
R57. During a fight in the caravanserai, Ulmar takes out a dagger and cuts off Shahrarah’s nose and tongue because he had insulted Hamza. Volume 11, painting number 15, 66.8 x 51 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/33. Published: Egger 1974, p.122; Glück 1925, p.116.

*R58 (cat.38) Hamza and Ulmar exchange insults with Ghazanfar and challenge him to battle outside the fortress of Amuran. Attributed to Mukhilis and Madhava Khurd. Volume 11, painting number 19, text number 20, 71.5 x 53.3 cm. The Seattle Art Museum, Gift of Dr. and Mrs. Richard E. Fuller, 68.860. Published: Beach 1925, p.121; Neeramaneck, p.140; Seattle 1973, no.36; Comstock 1925, p.336; Philadelphia 1934, no.81.


*R60 (cat.39) Zumurrud Shah reaches the foot of a huge mountain and is joined by Rojin Blood-Drinker and Yaqut Shining-Ruby. Attributed to Maleha. Volume 11, painting number 21, text number 22, 63.9 x 51.1 cm. Brooklyn Museum of Art, Museum Collection Fund, 24.28. Published: Post et al. 1994, no.23; Chandira 1889, fig.1.

*R61 (cat.40) In search of Zumurrud Shah, Hamza and his friends reach the Nathad Pass and meet Ulmar Mo dilkarb. Attributed to Banavari, Mah Muhammad, and Madhava Khurd. Volume 11, painting number 22, 67.8 x 51.9 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/39. Published: Egger 1974, p.124; Staude 1953b, fig.31; Glück 1925, p.118.


*R63 (cat.42) Badr uz zaman emerges himself in a water-tight trunk and has it thrown into the sea around Nashad Fort. Male Qasim swims after it and reaches enemy territory. Attributed to Dasavanta and Sharavana. Volume 11, painting number 24, 67.5 x 51.5 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/50. Published: Egger 1974, p.126; Glück 1925, p.120.

*R64 (cat.43) Badr uz zaman emerges from the trunk, slays some opponents, and converts Zarnab. Attributed to Dahesha and Sharavana. Volume 11, painting number 25, text number 26, 67.2 x 51.1 cm. Cincinnati Art Museum, Gift of John W. Warrington, 1948,0292. Published: The Dictionary of Art, vol.15, fig.259; Smart & Walker 1985, no.1; Comstock 1925, p.330; Colin 1924, frontispiece.

*R65 (cat.44) Malik Surkhuz, the governor of the garrison of Nashad Fort, submits to Hamza. Attributed to Dasavanta and Banavari. Volume 11, painting number 26, 67.2 x 51.4 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/34. Published: Egger 1974, p.127; Glück 1925, p.21.

*R66 (cat.45) Ulmar slings a stone at the giant Tཕmip, and saves one of Hamza’s heroes from his clutches. ULMAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/28. Published: Egger 1974, p.128; Glück 1925, p.22.

*R67 Ibrahim, son of Hamza, comes to battle seated on a throne borne through the sky by demons. Volume 11, painting number 29, 67.5 x 45 cm. Chester Beatty Library, Dublin, no.2. Published: Leach 1905, no.203; Arnold & Wilkinson 1936, 2, pl.1; Glück 1925, fig.26.

R68 Tulf Must, the son of Saliat the Zangui, is flayed alive at the order of Teatures. Attributed to Shrubana. Volume 11, text number 31, 66.8 x 52 cm. The British Museum, London, 1966-4-16-01. Published: Beach 1937, pl.3.

R69 The giant Teatures captures Tulf the Zangui and forkliftsawar (the knight). Volume 11, painting number 31, text number 32, 67.1 x 50.4 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/30. Published: Egger 1974, p.129; Glück 1925, p.23.

R70 The giant Teatures battles Hamza. Volume 11, painting number 34, text number 35, 66.8 x 51.3 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/34. Published: Egger 1974, p.130; Glück 1925, p.24.

R71 Before the city of Chunurja, the disguised Ulmar meets a stranger during his search for Hamza, finds him and discovers letters that reveal Hamza’s whereabouts. Volume 11, painting number 35, text number 35 (1), 67.4 x 49.5 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/24. Published: Egger 1974, p.131; Glück 1925, p.25.

*R72 (cat.46) Qasim al-Abbas arrives from Mecca and crushes Teatures with a moose. Attributed to Mahesa. Volume 11, painting number 56, text number 37, 68 x 52 cm. Philadelphia Museum of Art, Gift (by exchange) of the Brooklyn Museum, 1937-351. Published: Orientations, 17, no.2, February 1986, p.57; Kramrisch 1916, no.8; Dimand 1954, p.6, fig.2.

