The Qaysar has an open space with skills, Katiyün has assisted the might cheer him there, and the Qustas in city, however, suggestion, and ground he sees calls for a stick.

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21. Guštāp plays polo before the Qaṣṣār (252a)

The Qaṣṣār has a tower that looks out over an open space where his sons-in-law practice martial skills. Katayyin, who does not know how Guštāp has assisted these two, suggests to him that it might cheer his melancholy mood to go to see them, and she adds that the Qaṣṣār also will be there. Guštāp expects little advantage from encountering the ruler who keeps him outside the city; however, he agrees to follow his wife's suggestion, and he calls for his horse. At the ground he sees a game of polo taking place and calls for a stick and ball in order to join it.

'A rider, whereas' er he saw the ball, 
Charged keenly after it to strike withal'. 58
Abashe, the lords of Rūm take to mounted archery, and Guštāp again takes part. The Qaṣṣār is impressed with the appearance and skills of the young man and asks his name.

Guštāp does not give this at once but says that he is the son-in-law who is excluded from the city, and for whom Katayyin suffers hardship. Moreover, it is he who killed the king and the dragon. In proof of this Hishāy fethes the teeth. Immediately convinced, the Qaṣṣār is indignant at the conduct of Mirin and Ahran.

The illustration is unusual in extending to the left beyond the notional text area, and it is the sole example in which text is entirely banished from the upper line. This amplitude suggests importance.

The exercise ground is indicated by a large foreground area of buff coral, under a gold sky; possibly an evening light is intended. 59 The Qaṣṣār watches, not from a belvedere, but mounted and under a red umbrella in the upper right. The polo players form a rough circle; acting like pointers, their sticks animate the scene. In addition to several that pass in flying gallop, a rider on a white horse descends from the upper left in three-quarter view, while in the foreground one is in full rear view and one in three-quarter.

The whole is, nonetheless, dominated by Guštāp at the top of the circle. As his horse flies past parallel to the picture plane, he turns back to swing at the ball. The painter has seized the pose of the rider, firm in the saddle between forward and backward acting forces. This figure is also the focus of the Qaṣṣār's gaze. Guštāp's breadth of shoulder is well displayed in the surcoat of lapis blue with golden dragon embroidery, he wears a crown, and his hair and down-turned mustache are of a reddish brown. The intensity of the concentration on this figure and the individuality with which he is portrayed suggest that this may be a portrait: if this were so, the person, most likely to be represented would be the patron of the manuscript. Though much more vita., the upper part of this figure somewhat resembles that of Khusrav as he converses with Buzurg Umid in the Nizami of 1431 (pl. 17). 60 This also suggests a portrayal of patron for hero, and hence a portrait of Shah Rukh. It thus appears quite probable that the Shāhnāma picture intends not only a portrait of Muhammad Juki, but a reference, whether in respect or challenge, to his father.

It appears that a seal on the left-hand side of the text below the picture has been erased and covered with gold ornament.

The Qaṣṣār understands how unjustly he has behaved. He rides to Katayyin, makes her his apologies, and asks her husband's name. She replies that she has only known him as Farrukhābād (Fortunate by birth). The Qaṣṣār returns to his palace. In the morning Guštāp goes to him; the Qaṣṣār receives him with honours and commands all to obey Farrukhābād.

The Qaṣṣār takes the opportunity to demand tribute from the Khazars. Iyyas, their leader, replies that this cannot be exacted by the power of one new champion, and Mirin and Ahran voice a similar opinion. Guštāp responds that it is they who cannot be relied upon. He leads out the army of Rūm and defeats Iyyas.

Guštāp is honoured in Rūm. The Qaṣṣār then sends an envoy to demand tribute from Iran. The envoy delivers his message, and, when asked to describe the new champion of Rūm, says that he resemble Zarir. Luhūrāb perceives who Farrukhābād must be; he sends out his army to Hulal (Aleppo), but instructs Zarir to offer Guštāp the crown of Iran. The Qaṣṣār sends Guštāp to parley with Zarir. The brothers meet and Guštāp accepts the crown. The Qaṣṣār accepts this new situation and sends Katayyin to join her husband. Luhūrāb abdicates in favour of Guštāp.
Firdausi describes a dream he has had of Daqiqi; Daqiqi’s lines are inserted.

Luhīāp retires to a religious life at Nau Bahar in Balkh. Gushtāsp rules well, but tribute is required by Arjāsp, king of Turān and Chin. The prophet Zardushht appears and Gushtāsp accepts his teaching; Zardushht prompts Gushtāsp to refuse to pay the tribute to Arjāsp. Warfae ensues. Zorīz is killed, and Gushtāsp’s son Isfandiyār takes revenge by killing Bidarqish, son of Arjāsp; Arjāsp flees. Isfandiyār is sent to spread the religion of Zardushht, but is treachered and imprisoned. Gushtāsp goes to Zībāl to pass the new religion to Zīl and Bāntum. Arjāsp sees the opportunity to attack again.

Firdausi resumes his narrative.

22. Gushtāsp in battle with Arjāsp at Balkh (269b–270a)

Arjāsp sends an advance party towards Balkh under his son Kuhram. Luhīāp takes up arms again, but is overcome and slain in battle. Arjāsp continues to Balkh, burns its temple and slaughters Zardushht and his companion priests. One of Gushtāsp’s wives escapes in disguise, and brings him news of these disasters, and that his daughters Hūmāy and Bīh Afrīd have been carried off.

Gushtāsp raises an army and marches from Sistān to Balkh, where a bloody battle occurs:

‘And severed heads the dusty earth cesece
And broken maces, shattered by heavy mace.’

