



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-