



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.<sup>37</sup> Since Mu'in copied single figures from Riza's composition,<sup>38</sup> 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





Fig. 7. *Kay Khusrau Sends Rustam to India*. The Israel Museum, 626.69.

featured often in Riza's early portraits, and the round cheek and short neck also appear in his works.<sup>39</sup>

13. *Kay Khusrau Sends Rustam to India*.

The Israel Museum, 626.69<sup>40</sup> (fig. 7)

Shortly after Kay Khusrau's return to Iran and coronation, Rustam came to him and explained how the Turanians had seized Zabulistan, his own kingdom, and how he wished to regain it for Iran. Kay Khusrau heartily agreed that Rustam and the other great paladins should muster an army and march on Zabulistan, in what is today Afghanistan, but was considered part of India in the *Shahnameh*. Although this page is not immediately in the sequence from which *Rustam Kills the White Div* (no. 8, fig. 5) and *Rustam Discovers Subrab's Identity* (no. 9, fig. 3) were removed, it is another image featuring Rustam and as such would have been more saleable than some of the more obscure miniatures.

14. *The Turanians Led by Piran Defeat the Iranians*, fol. 91a. The David Collection (fig. 24)

Most *Shahnameh* manuscripts contain a preponderance of battle scenes, since the war between the Iranians and Turanians is the subject of so much of the prehistoric section of the narrative. However, Mu'in Musavvir preferred single combats in which

the protagonists could be portrayed large-scale and a few onlookers and attendants would populate the periphery of the main action. This painting is an exception in his work and an unusual choice of episode for illustration. Although the Iranian and Turanian soldiers are not differentiated by their costume, the figure that holds the standard at the right is most likely Fariburz, the Iranian. As Firdausi describes it, the battle was a bloodbath on both sides, but the Turanians prevailed despite great loss of life on their side. The horses and their mounts dashing left and right convincingly evoke the melee and confusion of the battlefield, while the trumpeters blow their horns at the upper left, in keeping with the description in the text.

In the *Shahnameh*, this battle follows a better-known Turanian attack on the Iranian camp at night when most of the Iranians were drunk, a scene often found in 16th-century manuscripts. An illustration of this episode, attributed to Pir Beg, does appear in a 17th-century *Shahnameh* with contributions from a range of artists, including Mu'in Musavvir.<sup>41</sup> However, Mu'in's works date to the 1690s and the colophon of the manuscript is dated between 1663 and 1669, so Mu'in's composition in the David Collection *Shahnameh* is more likely to be the prototype for Pir Beg's work.

15. *The Envoy of Kay Kavus Asks for Sudabeh's Hand from Her Father, the King of Hamavaran*, fol. 102b. The David Collection (fig. 25)

The page with this illustration is out of order and originally should have appeared in the chapter on the reign of Kay Kavus. The story takes place early in the reign of Kay Kavus, following a battle with the King of Hamavaran in which the Iranians were victorious. Having sued for peace, the King of Hamavaran gave generous tribute to Kay Kavus. The Shah then learned that the King of Hamavaran had a beautiful daughter and sent his envoy to request her hand in marriage. Although the King bemoaned the loss of his only daughter, Sudabeh herself stated her wish to marry Kay Kavus, and her father agreed to the union.

The one other illustration of this episode listed