



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



but not illustrated in the Cambridge Shahnama Project dates to the second half of the 17th century and is described as Kay Kavus asking to marry the daughter of the King of Hamavaran. It is not explicit about whether the painting depicts the Iranian envoy at the court of Hamavaran or if it shows either the envoy with Kay Kavus or the person telling Kay Kavus about Sudabeh before the envoy leaves on his mission. The same problem exists here. The king is seated on a backless throne while an elderly, bearded man dressed in a green robe kneels before him. Graybeards in this role are often considered sages in Persian painting, a status that the robe of green, the color of Islam, may support. Behind him stands an official who carries a bow and arrows, while pairs of young female musicians and male servants are arrayed at the edges of the scene. The two birds in the mural behind the king "converse," perhaps an echo of the discourse taking place between the king and the kneeling man.

16. *Rustam Overturns Chinghish*, fol. 109b.

The David Collection (figs. 1 and 26)

The lower margin contains a signature and date: "on Tuesday the 20th of *Rabi' II* 1060 [April 22, 1650] it was completed. If there has been any shortcoming, may it be forgiven; the most humble [illegible] speck of dust Mu'in Musavvir drew it."

Chinghish, a soldier in the army of the Khan of Chin (China), announced his aim to challenge Rustam to avenge the death of one of his compatriots. When he encountered Rustam on the battlefield, Rustam lifted Chinghish's horse up by its tail so that he fell to the ground and Rustam subsequently beheaded him. Here Mu'in has chosen to present the most dramatic and unusual moment of this episode with the horse and Chinghish upside down and about to meet their fate. Kay Khusrav and three soldiers watch from the horizon while below more men gesticulate and observe the rout.

The discolored, brown ground is most likely the result of the action of verdigris in pigment that would have originally been green. Although illustrations of this scene are fairly common, they almost always depict Rustam chasing Chinghish and grab-

bing his horse's tail. Mu'in's decision to show Chinghish and his horse upside down in mid-air is utterly novel. Since Mu'in would have had access to other illustrated manuscripts if he had wished to find a prototype, his must have aimed for originality in his composition, even when his style remained conservative and mostly unchanging.

17. *Rustam Pulls the Khaqan of Chin from the Elephant*. Harvard Art Museum, Arthur M. Sackler Museum, Francis H. Burr Memorial Fund, 1941.293 (fig. 8)

Before the David Collection manuscript came to



Fig. 8. *Rustam Pulls the Khaqan of Chin from the Elephant*. Harvard Art Museum, Arthur M. Sackler Museum, Francis H. Burr Memorial Fund, 1941.293.