

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.

light, this illustration was identified as Rustam dragging the Khaqan of Chin from his elephant. The painting would have appeared immediately before folio 114b, since this image represents the Khaqan in the moment of his being pulled down, while the next illustration shows him only seconds later, slightly lower on the side of the elephant. The text is a variant,⁴² but this passage does appear in some versions of the *Shahnameh*. Mu'in Musavvir shows the Khaqan of Chin dressed as a soldier in this illustration, whereas he is crowned in the next. Despite these anomalies, the two illustrations would have followed one on the other in the original manuscript.

18. *Rustam Drags the Khaqan of Chin from the Elephant*, fol. 114b. The David Collection (fig. 27)

In the battle against the army of the Khaqan of Chin, Rustam finally confronted the king on his white elephant. He captured the Khaqan with his lasso, pulling him from the elephant and dragging him to his soldiers, who bound him. In this painting, Rustam has just lassoed the Khaqan, but has not yet bound him. Soldiers are arrayed along the horizon line, including two like the jockey, wearing Indian-style turbans, a reference to the Asian origin of the Khaqan and his supporters.

Among the distinguishing characteristics of this illustration is the gray color of the elephant, despite the fact that it is described as white in the text. Certainly Mu'in deliberately chose to deviate from the customary way of depicting the elephant, since a white elephant appears in folio 32a, *Rustam Kills the White Elephant*. Additionally, the scale of the jockey on the elephant's back is disproportionately small, even if he is intended to be a child. Likewise, Rakhsh is large by comparison with the elephant, but small in relation to Rustam. The anomalies of scale serve to emphasize the key figures in the narrative, while the choice of painting the elephant gray may have more to do with Mu'in's interest in novelty.

19. *Div Akvan Carries Rustam to the Sea*.

The Israel Museum, 554.69⁴³ (fig. 9)

Kay Khusrau summoned Rustam and asked him to find and kill a *div* who had been taking the form of



Fig. 9. *Div Akvan Carries Rustam to the Sea*. The Israel Museum, 554.69.

an onager and savaging herds. Rustam set out on his quest and eventually lay down to sleep in a meadow. The *div*, Akvan, spied him and dug around where Rustam was sleeping, picking him up along with the earth on which he was resting. The *div* then gave Rustam the choice of being dashed on the mountains or thrown into the sea. Cleverly Rustam chose the mountains, knowing that Akvan would do the