**Ri42**
Umar and his friends set Hamza free, but pieces of Hamza’s skin are torn off with the camel’s skin in which he had been hidden.
Text number 25, 68.8 x 51.7 cm. Victoria & Albert Museum, London, I.S. 1527-1883.
Published: Hamza-name, p. 11; Glick 1925, fig. 13.

*Ri43 (cat. 22)*
At the birth of the Prophet, temple idols fall and the sea dries up.
Attributed to Maseeha and Mukhilis. Painting number 96, text number 97, 66.5 x 51.3 cm.
Published: Stronge 2002, pl. 15, p. 31; Hamza-name, p. 17; Staude 1955a, fig. 1; Clarke 1921, pl. 11.

**Ri44**
Hamza’s scout Kawassdi searches for his lost steed, but finds it being devoured by a lion, while Zumurrud Shah sleeps nearby.
Text number 15, 68 x 52.3 cm. Victoria & Albert Museum, London, I.S. 1510-1883.
Published: Hamza-name, p. 8; Glick 1925, fig. 41; Clarke 1921, pl. 11.

**Ri45**
Hashim and Hamid, Hamza’s sons, deliver Hamza’s camp from unbelievers.
Published: Stronge 2002, pl. 10, p. 25; Hamza-name, p. 9; Glick 1925, fig. 25; Clarke 1921, pl. 10.

*Ri46 (cat. 8)*
The witch Anarqat ties Malik Iraj to a tree, transforms herself into a young maiden, and tries to seduce him.
Published: Stronge 2002, pl. 13, p. 27; Hamza-name, p. 10; Wilkinson 1948, pl. 2; Glick 1925, fig. 40; Binyon & Arnold 1921, pl. 2; Clarke 1921, pl. 14.

*Ri47 (cat. 29)*
A hero kills a demoness.
Attributed to Kesava Dasa. Painting number 9, text number 10, 67 x 50.5 cm. Victoria & Albert Museum, London, I.S. 1513-1883.
Published: Stronge 2002, pl. 9, p. 24; Guy & Swallow 1990, no. 46; Hamza-name, p. 11; Glick 1925, fig. 9; Clarke 1921, pl. 9.

**Ri48**
In search of Hamza, Umar arrives at a house where prisoners are being beaten with the foot of a donkey; Umar sets his friends free and finds Hamza.
Attributed to Shirvana. Painting number 23, text number 24, 66.8 x 51.6 cm. Victoria & Albert Museum, London, I.S. 1514-1883.
Published: Stronge 2002, detail pl. 16, p. 32; Hamza-name, pl. 12; Verma 1978, pl. 11; Glick 1925, fig. 33; Clarke 1921, pl. 8.

**Ri49**
In Khwaja Ashtab’s garden, Bad’uzzaman abandons himself to love and is overheard by the spy Kashduh.
Painting number 10, text number 11, 66.6 x 51.4 cm. Victoria & Albert Museum, London, I.S. 1515-1883.
Published: Hamza-name, pl. 13; Glick 1925, fig. 31.

**Ri50**
In Hamza’s absence, fire-worshippers attack his camp, but their attempt to land a fleet at night is repelled.
Attributed to Malik Muhammad.
Painting number 2, 67.3 x 50.5 cm. Victoria & Albert Museum, London, I.S. 1517-1883.
Published: Hamza-name, pl. 15; Glick 1925, fig. 32.

**Ri51**
The fight with the fire-worshippers continues.
Disguised as a bird-seller, the spy Thayr meets the chained Fazlunshah.
Attributed to Mukhilis. Text number 30, 66.3 x 51 cm.
Published: Stronge 2002, pl. 18, p. 33 and detail pl. 19, p. 34; Hamza-name, pl. 16; Glick 1925, fig. 34.

**Ri52**
Hamza goes to Mecca with a great entourage and greets his father.
Painting number 43, text number 44, 66.4 x 50.5 cm.
Published: Hamza-name, pl. 19; Glick 1925, fig. 4; Clarke 1921, pl. 2.

