



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