Battles in the Komramama regularly turn on individual combat. Most often, a named champion from among the God-worshippers vanquishes an infidel; occasionally, the cherished son or brother of a prominent figure is martyred at the hand of a truly formidable foe. Rarest of all is a fight to the draw, in which the two opponents are equally matched in strength if not in righteousness. Such is the case in this illustration, which comes late in one volume but has been separated from the story leading up to the encounter it depicts. Nevertheless, the text that follows the illustration provides an adequate summary of the scenario:

"When Malik Iraj Nawjavan fought with Prince Badīʿuzzaman until night, he said, "O prince, I had always heard from Landhaur b. Salān praise of your bravery and courage. Now that I have seen your fist, it is clear to me that you are a hundred times more than what they said.""

Iraj specifically mentions the piaults offered in the past by Landhaur, so it is only natural that the gigantic stalwart from Ceylon makes an appearance on Badīʿuzzaman's side. Iraj is no ordinary foe. He expresses his desire to battle all of Hamza's sons, not out of spite or arrogance, but apparently to test their mettle. Indeed, so well-intentioned is Iraj that he invites another of Idris's sons, Prince Alamshah, to his tent in peace, accords him the seat of greatest honor, and professes his profound love and respect for him. Nevertheless, he bristles at Alamshah's gentle suggestion of capitulation to Hamza.

"Alamshah said, 'Iraj, the prince of the men of the world has come near, and he is the center of the circumference of the men of the world. He has been ruling and conquering for ninety, nay a hundred years now, and his life has come to its end. He has a desire for Iran also. He is respected, it will be well.'"

He is Iraj's chivalrous affection for Alamshah has its limits when his own rule is challenged.

The painting reflects the parity between the two warriors. Badīʿuzzaman advances from the right, the position of power, and thrusts his sword close to Iraj's head, but these are temporary advantages in a combat that will have no clear resolution. Although Badīʿuzzaman is five years younger than his bearded foe, the artist renders him his equal in size. Shrivana distinguishes the combatants by using complementary colors for their tunics and trappings, and by contrasting the patterns on their caparisoned mounts. To accentuate the bursy detailed figures, he sets them against dark turf splashed liberally with yellowish tufts, and fills the foreground with large-lobed rocks.

Thus far, the painting packs more charm than power. This changes in the figure of Landhaur, which, with that of his gigantic elephant, looms ominously over the horizon like a dark storm cloud. Landhaur himself shows no inclination to intervene on the prince's behalf. Holding an elephant goad in one hand and a leopard-headed javelined mace in the other, he watches the combat with no trace of emotion. His elephant is another matter. With its trunk, tusks, and body obscured by a ridge, the elephant initially appears as a black, inanimate form, only the large golden eye, with a menacing glare, identifies this huge leaping elephant as an elephant of mountainous size.

Such a radical shift in scale is almost certainly the handiwork of Shrivana. In addition to the overall design, he contributed the central outcrop, a dynamic form that seems to recall before Landhaur's bushy elephant, its scumbled surface, contrasting coloring, and forceful outlines recall Shrivana's equally painterly rocks in cat. 36 and 42.

The figures themselves show the facial types and expressiveness typical of Shrivana's work, particularly cat. 57. Other minor elements—repeat forms encountered earlier in paintings by Shrivana, notably the standard in cat. 47 and the horse in cat. 64—prove the judgment of Landhaur's rounded eyes and hands and the strengthened outlines of his tunic. Another artist, Madhava, was called upon once again to supply a single gigantic figure (as in cat. 57). Madhava did this with characteristic verve, and added the two figures behind the elephant for good measure.
The sea imperils many a figure in the *Hamzanosmo*, most often when a storm overwhelms the ship in which they have taken passage. Rescue, when it comes at all, is a favorite narrative device to introduce chance encounters, sometimes with an unlikely rescuer—whether a humble fisherman or four youths—and at other times with the bewitching inhabitants of the island where the nearly drowned figure inevitably finds safety. These topoi climax in this scene depicting the rescue of Prince Nuruddahr ("Light of the Sea") by a Muslim saint, Elias.

The text that precedes this illustration is missing, but the circumstances that led up to Nuruddahr's predicament are conveniently reiterated in the passages that follow the painting. From these, we learn that Nuruddahr, who elsewhere is named as the son of Prince Badiuzzaman, used to sit at the base of a tree where men gathered daily to behold his marvelous beauty. Among these admirers was an infidel girl, the daughter of one Kayvan Buland Rifat. One day she is told by a demon, later identified as Andarut, that on the previous night he had kidnapped Nuruddahr and thrown him into the sea. The girl in turn relays this disturbing news to Umar, who is concerned both for Nuruddahr's safety and for the recalcitrance it causes in Pahlavan Karb Dilavar, who declares that until Nuruddahr is located he is reneging on his promise to send an emissary to Hamza. For once, however, the resourceful Umar is not called upon to resolve this predicament. Instead, as the text recounts in a matter-of-fact manner:

"When the demon threw Prince Nuruddahr into the sea, St. Elias the prophet took him out of the water. Nuruddahr wound up on an island."

The painter approaches the story with remarkable narrative terseness. He forgoes an image of the abduction itself, and, omitting the demon altogether, concentrates on the miraculous appearance of Elias. This prophetic, whose sanctity is indicated by his flaming aureole, glides supernaturally across the water's surface. As he does, he looks back toward Nuruddahr, extends the end of a firmy scarf toward him, and tosses the tiger-skin-clad prince to shore.

To accentuate the drama of the rescue, the designer sets the interaction of prophet and prince in the midst of a large expanse of sea. As usual, the painter animates the water with a tempest-tossed surface as well as with a menacing skyscrap and several leaping fish. Beyond this maritime world of turbulence and danger is an exceptionally luxuriant landscape where weaver birds nest, peacocks strut, and jackals salivate.

This much-reproduced painting has been attributed to as many as four unidentified painters working together, as well as to Mir Sayyid Ali and Miskin, but many features actually point to Basavana as the artist responsible for most, if not all of the painting. The face of Elias, for example, is nearly identical to that of Zumurrud Shah in cat. 33. Likewise, the heavy modeling of the prophet's robes, the palpable texture of Nuruddahr's fur cap, and the prince's somewhat Europeanized facial features are all recurrent qualities in Basavana's work at a time when few other Mughal artists were sensitive to these physical effects.

The landscape also shows many signs of Basavana's hand. Some forms, such as the date palm at left, the very bushy foliage in the upper right, and the wet tufts of vegetation, are found only in paintings by Basavana and Dasavanta; others, such as the heavily painted and knotted trunk, the distinctively shaped yellow-edged leaves, and the large white flowers superimposed over the central rocks, are recognizable from Basavana's other works in the *Hanumanam*, notably cat. 66. It is quite possible that another artist supplied the three peacocks, for around each of them is an area where the ground, foliage, or plumage has been altered to accommodate the superb bird.