**Ri53**
Hamza, found in prison, rends his bindings, and Umar takes the traitorous woman responsible for Hamza’s imprisonment.
Painting number 43, text number 44, 66.9 x 51.2 cm.
Published: Egger 1974, pl. 35; Glick 1925, pl. 27.
R154
With Hamza's support, Rustam and Mihrafzay prepare for their wedding feast.
Painting number 70, text number 71, 69.2 x 57.7 cm.
Published: Strange 2002, pl.4, p.29; Hamza-name, pl.17; Glück 1925, fig.21; Clarke 1921, pl.6.

R155
Said, who has fallen in love with Harun's sister, sets out for Banda in order to win her over by means of a valiant deed and fights.
Text number 75, 66.9 x 51 cm.
Published: Hamza-name, pl.22; Stauda 1955a, fig.3; Glück 1925, fig.22.

R156
Said, Hamza's strong-armed angel, dashes enemies to the ground and leads the army to Banda, where Harun and the heroes recover their sight.
Painting number 23, text number 24, 66.1 x 51.9 cm.
Published: Hamza-name, pl.20; Glück 1925, fig.24; Clarke 1921, pl.3.

R157
Umar is received by Zumurrad Shah and obtains a beautiful maiden. He also spies upon the enemy army.
Painting number 26, text number 27, 67.9 x 50.3 cm.
Published: Hamza-name, pl.23; Glück 1925, fig.25.

R158
Hamza's army battles Girang's men and kill a giant.
Painting number 68, text number 69, 67.3 x 51 cm.
Published: Hamza-name, pl.24.

R159
Hamza and Musabiq are captured, put into irons, and led into the fortress of Aqqa.
Attributed to Mukhilis. Text number 7, 67.2 x 52 cm.
Published: Hamza-name, pl.25; Glück 1925, fig.22.

R160
Unidentified scene with figures in a tent compound.
Painting number 30, text number 31, 65.2 x 51.8 cm.
Published: Strange 2002, pl.6, p.30 and detail pl.17, p.32; Hamza-name, pl.2; Glück, fig.43.

R161
A group of men watch two youths fight beneath a large central tree.
Attributed to Mah Muhammad. 68.7 x 52.9 cm.

R162
Hamza wrestles with Marzbani Kushigir before Anushirvan.
Location unknown. Formerly in the Museum für Kunsthandwerk (Kunstgewerbemuseum), Leipzig.
Published: Comstock 1975, p.355; Glück 1925, fig.10.

R163
With the help of Khwaja Umar, Gawhar Malik rescues Gahukhar from the clutches of the infidels.
Text number 30, 66.5 x 51.5 cm.
Private collection.

R164
Landhaur battles the white dev.
Text number 51, 68.5 x 52.7 cm.
Private collection.

R165
The army of Iskandar Miklan Aad takes refuge behind a mountain during a battle with Karb.
Text number 56, 67.5 x 54.3 cm.
Private collection.

R166
A prince watches a horseman gallop across a hillside.
52.7 x 43.1 cm.
Location unknown.
Published: Sotheby's, London, 22-23 May 1986, lot 134.

R167 (not illustrated)
Subject unknown.
Location unknown. Formerly in the State Museum, Hyderabad, P.1384.
FRAGMENTS

R168
Fragment with an enthroned figure.
20.3 x 15.6 cm. The Art Complex Museum, Duxbury, Massachusetts, 77M-20.

R169
Fragment of a landscape.
22.2 x 15.2 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.76.2).

R170
An Indian idol is enshrined beside a domed building.
31.6 x 29.3 cm. Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India), Mumbai, 6.1.

R171
Unidentified fragment.

R172
Unidentified fragment.

R173
A guard dozes at night in a courtyard.
16.3 x 11.5 cm. Location unknown.

R174
A blossoming tree grows beside a terrace.
21.9 x 12.7 cm. Location unknown.
Published: Sotheby’s, London, 4 July 1975, lot 89.

R175
A woman holds the feet of a man sleeping in a pavilion.
25.5 x 19.1 cm. Location unknown.
Published: Sotheby’s, London, 4 July 1975, lot 88.

R176
A torchbearer stands before a wall with scissors in hand.
23.6 x 19.2 cm. Location unknown.
Published: Sotheby’s, London, 12 April 1976, lot 65.