R73 Two of Hamza’s spies, Yezak and Barakh Farangi, give into the Nashad fortress to free Hamza, who had been betrayed. Volume 11, text number 38, 65.4 x 49.2 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, a.i. 8770/16. Published: Egger 1974, pl.32; Glück 1925, pl.26.
"R74 (cat.47)
Sanuvb Baqir welcomes Prince Qasim and the champions of Iran and Turan.
Attributed to Shrivanta and Dasavanta. Volume 11, painting number 39, text number 40. 61.6 x 31.5 cm. Los Angeles County Museum of Art, from the Nasi and Alice Heeramaneck Collection, Museum Associates Purchase. M.89.1
Published: Pal 1993, no. 46; Pal 1982, pl. 1.

"R75 (cat.48)
Anshan Dev brings the chest of armor to Harnza.
Attributed to Kesava Das and Ranuvari.
Volume 11, painting number 40, text number 41. 67.5 x 52.5 cm. Brooklyn Museum of Art, Museum Collection Fund 1947.0.1747.
Published: Postel et al. 1994, no. 29; Chandra 1989, fig. 2; Pal 1983, Mz: Glück 1925, fig. 48.

"R76 (cat.49)
In the battle for Shisan Pass, Prince Qasim duels with the giant Kayhur, and beheads his rhinoceros.
Attributed to Mahesa. Volume 11, painting number 44, text number 45. 67.4 x 50.8 cm.
Published: Egger 1974, p. 34; Glück 1925, pl. 28.

"R77 (cat.50)
Turning the wheel on the Shisan Dam, Kayhur releases a torrent that floods Harnza’s camp and draws Hardan Devana.
Attributed to Jagana. Volume 11, painting number 45, text number 46. 67.9 x 51.8 cm.
Chester Beatty Library, Dublin, 01.1.
Published: Leach 1995, no. 120, color pl. 11; Leach 1986, fig. 104; Arnold & Wilkinson 1936, 2, pl. 3.

"R78 (cat.51)
Alamshah slays Tayhur and closes the Shisan Dam.
Attributed to Shrivanta. Volume 11, painting number 46. 69 x 52.2 cm.
Published: Cleveland 1998, p. 71; Lee 1994, color pl. 18; Leach 1986, no. 10; Cuma 1975, no. 45; Welch 1973, no. 53; Blochet 1928, pl. 189.

"R79 (cat.52)
Lifting an elephant single-handed, Sā'īd Farnikh-Nezhdād so astonishes two brothers that they convert to Islam.
Attributed to Mahesa and Kesava Das.
Volume 11, painting number 47, text number 48.
67.2 x 50.6 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/26. Published: Egger 1974, pl. 35; Gluck 1925, pl. 29.

*R80 (cat. 53)*

Through Umar's trick, Amir Hamaa, Landhauw, Umar Mcdikhur, and Zummurul Shah are placed bound before Lakan's throne. Attributed to Dasavanta and Shravana. Volume 11, painting number 20, text number 35. 67.8 x 51.3 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/26. Published: Beach 1987, fig. 64; Egger 1974, pl. 36; Staude 1955a, fig. 27; Gluck 1925, fig. 27.

*R81 (cat. 54)*

Mishab the grouch brings the 399 Pahans to his house. Attributed to Dasavanta and Mithra. Volume 11, painting number 52, text number 53. 67.5 x 52.2 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1924. (24.881). Published: Kossak 1937, no. 7; Welch 1947, no. 102; Bowie 1970, no. 11; Dimand 1948, fig. 3.

*R82 (cat. 55)*

Umar walks around Fulah Castle, meets a footsoldier and kicks him to the ground. Attributed to Kesava Dasa and Mah Muhammad. Volume 11, painting number 53, text number 56. 67.9 x 53.3 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1923. (23.264.2). Published: Brand & Lowry 1985, no. 11; Dimand 1948, fig. 3.

*R83 (cat. 56)*

Iskander finds the infant Darab in the water. Attributed to Kesava Dasa. Volume 11, painting number 56, text number 57. 68.5 x 52 cm. Museum of Fine Arts, Boston, Horace C. Tucker Memorial Fund and Seth Augustus Lee Fund, 1947.3.19. Published: Boston 1982, no. 165; Coomaraswamy 1930, pl. 1; Comstock 1925, p. 357.

*R84*

During the battle against the magic men of Zardubhust, Awadhy Raya, the Queen of Zardubhust, comes to Hamaa at night, offers her help, and is converted to Islam. Attributed to Dasavanta and Shravana. Volume 11, painting number 57, text number 58. 67.6 x 52 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/22. Published: Guy 1982, fig. 2; Egger 1974, pl. 37; Gluck 1925, pl. 30.

