Kra’l’s beautiful cannibalistic daughter, Barghal, continues to press Sa’id Farrukh-Nizhad to satisfy her appetite for love, but Sa’id fears her off by insisting that he will marry her as soon as he sees his parents.

"Barghal... was beside herself with love for the prince. Smiling, she waited patiently until it was night. She went to the prison gate, killed all the guards, rescued Prince Sa’id Farrukh-Nizhad, and took him to her house, where she said, ‘O prince, I have given my heart to you. Marry me.’

‘My beauty,’ said Sa’id, ‘whenever I see my mother and father, I will grant your wish.’ Barghal was patient.

The next day the guards went to Kra’l and said, ‘Last night your daughter came to the prison, killed all the guards, and made away with the prisoner.’

Kra’l summoned his daughter and asked her about it. She said, ‘Yes, when he was brought before you and you ordered him to be roasted, I was greatly inclined toward him. I kept you from doing it. Last night I went and took him out of prison, roasted him, and ate him.’ Kra’l accepted this.

Finally, Barghal helps Sa’id escape so that they may visit his parents together. They sneak away at night and ride until dawn, when they happen to meet Khosh-Khiriam, perched in a tree above their resting place. Khosh-Khiriam explains that she was searching for Sa’id, but ran afoul of some Zangis, who de-voured her companion but missed her because she had climbed that tree. The three journey on, but a panther enters their camp and kills Barghal.

Trusting God to guide them, Sa’id and Khosh-Khiriam come upon a magnificent building with an open gate. They enter and see two girls, Malak Mah and Shada Banu, wrestling on the roof. Malak Mah rejoices when she sees Sa’id Farrukh-Nizhad, and the two lovers excitedly recount the strange events that brought them to this place. Malak Mah tells him that she was kidnapped because a sorceress misused her for a man, and was then placed under a spell, evidently one that prevents her from leaving. Her companion, Shada Banu, the daughter of Malak Nath, is under the sway of the same spell, albeit for different reasons. The text ends here, but the lines that follow this painting describe how the sorcerer responsible for the spell, Karkara Jadda, attacks Sa’id. Once Sa’id dispatches them, the girl recalls a clue to breaking the spell, and soon the quartet are on their way.

This charming painting presents something of a narrative enigma. Most of the scene is given over to a building described only as being lofty and having two entrances, one open and the other closed. The remainder shows two horses walking in the courtyard while Sa’id Farrukh-Nizhad and Khosh-Khiriam watch the two girls wrestle. The text indicates this struggle as being impossible, and offers no explanation for how it is related to the spell cast upon the two girls, unless, of course, it is the inevitable result of cabin fever.

However, the supervisor decided upon the specific moment to be illustrated; he certainly picked the right artist for the task. Shrayana, whose variety of work in the Hamzanama establishes him as one of the most accomplished artists of the atelier, produces an absolutely scintillating architectural environment. It begins with the courtyard tiles, which form a dense and even pattern. The two-story building runs a staggered course across the courtyard, with potentially harsh junctures softened by strategically placed horse heads. To the right lies a brilliantly colored orange wall with defensive openings, a peculiar feature for a wall enclosing a domestic compound. Still stranger is the red fence—normally used to delineate gardens—placed atop that wall, and yet accidentally passing over the corner of an eave. In the center of the building proper is a darkened entrance flanked by a series of cartouches and niches; the latter filled with decorative glass and ceramics in a manner seen earlier in cat.47. The building itself is a harmonious combination of pinkish planes, rhythmic dark openings, and delicate floral bands, all executed with a precision found in the work of few other artists. The intricate floral pattern is extended to the rooftop as a carpet, the border of which is filled with Shrayana’s trademark crablike foliate forms.

In this luscious setting, the figures are practically an afterthought; indeed, this is literally true, for there is evidence that at least part of Sa’id was painted over the carpet border. Shrayana seems to have supplied the figure of Khosh-Khiriam, but another artist, Mithra, added Sa’id and the two girls. Mithra, an artist heretofore known only from his work in the Daroshnama, favors rounded, doll-like faces with dolufeful eyes, and smooth forms with little modeling. It was apparently his decision to make the wrestling girls slighter and younger, for elsewhere in the manuscript Malak Mah is shown as a full-grown woman.
Said leads the allies into battle, where he is victorious despite the enemy's much greater numbers. When Tayfur is wounded, all looks bleak for the infidels, but Malik Na'lim and Qimar arrive with massive reinforcements to replenish their armies and rekindle hope. Now it is Said's who is threatened with defeat. The tide turns again in the allies' favor when Malik Bahman comes and throws his own huge army into the fray.

A new round of battles begins when Kfali Man-Eater joins the infidel forces, seeking to avenge the kidnapping of his daughter, Barghal, for which he holds Said culpable. Kfali challenges Said in individual combat, but is dealt a mortal wound by the prince. The enemy conclude that they should pursue a two-pronged strategy: commit all their vast legions at once and eliminate either Prince Ibrahim or Prince Said Farrukh-Nizhad. They order Mahus the spy to kidnap one prince. He dispiritedly admits that this is well-nigh impossible because the God-worshippers are alerted to this sort of clandestine activity, and rules the untimely end of the last oyar, Kajdast, who had been sent out on such a mission. Both strategies fail. Qimar is, in fact, taken prisoner and brought before Prince Ibrahim. He converts to Islam, but insincerely. Qimar's treacherous heart is exposed one day when Shoghur Bakhit observes Qimar listening to Mahus, the spy, whisper in his ear. When Shoghur appears, the captive leader quickly gets rid of Mahus, a tacit acknowledgement of complicity. Shoghur informs Ibrahim of this suspicious behavior, and Ibrahim quickly imprisons Qimar.