R177
A youth stands behind a fence and beside a wall.
16 x 9.7 cm. Location unknown.
Published: Sotheby’s, London, 2 May 1977, lot 96.
The production of the Mughal Hamzanama manuscript was an extraordinarily ambitious undertaking considering the quantity and size of the folios. An estimated 1,400 illustrations measuring approximately 68.5 centimeters by 53.5 centimeters (27 by 21 inches), excluding margins, were produced over a fifteen-year period from 1577 to 1592. The illustrations are also distinguished from the mainstream of Iranian and Mughal manuscripts in that they are painted on fabric rather than paper.

A brief technical summary of the folios in the Victoria and Albert Museum, London, was published by C.S. Clarke in 1921:

Each painting is executed in tempera colours and gold on a page of cotton fabric, 28½ inches long and 22 inches wide, the surface of which has been previously treated with a slip, or plaster, of lime and gum arabic, and, when dry, polished with a smooth agate. The manuscript, which appears on the reverse side of the page, is written on coarse, thin paper of poor quality, previously pasted firmly upon the fabric. This description of the folios has been accepted and repeated numerous times since in publications and in private correspondence. A technical examination, undertaken recently, of the four folios in the Brooklyn Museum of Art, and a survey of the sixty-one folios at the MAK-Austrian Museum of Applied Arts/Contemporary Art in Vienna has revealed additional information on the structure, technique and method of production of the folios. The folios examined represent only a fraction of the presumed total of 1,400, and only about one third of those extant, and absolute conclusions are impossible. Nonetheless, this new information provides a clearer picture of folio construction and some of the materials found on the folios provide clues that suggest their provenance and past history (see below).

Only one folio from an earlier volume, which may not be representative, has been examined extensively, but it provides important evidence for a change in format during the production of the Hamzanama, as outlined below. Most of the folios examined are believed to be from a later volume or volumes and reveal a complexity of construction far greater than previously described by Clarke and others. They consist of a main support and the remnants of a margin framework that was applied to the painted slip of that support (fig. 31).
THE MAIN SUPPORT

The dimensions of the main support are usually 68.6 by 53.3 centimeters (27 by 21 inches), with variations in either or both directions of up to 3.8 centimeters (1.5 inches). On the recto, opaque watercolors and gold paint are applied to an unprimed, plain-weave cotton fabric. The polished ground described by Clarke was not clearly detected on the folios examined. Extensive underdrawing in black and sometimes red is discernible throughout the image, in areas of paint loss as well as by examination under infrared. On the verso, nineteen lines of text in nastaliq script are written in carbon ink on a sheet of paper. The calligraphy overlays decorative gold flecks applied to the paper. The paper is not pinned, but is a continuous sheet. It is difficult to determine if the paper is laid or woven due to the strong fabric weave imprinted in its surface. Analysis of the paper fibers in polarized light is not conclusive, but the fibers appear to be linen or possibly hemp. The paper is highly polished and micro-chemical tests indicate the presence of a starch coating. Horizontal lines scored in the paper corresponding to the lines of calligraphy are faintly visible in raking light and probably served to guide the calligrapher's hand.

Examination using the microscope revealed two additional layers of paper and fabric in the main support, sandwiched between the fabric recto and paper verso (fig. 32). Rather than the two layers previously described, the main support thus consists of four layers pasted together: the cotton fabric upon which the image is painted, an intermediate sheet of paper, another sheet of cotton fabric, and finally the paper upon which the calligraphy is written. There are differences in the two cotton fabrics. Examination with the microscope reveals that the primary fabric on which the illustration is painted is a tight weave, without spacing between the threads, while the sandwiched fabric is a more open weave with clearly discernible spaces between the warp and weft threads. A thread count of the two fabrics was undertaken on several of the folios in the Victoria and Albert Museum. It showed the primary fabric has 29-32 horizontal threads per centimeter on the vertical axis and 27-32 vertical threads per centimeter on the horizontal axis; the sandwiched fabric has 25 horizontal threads per centimeter and 22-24 vertical threads per centimeter. This four-layer composite structure for the main support was found consistently in folios thought to be from later volumes.

THE MARGINS

The margins attached to the main support are also complex in structure. They are applied to the main support, like a window frame, formed from a single piece of cotton fabric from which the center has been cut away. Both transmitted light and examination under the microscope confirm this observation. The fabric is cotton and appears to have the same tight weave as the primary fabric of the main support.