*R85 (cat. 57)*

Zummurul Shah flies with his army to Antaib by flying through the air consequently sent by seers. Attributed to Shravana and Madhava Khurd. Volume 11, painting number 58, text number 59. 67.1 x 52 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/28. Published: Brend 1993, pl. XXVIII; Beach 1987, fig. 40; Egger 1974, pl. 38; Staude 1955b, fig. 27; Gluck 1925, pl. 31.

R86

Hamaa's friend King Bahman goes to the city of Qomar to seek Hamaa's son Ibrahim. The king is supposed to have been poisoned fatally, but is rescued instead, and is led out of the city by Qomar. Volume 11, painting number 61, text number 65. 66.8 x 51.2 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/40. Published: Egger 1974, pl. 39; Gluck 1925, pl. 32.

*R87 (cat. 58)*

Hamaa's spies, sent to locate the missing Malik Bahman, sneak into the city of Qomar, where they kill the sleeping guards. Attributed to Dasavanta and Mukhiis. Volume 11, painting number 65, text number 66. 65.6 x 51.1 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/24. Published: Welch 1978, pl. 1; Egger 1974, pl. 40; Staude 1955b, fig. 29; Gluck 1925, pl. 33.

*R88 (cat. 59)*

Matush the spy persuades Khwaja Bihbodi to help him spent away Qumais and Khwanmaan, Qomar's nephew and daughter. Attributed to Dasavanta, Jagana, and Madhava Khurd. Volume 11, painting number 66, text number 67. 63.8 x 53.5 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/33. Published: Egger 1974, pl. 41; Gluck 1925, pl. 34.

R89

Malak Ihsh, the daughter of Sarvans and King second, goes out at night disguised as a woman: the arrival of the Muslim camp at night, sees Sa'id Farrukh-Nizhad, and falls in love with him. Attributed to Dasavanta and Mukhiis. Volume 11, painting number 67, text number 68. 67.7 x 51.6 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, b.i. 8770/46. Published: Egger 1974, pl. 42; Gluck 1925, pl. 35.
*R91 (cat. 60)
The spy Zambur brings Mahiya to Tawa, where they meet Ustad Khosru.
Attributed to Kesava Dasa and Mah Muhammad, Volume 11, painting number 69, text number 70.
68 x 51.6 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1923 (33.264.1)
Published: Dimand 1948, fig. 4.

*R92 (cat. 60)
Mahiya flees Zambur, beheads his sleeping guards, and suspends Ghurad in his stead.
Attributed here to Jagana and Kesava Dasa, Volume 11, painting number 70, text number 71.
67.5 x 51.8 cm. Arthur M. Sackler Museum, Harvard University Art Museums, Francis H. Burr Memorial Fund, 1941.290.
Published: Harvard 1956, p. 143; Brand 1987, fig. 71; Schröder 1941, p. 110.

*R93 (cat. 60)
Hamza’s son Ibrahim tees an arm off Az the Zangi.
Attributed to Mukhias and Madhava Khurd, Volume 11, painting number 71, text number 72.
67.5 x 51.7 cm. MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, b. 1, 8770/21.
Published: Egger 1974, p. 44; Glück 1925, pl. 37.

R94
Mahiya and Ibrahim’s spy Zambur enter the fortress of Khurramabat disguised as a doctor and a prophet to rescue Princess Khwaramah.
They drug Chazanfar, the son of Malik Na’im, and his people and throw them into the sea.
Attributed in part to Bhavani, Volume 11, painting number 72, text number 73. 68 x 51.6 cm.
MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, b. 1, 8770/38.
Published: Egger 1974, p. 45; Betz 1965, pl. 12; Glück 1925, pl. 38.

*R95 (cat. 63)
Princess Malik Math joins Hamza’s spies in the search for Salti Fornah-Nichad, but is ambushed by a sorceress.
Attributed to Dasavantia and Mukhias, Volume 11, painting number 73, text number 74. 68 x 50.8 cm.
MAK—Austrian Museum of Applied Arts/Contemporary Art, Vienna, b. 1, 8770/38.
Published: Egger 1974, p. 46; Egger 1969, pl. 31; Glück 1925, pl. 39.
A soreer reaches down from the heavens and abducts Khwaja Bakhtut, who is disguised as Umar. Attributed to Dasavant and Shavara. Volume 11, painting number 82, text number 83, 67.5 x 50.8 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, B.I. 8770/59. Published: Egger 1974, pl. 50; Gluck 1925, pl. 42.

