

Shāhnāmeḥ of Ferdowsi

folio 162

Rostam Before Kay Khosrow After His Capture of the Khāqān

The miniature follows a very similar compositional format to folio 278. Shāh Kay Khosrow is seated cross-legged on an elevated hexagonal throne in the upper right. He wears a long scarlet robe with gold buttons, a sword hanging from his belt, and a jewel studded crown adossed with feathers and the black aigrette of royalty. A ceremonial sword bearer and another servant stand behind him, in front of a multilobe arched panel painted with delicate foliage and birds. The panel, with a door in the center, is inset into a tiled hexagonal pavillion which continues upward to the top of the picture. Rostam, dressed in his familiar leopard and tiger skin cuirass, is seated with his legs crossed, on a smaller hexagonal seat before the shāh. Clustered about him, in the left foreground, are three warriors in pointed helmets, a servant pouring wine, and a turbaned man leaning on a walking stick. Two male musicians, one with a *duff* (tambourine), the other with a *sehtar*, are seated in the lower right. Vessels of food and drink are scattered about the central foreground. Another servant, perhaps a doorkeeper, is seated before the half open doorway to another small pavillion in the upper left. A large *chenār* tree grows between the two pavillions.

Miniature dimensions: 27 x 16 cm. There are three lines of four column text above the miniature, and two below. A rectangular frame encloses miniature and text. Kay Khosrow's facial features have been obliterated, and Rostam's have been severely damaged. Some of the other faces have been retouched. The miniscule signature of Fażl 'Ali, *raqam-e kamineh fażl 'ali*, appears twice on the painting, once just below the feet of Rostam, and again on the brickwork at the extreme top center. In addition, the signature of Mo'in, *raqam zad kamineh mo'in-e moşavver*, is inscribed in the lower margin. The miniature is attributed by Jackson and Yohannan to Fażl 'Ali, and by Robinson to Mo'in with the assistance of Fażl 'Ali. The execution level is inferior to most of the other Mo'in miniatures in this manuscript, and by comparison with folio 278, one might construe that Fażl 'Ali played a greater role in folio 162 than in some of the other paintings.

Location:

New York, Metropolitan Museum of Art, Acq. 13.228.17 (Cochran 4)

Miniature references:

J&Y, PM, p.36, no.22 (not ill.).

Robinson, *Islamic Art*, p.78, no.22 (not ill.).

Text references:

Warner, III, pp.232 ff.

Mohl, IV, pp.162 ff.

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