Prior to attachment to the main support, this fabric frame was originally covered recto and verso with layers of paper, the outermost being extensively decorated. Usually the paper on the recto was colorfully toned or dyed while that on the verso was decorated with intricate marbling. Gold flecks of varying size decorated either or both sides. Areas of the margin framework verso that are normally covered by attachment to the main support but have been revealed through damage are also marbled, confirming that the entire framework was decorated.
Fig. 34
Detail showing a section of the paper strip that
overlays the main support and the margin fram-
ework. Notice the incised lines around the caption.
A inner edge of paper strip overlapping main
support and decorated with a painted band and
ruled lines.
B undecorated portion of paper strip.
C outer edge of paper strip overlapping margin
framework and decorated with a painted
band and ruled lines.
D excision of the decorative paper around
the caption and at inner margin edge.

prior to attachment to the main support. With few
exceptions, little is left of the original paper and gold
decoration on the margins, but the residual frag-
ments found are sufficient evidence of the once
bright colors and decorative patterns. On many mar-
gins, a caption written in black ink calligraphy is
found on the recto, at the bottom near the center. The
caption refers to the painting immediately above.

The margins on the extant folios have all been
trimmed, some extensively. The average width of
most margins is approximately 3-6 centimeters
(1-2 1/4 inches). The average dimension of the
margins is approximately 33.7-38.3 centimeters
(29-31 inches) by 60-63.5 centimeters (24-25 inches).
Two folios in the Metropolitan Museum of Art have
margins of slightly greater width, approximately
7.6-8.9 centimeters (3-3 1/2 inches), for an overall folio
size of 82.2 by 63.5 centimeters (32 1/2 by 25 inches).

METHOD OF ATTACHMENT
The decorated margin framework was always attached
to the painted side of the main support. The inner
ege of the frame window overlaps the main sup-
port, usually by 0.64-0.95 centimeter (1/4-1/3 inch)
on all sides. To disguise this point of attachment
on the recto and verso, narrow paper strips approx-
imately 1 centimeter (3/8 inch) in width were
applied to cover and reinforce the join between
the main support and the margins (Fig. 33). The
strips act as a bridge, one edge attached to the main
support and the other edge attached to the mar-
gin. Unlike the window margin, these narrow paper
strips are pierced and usually overlap at the corners.

The strips vary in color from recto to verso and
with each folio. Buff, madder, and blue-green toned
papers have been found. They were decorated with
painted bands and ruled lines following their appli-
cation. This decoration follows a consistent pattern
regardless of the colors used (Fig. 34). Beginning from
the inner edge of the paper strip, one finds a band 0.3
centimeter (1/8 inch) wide painted red, white, light
blue, dark blue or green; then an unaparted portion
approximately 0.8 centimeter (1/3 inch) wide; then
a second painted band 0.3 centimeter (1/8 inch) wide,
usually different in color from the first. Narrow, ruled
lines in black, red, or white are drawn on either side
of the painted bands. These extend slightly beyond the
strips on to the main support and the decorated paper
of the margins, confirming that the paper strips were
decorated after they were applied to the folio.
Additional ruled lines parallel to the outer edge of the
to the painted margins.

CONDITION OF THE FOLIOS
All the folios examined suffer some degree of paint
loss from the main support and extensive abrasion
and cutting of the margins. Cockling and undulation
of the folios are inherent condition resulting from
the laminate structure. In general, the condition of
the folios tends to correspond with their more recent
places of origin. For example, those folios acquired
in the nineteenth century in India, particularly from
Srinagar in Kashmir, are generally in poor condition.
Most of these are in the collection of the Victoria
and Albert Museum. The margins are usually almost
completely trimmed and many of the human and
animal figures have been obliterated and in some
cases were later covered over with an opaque paint
layer. There is cleavage between the laminates in
some of these folios, and some are missing portions
of the main support. The folios acquired from Iranian
sources tend to be in better condition, although
there are exceptions that include obliteration of
faces, retouching, paint loss and interlayer cleavage
in the support. These folios include those in the col-
collection of the MAK that were purchased from the
Persian Pavilion at the World's Fair in Vienna in 1873,
and those bought from the estate of Reza [sic] Khan
Monf at some auctions, New York, in November and December 1923
and February 1924.