Umar, disguised as the surgeon Hazmashil, arrives before the castle of Antal. Attributed to Shavara and Mahesa. Volume 11, painting number 83, text number 84, 67.5 x 50.8 cm. Frer Gallery of Art, Smithsonian Institution, Washington, D.C.; Purchase F1960.15. Published: Beach 1981, no. 53.

Umar, disguised as the surgeon Hazmashil, practices tranquility on the sorcerer of Antal. Attributed to Dasavant, Shavara, and Mahesa. Volume 11, painting number 84, text number 85, 67.5 x 52.1 cm. Brooklyn Museum of Art, Caroline H. Polhemus Fund 1929. Published: Blair & Bloom 1934, fig. 282; Foster et al. 1994, no. 25; Chandra 1989, fig. 4; Brand & Lowery 1995, no. 12; Chandravale 1988, fig. 3; Welch 1963, no. 40; Diment n.d., pl. 11; Corniss 1995, p. 248.

Zardhant Khatsi brings a ring to Malas, the prison keeper. Attributed to Shavara, Mithra and Madhava Khurd. Volume 11, painting number 86, 67.5 x 51.6 cm. Frer Gallery of Art, Smithsonian Institution, Washington, D.C.; Purchase F1949.18. Published: Heeramanek 1984, pl. 199; Beach 1981, no. 52; Eitingerhause 1961, pl. 2.

Hansa burns Zardanahs's chest of armor and breaks the urn with his ashes. Attributed to Dasavant and Mithra. Volume 11, painting number 88, text number 89, 67.5 x 51.4 cm. The David Collection, Copenhagen, 17/18; Formerly in the collection of the Art Institute of Chicago. Published: von Folsach 2001, no. 56; Sotheby's, London, 15 April 1985, lot 478; Gluck 1925, pl. 152; Cullum 1924, p. 142.

Khurshidshah frees Hamid. Attributed here to Jagana and Shavara.
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R13

Umar kills Zumurrud Shah.
Main figures attributed to Dasavanta. 70.5 x 53 cm.
Collection of Catherine and Ralph Benkarm.
Published: Palais Galliera, Paris, 5 December 1970, lot 34; Brochet 1970, pl. xxix.

R14

Umar brings Hamza the ring of Zumurrud Shah as a sign of his death.
Painting number 40, text number 41. 67.1 x 51.2 cm.
Published: Egger 1972, pl. 61; Gluck 1975, fig. 44.

R15

Hamza, Landhauz, Umar Ma'dikark, and Sa'd die in the battle of the Uhud Mountain near Medina, and Hamza is buried properly by the Prophet himself.
Published: Hamza-numa, pl. 11; Gluck 1975, fig. 45.

**PAINTINGS FROM UNIDENTIFIED VOLUMES**
(listed alphabetically by institution, then by accession number.)

R16

A mounted warrior is besetche by a warrior whose horse lies dead.
67.5 x 51.9 cm. Curriculum Support Fund Purchase 1999.19. Collection University of Virginia Art Museum.
Published: Christie's, London, 15 October 1996, lot 31.

R17

An elephant attacks a fortress.
60.3 x 48.8 cm. Bharat Kala Bhavan, Varanasis 5401.
Published: Murgi, 11, no. 3, June 1958, cover.

R18

Battle scene.
60.4 x 58.5 cm. Bharat Kala Bhavan, Varanasi 540143.
Published: Krishna 1988, color pl.4.

*R19 (cat.80)*

The Prophet Elias rescues Nuruddahm from the sea.
Attributed to Basavana. Painting number 85, text number 86. 67.4 x 51.3 cm. The British Museum, London, presented by the Rev. Stratton Campbell, 1935-9-29-19.
Published: Rogers 1993, fig. 15; Okada 1992, fig. 71; Breslau 1951, fig. 150; Welch 1983, no. 54; Busaghi 1976, fig. 11; Forder-Wilson et al. 1976, no. 11; Stchoukine 1929, pl. vii; Arnold 1928, frontispiece.

*R20 (cat.98)*

Zumurrud Shah is hurled into the air by Malik Iraj.
Attributed to Kesava Das and Mithra. Painting number 65, text number 66. 66.2 x 51.4 cm.
Published: Rogers 1993, fig. 5; Seyller 1930, fig. 12; Forder-Wilson et al. 1976, no. 12.

*R21 (cat.14)*

Fandi observes a drunken scene.
Attributed to Shrivana and Mah Muhammad.
Painting number 74. 67.8 x 51.4 cm.
Published: Titely 1983, fig. 66.

R22

Battle scene.
68 x 52 cm. The State Hermitage Museum, St. Petersburg, VP-1103.

