

sition is somewhat awkward because Human's body is slightly too large for the space it occupies, so that his headless torso appears to lean against Bizhan's horse's legs while at the other end Bizhan stands on Human's right leg.

23. *Fariburz Defeats Kulbad*, fol. 144b.

The David Collection (fig. 30)

This is the right half of a double-page opening, depicting two of the single combats between the Iranians and Turanians, called the Battle of the Twelve Rukhs. The commanders of the opposing forces decided that lives would be spared if, instead of a full-scale battle, they chose twelve warriors to fight their counterparts from the enemy ranks. Fariburz was pitted against the Turanian Kulbad. At first Fariburz shot arrows at his foe, but when they failed to stop him, he unsheathed his sword and split Kulbad in two from his head to his waist.

Mu'in has chosen to depict the moment when Fariburz cleaves his enemy in two. The raised shield, the arc of the arm and sword of Fariburz, the horses racing at full tilt toward one another, and the foiled attempt of Kulbad to land a blow on Fariburz add dynamism to the scene. The unmoved expressions on all the figures' faces, however, counteract this. As ever in Mu'in's illustrations, emotion is not expressed through physiognomy.

24. *The Battle of Gurazeh and Siyamak*, fol. 145a.

The David Collection (fig. 31)

In the narrative, the combat of Gurwi and Giv takes place after that of Fariburz and Kulbad and before that of Gurazeh and Siyamak. Unlike the scene on the facing page, Mu'in has not chosen to illustrate the defining moment of the combat. Rather, the two soldiers, each wounded by an arrow, dismounted and clutched each other before Gurazeh threw his foe to the ground and killed him. Here, the figures have grabbed each other's belts, as if wrestling. The arm of Gurazeh on Siyamak's shoulder is the only intimation that Siyamak will be overcome.

The symmetry of the pyramid formed by the two warriors is echoed in the disposition of figures on the horizon to the right and left of a jutting rocky out-

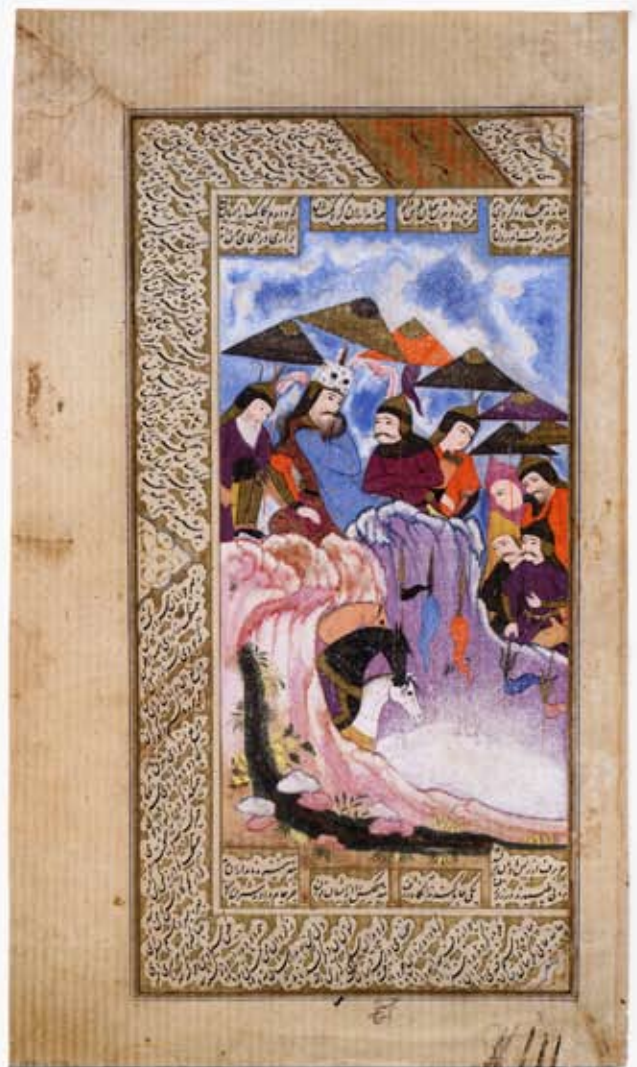


Fig. 11. *Rustam and the Iranians in the Snow*. Harvard Art Museum, Arthur M. Sackler Museum, Francis H. Burr Memorial Fund, 1941.294.

crop, and the grooms and horses in the foreground. Again the crowded composition has the peculiar consequence that the foot of Siyamak rests on the hat of his groom. Despite the narrative proximity of this episode to the single combat on the previous page, Mu'in has made no attempt to suggest unity of place. Instead, the ground in this painting is white while in the one on the facing page it is purple. The lack of continuity from one page to the next results in a somewhat jarring double-page opening. On the other hand, Mu'in has managed to illustrate two of the single combats in this epic battle. By placing