A consistent feature found on the folios in Vienna
and on the portion of folios derived from the Monf
collection which were examined is the incising of the
margins recto and verso with a sharp instrument
in order to remove the decorative surface papers.
The incisions usually run parallel to, and just beyond, the
ruled lines drawn on the margins, thus eradicating
all margin decoration outside the ruled lines except
for the area of the caption, around which a small por-
tion of the decorative paper has been spared (Fig. 34).
Another consistent feature is the application of a
nineteenth-century tan or white paper over the abraded
margins recto and verso, in some cases the tan paper
follows the incised lines, leaving the decorative
paper strips and caption exposed, while in others it
extends up to the main support, covering the mar-
gins and paper strips entirely. The incising of the
margins, the eradication of decorative paper, and the
application of the tan paper indicate that the folios,
now in separate collections, were together and
underwent the same treatment prior to 1873 (when
the Vienna folios were acquired). It is possible
that this treatment of the margins occurred in the course
of binding the folios into an album. Written sources
indicate that both the Vienna folios and those from
the Monf estate were bound, probably in a European

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Fig. 31: A computer-generated cross-section showing the multiple layers of the folio. Little remains of the decorative papers that once covered the recto and verso of the margin framework.

Fig. 36: Detail showing the misalignment of the margin framework and the paper strips to the painted edge of the main support.

A. Finished edge of painting.
B. Margins framework and paper strip cut of alignment with the finished edge of the painting, exposing an unpainted section of the main support.
C. Exposed fabric of main support meant to be covered by margin framework and paper strips note the underdrawing.

Fig. 37: Detail showing the misalignment of the decorative paper strip, exposing the edge of the margin framework that is normally covered.
A. Inner edge of paper strip.
B. Inner edge of margin framework attached to main support.

Style, during the early part of the nineteenth century. While there is little doubt that the bindings were not original, the evidence for provenance provided by the tan paper underscores the importance of thorough documentation prior to removing any materials.

HISTORICAL DESCRIPTIONS OF STRUCTURE

It is worth comparing the multi-component structure found in the examined folios from later volumes (fig. 35) with historical descriptions of the folios. Mir Alā al-Dawla’s description of the Hamzanaama written during its production suggests that the extant folios were once larger, and that they were square in shape.

His Majesty has conceived of this wondrous book on the following lines. The amazing descriptions and the strange events of that story are being drawn on the sheets for illustrations in minuscule detail and not the slightest requirement of the art of painting goes unfulfilled. That story will be completed in twelve volumes, each volume consisting of one hundred leaves (warnaq); each leaf being one ‘yard’ (çar) by one ‘yard’ (çar), containing two large compositions (miqālis-çarqar). An average extant folio would require an additional 5.6 centimeters (3 inches) on the top and bottom and 1.4 centimeters (5/8 inches) on the sides.
achieve this square dimension. Mir Ala al-Dawlala also provides insights into the production of the folios: it is now seven years that the Mir (Sayyid Ali) has been busy in the royal bureaus of books (khāb ġanāvī aš-šāh), as commanded by His Majesty (Mujtahid-i-dār), in the decoration and painting of the large compositions (zayyān-i muqābli) of the story of Amir Hamza (zāvi-ī amir hamza), and strives to finish that wondrous book. Although, during the aforesaid period, thirty painters, equal to Mānī and Bihād, have constantly been devoted to the task, no more than four volumes have been completed. As present, the Mir having obtained permission to go on sabbatical, the task of preparing the afore-mentioned book has been assigned to the matchless master Khwaja 'Abd al-Samad, the painter from Shira, the Khwaja has greatly endeavored to bring the work to completion and has also notably reduced the expenditure.