R23

Temple scene.
70 x 53.3 cm. Collection of Howard Hodgkin.
Published: Filipi 1997, no. 2; Chandra & Ehrhorn 1976, no. 41; McNerney 1988, no. 1.

R24

Hamza meets the three daughters of the Byzantine emperor.
61.5 x 46.8 cm. Keir Collection, London.
Published: Robinson, Grube, Meredith-Owens & Skelton 1976, 4, pl. 30; Gluck 1973, fig. 7.

*R25 (cat.82)*

Asad Kari launches a night attack on the camp of Malik Iraj.
Attributed to Basavana, Shrivana, and Tara.
Painting number 11, text number 12. 68 x 51.3 cm.
The Metropolitan Museum of Art, New York, Rogers Fund, 1918. (18.441).
Published: Kossak 1997, pl. 8; New York 1970, no. 159; Grube 1966, fig. 94; Lukens 1966, fig. 59; Comstock 1925, p. 353; Gluck 1973, fig. 38.

R26

Umar is taken prisoner on the march to Abyssinia and is thrown over the wall, but is saved miraculously with God's help.

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RECONSTRUCTION OF THE MANUSCRIPT 271
Hamaizes son Badr uzaman and Kharash fight a duel in which the giant Zangi is wounded.
Text number 17. 66 x 51 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/7.
Published: Egger 1974. p.57; Gluck 1975. fig.35.

Hamaizes rushes in to help a man he believes to be Umar, but discovers the man is only an impostor.
Text number 18. 67 x 50 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/7.

Badr uzaman fights Iraj to a draw.
Attributed to Dasavanta, Shriavanta, and Madhava Khurd. Painting number 19. Text number 96.
Published: Egger 1974. p.59; Stauder 1953. fig.34; Gluck 1975. p.49.

Hamaizes son Almamsh Rustom frees Khwaned Khawan, the daughter of the King of the East, from a demon.
Text number 10. 84 (1). 67 x 51 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/10.

Malik Iraj captures Umar and places him bound on a tall pillar; Umayya deceives Iraj, and frees Umar at night.
Attributed to Kesava Dassa and Tara. Painting number 18. Text number 89. 66 x 51 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/13.

Iraj fights against Hamza's friend Asad, who has beheaded Awjan and throws the head in Iraj's face.
Text number 80. 68 x 51 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/14.

Iraj is a dragon with naphtha.
Attributed to Dasavanta and Tara. Painting number 15. Text number 76. 61 x 51 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/15.
Published: Beach 1921. fig.16; Egger 1974. p.8; Egger 1969. p.5; Gluck 1975. p.6.

During the war against King Iraj, a sun-worshipper, a Muslim hero fights a duel against a gigantic black warrior astride a rhinoceros.
Text number 67. 67 x 51 cm. MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1. 8770/17.

A camp is located near the market of Zamud al-Nigur.
65 x 49.5 cm. National Museum, New Delhi 77-774.

A heroine forcibly enters a jail to liberate heroes.
68 x 52.6 cm. Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
Purchased - Smithsonian Unrestricted Trust Funds, Smithsonian Collection Acquisition Program, and Dr. Arthur M. Sackler 88.393.
Published: Lowry, Beach, Marefat & Thackston 1988. no.40.

Malik Iraj flies his camp.
Text number 70. Folio 68 x 53 cm. The al-Sabah Collection, Dar al-Atah al-Islamiyyah, Kuwait National Museum, LNS 298 MS.
Published: Grube 1971. no.227; Blochet 1930. pl.xxx; Blochet 1928. pl.cxc.

Hamza subdues some demons.
Text number 13. 68 x 52 cm. Sarabhai Foundation Museum, Ahmedabad.

A prince bestows a gift outside a city gate.
Text number 16. 69 x 51 cm. Staatliches Museum für Völkerkunde, Munich, 77-11-312.

Published: Beach 1987. fig.56; von Bothmer 1982. color pl.12.

Hamaizes converses with Hurd the genie while a dragon approaches.
Attributed to Jagan and Basavana. Painting number 42. Text number 42. 67 x 51 cm. Victoria & Albert Museum, London, I. 1506-1883.
Published: Stringe 2002. pl.13; Beach 1987. fig.43; Forsyth 1984. pl.6; Hamza-nama, pl.3; Pinder-Wilson et al. 1976. no.5; Gluck 1975. fig.8.

Prince Almamsh Rustom falls in love with Milhefrzad and a feast is given in a garden pavilion.
Published: Verma 1994. pl.14; Hamza-nama, pl.4; Gluck 1975. fig.18; Clarke 1971. pl.5.