Swords flash, arrows fall in showers, the wounded are trampled. Men have no time to mourn their sons:

‘Such was the mêleé o’er that battle-place
That spurting blood encrimsioned the moon’s face’.

At last Gushtāsp is put to flight, and his counsellor, Janāsp, suggests that the remedy is to release Isfandiyār from bondage. The prince is persuaded to assist for the sake of his brother, Farshādvard, who has been grievously wounded; he breaks his chains. Gushtāsp promises Isfandiyār that if they are victorious he will cede him the throne. Father and son take the field, but it is the prowess of Isfandiyār that causes Arjāsp to flee. Gushtāsp renews his promise to abdicate in favour of Isfandiyār, if the prince can deliver his sisters.

This illustration is remarkable as the only one in the manuscript to extend over two pages; indeed, the inner sides of both parts are extended beyond the standard text area and towards the gutter, so that the effect is more nearly that of a continuous panorama. The attention is caught by the commander in the upper part of the right-hand page, since he is under a royal, red umbrella and on a white horse, with a certain space around him. He wears a crown-cap, as does the other commander in the upper part of the left-hand page, who, between two groups of riders, is fleeing the field. Warriors are massed down the right-hand side of the right-hand page, while a few on the lower left flanked left. In the lower left of the right-hand page there is a dense mêleé. The umbrella apart, composition here dominates over the use of colour, and the landscape elements are confined to high horizons and rock at the lower margin. The overall effect is perhaps less exciting than that of many of the other illustrations.

As Wilkinson and Stchoukine recognize, the text point in Jāki’s manuscript relates the battle of Gushtāsp and Arjāsp, and hence a defeat for Iran. In spite of the sense of the text, however, Gushtāsp must be the commander of the right-hand page, since it would surely be unthinkable to show the Iranian commander as the fleeing figure on the left. Robinson, however, gives the Iranian protagonist as Isfandiyār. This cesa the difficulty of the Isfandiyār is tw.

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Fīrāl’s man Differences are and interior he commander or three figures or prisoners, have change is in the the right-hand presence of the umbrella over margin, but the white horse the below its neck. The horse is ev another double facing to piece to rider also, the similarity to th moustache, err extended—the warlike than a picture for Mu double-page pi.

Robinson’s picture of Fīrāl hand page sh the figure were credible, or, if the hero of the seen as a proxy be explained as different artist, require a doubl work for his br Gushtāsp about have to be in a

Right: Detail of pl. 17
difficulty of the portrayal of defeat, since Isfandiyar is twice victorious—he could thus be the commander of the right-hand page—but it does not accord with the text. How should the anomaly be interpreted? It seems unlikely that there is a mistake: the only double-page picture in the manuscript, with text above and below each side, would appear to have been placed with care and this is borne out by the treatment.

As Robinson observed, the composition depends on a double-page picture in Ibrahim Sultan's Shāhnāmah (pls. 18–19). The model is one of four double-page pictures that do not illustrate the narrative, but instead honour the patron and, it is assumed, portray him—he is evidently here shown in the upper part of the right-hand page. Since the composition is not part of the wider tradition, the transmission from Ibrahim’s manuscript was almost certainly direct. Differences are of a modest order; rock is added and interior horizons are omitted; the commander on the left page has turned to flee; three figures on the right-hand page, who may be prisoners, have been reduced to two. The greatest change is in the portrayal of the commander on the right-hand page. This is not a question of the presence of the umbrella, since it appears that an umbrella over Ibrahim has been lost from the margin, but the fact that the commander rides a white horse that is unbarbed but has a tassel below its neck, and that raises its near foreleg. The horse is evidently copied directly from another double-page, that of the hunting frontispiece to Baysunghur’s Shāhnāmah.25 The rider also, though less vivid, has a degree of similarity to the figure of Baysunghur, with moustache, crown-cap, and right arm extended—the hand holding nothing more warlike than a riding whip. There is thus in this picture for Muhammad Jūkī close reference to double-page pictures for his deceased brothers.

Robinson proposes that, by analogy with the picture of Ibrahim, the commander on the right-hand page should be seen as Muhammad Jūkī. If the figure were indeed Isfandiyar this would be credible, for, though he appears less dynamic than the hero of the previous picture (No. 21), here seen as a proxy portrait of the patron, that could be explained as resulting from the hand of a different artist. But would Muhammad Jūkī require a double-page picture, associated with work for his brothers, to have himself shown as Gushīsp about to suffer defeat?26 He would have to be in a very black melancholy to do so.

Instead, it may be suggested that the commander on the right-hand page rather resembles the Khusraw in converse with Buzurg Umid in the Nizami of 1431 (pl. 17), a figure interpreted above as portraying Shah Rūkh. If the same were true here, the double-page could be read as intimating that Shah Rūkh is kingly but not warlike; that, like Gushīsp, this father also needs to release his son to serve the state—it will be recalled that towards the end of his life Muhammad Jūkī was not admitted to councils of state—and that he would do well to cede him the throne. The scene is located at Balkh, which is adjacent to the prince’s territory of Khuttalān and which, at a particular moment, is where he oversees the investigation into the exactions of Jalal al-Dīn Firūzshāh. If the picture is understood in this way, the references to work for Ibrahim and for Baysunghur might be seen as providing a suitably honorific setting for a depiction of their father, while at the same time expressing the idea that, since they are no more, the succession should devolve on Muhammad Jūkī. The picture would then be a double-page because these matters are crucial for Muhammad Jūkī, but it would make a slightly lacklustre impression because of constraints placed on the painters or foreboding transmitted from the patron.