



Fig. 5. *Rustam Kills the White Div.*
Whereabouts unknown.

attacked by a dragon in the British Museum, Mu'in continued to show his dragons with a single branch-like horn, flaming shoulders, and a long, flattened gold snout.³³ Unlike other mid-17th-century renderings of this episode, Rustam dominates the scene and the dragon threatens to constrict Rakhsh like a large snake.

8. *Rustam Kills the White Div.*

Whereabouts unknown³⁴ (fig. 5)

This illustration is the first in the chronological sequence of the *Shahnameh* to be removed from the David Collection manuscript. It portrays the final stage of Rustam, who rescued Kay Kavus from the White Div. Kay Kavus was blinded while being held captive and the only cure was the blood of the liver of the White Div. Here, Rustam eviscerates the *div* whom he has apprehended in a cave while his king stands tied to a tree at the right. As mentioned earlier, this composition differs minimally from an earlier version attributed to Mu'in in a *Shahnameh* with illustrations by various artists.³⁵

9. *Rustam Discovers Suhrab's Identity.*

British Museum, 1922.0711.0.2, signed and dated by Mu'in Musavvir *Ramadan* 1059 / September-October 1649 (fig. 3)

This painting illustrates the tragic meeting between Rustam and his son, Suhrab, when Rustam has mortally wounded the young soldier only to find, when he removed Suhrab's armor, that his armband contained the amulet that Rustam had given Suhrab's mother. After their first and only tryst, Rustam had never seen Suhrab's mother again, so his realization that he had killed his own son came as a terrible shock to him. Although this is the second in the sequence of images known to have been removed from the manuscript, it appears after a substantial gap in the narrative, suggesting that other illustrations, yet to come to light, may have been removed from the folios between the previous painting (no. 7) and this one. This image is of particular significance because it is the first dated page from the manuscript, but is dated nine months later than the first colophon in the manuscript. Whereas 16th-century versions of this scene show the two protagonists in the company of several or many other figures, in the 17th century, most of the illustrations of this episode revolve around the two main figures and their horses and grooms.

10. *Garsiwaz and Gurwi Slay Siyavush.*

The Israel Museum, 582.69³⁶ (fig. 6)

Also removed from the manuscript, this painting illustrates the execution of Siyavush at the hands of the Turanian Gurwi under orders from Garsiwaz. Siyavush was an Iranian prince, the son of Kay Kavus. He decided to leave Iran and go to the court of Afrasiyab because his stepmother had become enamored of him and then denounced him. In Turan he fell in love with and married the daughter of Afrasiyab. His good fortune did not last, however, because jealous courtiers turned Afrasiyab against him and he was doomed. Here the ringleader Garsiwaz has ordered Gurwi to murder Siyavush. Gurwi dragged him out into the countryside by his beard and then beheaded him, allowing his blood to run into a bowl.

The reason for excising this illustration from the manuscript probably has more to do with the popularity of the scene than with the innate qualities of the painting. Such well-known episodes would pre-



Fig. 6. *Garsiwaz and Gurwi Slay Siyavush*. The Israel Museum, Jerusalem, 582.69.

sumably have sold better than the more obscure images such as *The Divan of Tahmuras* (no. 1, fig. 15).

11. *Faramarz Slits Surkha's Throat*, fol. 74b.
The David Collection (fig. 22)

Surkha, the son of Afrasiyab, led the Turanian army in battle against the Iranians with Faramarz at their

head. Faramarz succeeded in unhorsing Surkha and then caught him when he fled. He took Surkha, bound, to Rustam, who ordered that he be killed on the plain just as had happened to Siyavush. Here, like Siyavush, his head is held back by a soldier who beheads him over a bowl that catches his blood. While the soldier has been identified as Faramarz, the text does not specifically state that Faramarz committed the deed. The painting contains more figures in the foreground and middle ground than many of Mu'in's illustrations, but it conforms to his norms of palette and landscape treatment and includes the beardless and mustachioed faces found in every painting in this manuscript. The two grooms with tall caps closely resemble those in the painting of Rustam and Suhrab (no. 9, fig. 3) and serve as a framing device for the murder taking place before them. Riza had used the same device in his depiction of the meeting of the Mughal ambassador, Khan 'Alam, and Shah 'Abbas I, known by a later copy.³⁷ Since Mu'in copied single figures from Riza's composition,³⁸ he would have been familiar with the original and may well have derived the idea of where to place the grooms and horses from Riza's work.

12. *Giv, Son of Gudarz, Finds Kay Khusrau in Turan*, fol. 78a. The David Collection (fig. 23)

The venerable Iranian Gudarz was told in a dream that the only person who could find Kay Khusrau, the son of Siyavush and heir to the Iranian throne, was his own son, Giv. He traveled in Turan alone for seven years until finally in a meadow near a famous forest he spied the royal youth. Here they discuss how they will escape from Turan and Afrasiyab's attention. Although Giv was not an old man, Mu'in has given him a white beard, more fitting for Giv's father. The greensward in the foreground with pairs of deer and foxes presents a suitably idyllic setting, while the mountains in the background allude to the terrain through which the two Iranians must pass before reaching safety. While Giv is typical of Mu'in's style with his moustache, fretting brows, and slight forward cant, Kay Khusrau recalls youthful figures by Riza from the beginning of his career in the 1590s. The clenched fist of Kay Khusrau's right hand