion and
the enemy, a friend! Of the four known leaves from
the album, two bear the date A.H.1040/A.D.1630-
31 accompanying Dara Shikoh's signature (three
of these leaves is now in the collection of the Victoria
and Albert Museum). Skelton (op. cit.) suggests that
the album may have been assembled about the time
the court was at Burhanpur between 1630 and 1632.
£8,000/12,000

From an album which must have belonged to
Prince Dara Shikoh. Four leaves from the album,
including this one, were in the Dents Collection (sale in these rooms 11th April 1972, lots 8447; this
leaf lot 85 and illustrated). The erasure of the
Prince's signature would have been carried out at
the time of his disfavour following his death and the
accession of his younger brother Aurangzeb to the
Mughal throne. The only surviving intact album
from Dara Shikoh's possession is the one in the
India Office Library (British Library) where his
inscription of gift to his wife has been similarly
erased (T. Falk and M. Archer, Indian miniatures in

£3,000-5,000

Published: S. Digby and T. Falk, Paintings from
Mughal India, London (Colnaghi), 1979, no. 35.
Formerly sold in these rooms 17th July 1978, lot 39,
as part of an album of mixed contents.
£6,000-8,000

A parrot with red and green plumage chained to a
perch with a blue and white porcelain seed-bowl. By
Khizir, Mughal, C.1620-30

gouache with gold, contemporary inscription on
perch "amali khizar soppesh" (the work of the painter Khizir),
mounted with blind panel beneath an album page with
decorated borders and an outer margin decorated in gold
with animals and figures amidst vegetation, 117 by
72mm., page 383 by 260mm.

Previously sold in these rooms 8th April 1975, lot 9.
A Mughal artist named Khizir was working in the
late sixteenth century and is listed by Verma under
his inscribed names Khur and Khizir Chela
(S.P. Verma, Mughal painters and their work, Delhi
(O.U.P.), 1994, 219-220). There is every reason to
believe that the artist of this bird study is the same
painter.

£3,000-5,000

INeAN MINIATURES

86
A young prince holding a book, standing wearing a
blue-lined lilac jama, his turban, shawl and patha all
of gold of similar designs, a spray of leaves in his
turban. Deccan, Bijapur, C.1620

gouache with gold on gold-spinkled green paper, inscribed
in top right corner in Persian "Qub al-Mulk", on a 19th-
century album page with outer border of flowers, 142 by
80mm., page 434 by 287mm.

Published: S. Digby and T. Falk, Paintings from
Mughal India, London (Colnaghi), 1979, no. 35.
Formerly sold in these rooms 17th July 1978, lot 39,
as part of an album of mixed contents.
£6,000-8,000