

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.