



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