Basavana, who probably designed the composition, places a relaxed and well-stuffed Qimar beneath a large canopy at the center of a busy tent compound. Mahus, the enemy operative, sinks up to the false convert. Qimar leans back and cocks his head slightly to the side as the spy whispers nouns of his former confederates. Shoghur Bakhit, who should be lean and mustached if oyar iconography holds true to form, does not appear among the many oblivious retainers lining both sides of the zigzagging tent walls. Those on the inside ostensibly wait in attendance, but actually pay little heed to Qimar as they converse animatedly among themselves, those on the outside are occupied with their animals and other responsibilities. Basavana fills the remainder of the composition with an assortment of decorative architectural elements and steeply pitched canopies. The result is a sense of visual hubbub raging around the duplicitous and imperturbable Qimar.

Basavana painted only a few passages in this work. He is certainly responsible for Qimar, whose face and body are the most perceptively characterized in the entire painting. It is likely, too, that he also executed the figure of Mahus, though that oyar's face has been completely repainted. And one recognizes Basavana's hand in the rough trunks and bright, oversize leaves of the plane tree, a feature seen earlier in cat. 33.

One collaborator, Mithra, supplied most of the remainder of the painting. His personal style is most easily identified by his figures, whose bodies are smooth and compact, and whose faces are often marked by ungainly turbans and profiles and noticeably big, dark eyes. Mithra uses the lost-profile view for one figure, the attendant dressed in blue beside Mahus. Many other unusual facial types, notably those of the retainers in the upper right and some at the base of the tree, are modern replacements. More details corroborate Mithra's involvement. The geometric pattern on the low throne recurs in an ascribed illustration in the Darabishna. Mithra also favors certain colors, such as the deep mustard yellow edged in red along the central canopy, a color and modeling convention he repeats from one horse's saddle covering in cat. 67. Unlike Shoghur or Basavana, both of whom painted similar tent scenes earlier in the manuscript, Mithra dispenses with the vertical stays in his tent wall, which becomes a flat expanse of a red much brighter than is normally seen.

The third artist, Mukhilis, seems to have done only the architecture in the upper left. The abruptly tapering tower, pronounced ribs and lobes of the domes, and exaggerated use of white in architectural detail connect this section with architectural passages in his other works, especially cats. 58.
News of Qamar’s imprisonment reaches Malik Na’im and Malik Taysun, the infidel commanders. Again, their distress is assuaged by a massive influx of reinforcements, this time led by Mahabat Boar-Tooth. Great clashes ensue, with Malik Taysun eventually falling before Farrukh-Nizhad, and Mahabat, Boar-Tooth and Malik Na’im being captured by Prince Ibrahim. The latter convert sincerely, and as Akbakhsh, the site of so much intrigue, becomes Muslim as well. All this action transpires far from Umar, who is apparently being held at Castle Ayina. Ever resourceful, he escapes by climbing down from the castle’s heights on a bit of silk fastened to a dove sent by one of his compatriots.

With this cunning descent, the story is interrupted by a missing page. When the text resumes, an altogether different story is under way. It is clear that Umar has demonstrated his wily supremacy yet again, for Khwaja Bakhtak, Anoshkhan’s evil vizier, has just been dropped at Zumurrud Shah’s door. Bakhtak is unknowingly made over to resemble Umar, and thus is not recognized as an ally by Yaqt Shah. But Sabukpay, Hamza’s spy, who himself must be incognito, knows precisely who this figure is. To torment Bakhtak, a longtime opponent, he counsels Yaqt Shah to dismiss Bakhtak’s protestations of his true identity and to order him beaten and imprisoned. Then Sabukpay departs, sweetening his revenge by indirectly letting on that this ruse was all Umar’s handiwork. The vindicated Bakhtak is released from prison, and tells his story of marvels and woes to the assembled sorcerers, who concede once more that they have been outdone by Umar.

The intervening painting shows the kind of sorcery that Umar had to surpass. Although the circumstances of the battle are unknown, the participants and the resolution are among the most fantastic in all the Hamza nama: Soldiers thunder in from the left, magicians from the right, both threatening to overtake a slender figure trapped between them. Suddenly, and unbelievably dramatically, their quarry escapes from their clutches – not by his own doing, but by the grace of a deus ex machina: a disembodied hand reaching down from the clouds. As the hand grabs the disguised Bakhtak by the collar and snatches him into the air, everyone gasps with astonishment.

This miraculous ascent, which neatly complements Umar’s own earlier descent, is hardly the only mind-boggling feature of the scene. The sorcerers spur on the lion, bulls and tigers and wolves; they wear snakes as necklaces and wield them as whips and reins. Their human counterparts have more commonplace accouterments, but even their pennants, trumpets, and standards are invested with exceptional energy.

The mindbending behind this visionary scene is surely Dasavanta. His hand is evidenced most conspicuously in the heaven-bound Bakhtak. Although his face has been damaged, the heavy modeling of his cloak and sleeves and the taut reddish outlining of his legs match those of Dasavanta’s figures in other illustrations, particularly cat. 58 and 64. Among the other details that also typify his work are the elaborate multi-leveled standard finial in the left center, the gently scalloped ridge below, and the dark green area between the two groups of figures.

But most of the actual painting of the scene should be credited to Shrawana. Again this artist demonstrates his ability to render highly animated faces, a quality seen most notably in the centermost sorcerer mounted on a lion. Shrawana can also be distinguished from Dasavanta by some truly minute features, such as the elaborate rolling of the outer ear; and smaller pupils of the eyes. The upper landscape strongly recalls that of cat. 59, and even the colorful scrolled clouds are merely formalized versions of those permeating his other scene of an airborne journey (cat. 57).