It took seven years to produce the first four volumes, but volumes 5-14 were completed in only eight years. Thus the rate of production more than doubled under 'Abd al-Samad. One obvious explanation for the increased production rate would be the change in format from folios with paintings on both sides and only a few lines of text to those with an illustration on one side only and a full page of text on the other. It would have been quicker and cheaper to substitute calligraphy for the illustration on one side of the folio, thereby halving the number of illustrations required for the same number of folios. Whether the change in format occurred at the time that 'Abd al-Samad took over the project cannot be proved. The multiple layers of the main support and of the margin framework suggest, however, that a certain form of mass production was possible. By division of labor, the preparation and possibly the completion of each component (margins, illustration and calligraphy) could proceed simultaneously. Certainly the highly decorated margin framework was completed prior to its attachment to the main support. It is also likely that the components of the main support (the illustration on fabric and the calligraphy on paper) were completed separately prior to attachment. The two interior layers of paper and fabric would have provided support to either or both of these outer layers during production. A folio in the MAK, Vienna, 4 8701/8, provides evidence that the materials used in the main support were indeed mass-produced. It has all four laminates typical of the main support, including a paper verso prepared in the same manner as all the other calligraphy papers— that is, decorated with gold and scored with guidelines for the calligrapher—yet there is no evidence of text and the folio falls at the end of a volume.

Simultaneous work on the main support was not possible with the earlier folios, thought to have been produced under Mir Sayyid Ali and described above. Because painted illustrations and text intermingle on both recto and verso, the calligrapher had to wait until the painting was completed and the calligraphy paper applied to the surface of the painting in order to begin his writing.

'Abdul-Samad 'greatly endeavored to bring the work [of the manuscript] to completion,' and assembly of the various layers of each folio was sometimes less careful. Examples of haste found within the room included the misalignment of the window margin to the painted image and the misalignment of the decorative paper strips intended to cover the joint between margin framework and main support (figs. 36, 37).

Muhammad Anq Qandari, writing at a slightly later date than Mir Ala al-Dawlala, also gives a brief description of the folios:
The emperor is a designer of marvols since he has ordered that of the story of Amir Hamza, which has 360 tales, each tale should be illustrated with large compositions. [.] The size (qār) of that book is one 'meter' and a half [paq qār-i 1-ša‘a] for each half-page. Its paper is imbibed with colours, its borders have floral designs (juh-kān); and between two sheets of paper a sheet of chadjār cloth has been placed to make it more permanent. All the pages are illustrated and gilted. Again, the shape of the page is described as a square and, since the dimensions of the main support have evidently not changed, the 'zero meter and a half' may indicate the extent to which the margins of the manuscript have been trimmed. There are only two places in the structure of these folios where fabric is found between two sheets of paper. One is in the main support, where the coarse weave fabric is found sandwiched between two sheets of paper (fig. 32). A 'chadjār cloth,' means a strong, cheap or utilitarian cloth and seems an apt description of this open-weave and probably cheaper fabric. The fabric of the margin framework that was once sandwiched between decorative papers is more tightly woven and of the same high quality as the support for the illustration. Both fabrics, in the main support and the margins, do serve to make these components more permanent.

Many unanswered questions remain regarding the folios of the Hamzanama manuscript. Why were they so many and so large, and their structure so complex? Were they ever bound? And how were they used at Albor's court? A technical examination of all extant folios may offer more answers or clues. Certainly such an examination of the structure of all the folios from the earlier volumes, which was not possible here, might allow a comparison that would provide insight especially into changes in production methods. This brief description of only some of the folios should serve as a basis for future technical research.

A NOTE ON THE PALETTE OF THE HAMZANAMA PAINTINGS

A recent collaborative research project between the Paper Conservation department at the Victoria and Albert Museum and the Christopher Ingold Laboratories at University College London has conclusively identified the palette used in three paintings from the Hamzanama for the first time.

Raman spectroscopy—a non-destructive and non-invasive method of pigment analysis in which the light scattering produced by lasers helps identify paint films—was used. Between thirty and forty sites were selected from each painting in order to provide as complete a representation of the palette as possible. The speed and ease with which this number of readings could be taken compared favorably with previously employed analytical techniques such as optical microscopy, and the Raman method offered greater specificity than ultra-violet examination. The palette was found to be extensive, including two blue pigments, indigo and lazurite (ultramarine), and two red pigments, vermilion and red lead, as well as ochre, umber, verdigris and white lead and was consistent across all three folios. Both individual pigments and pigments in admixture, for shading and to expand the palette, were discovered. Areas of over-paint on the faces of some figures, for example, were found to be comprised of a mixture of red lead and umber. A number of the pigments found are light-sensitive or prone to degradation. Large areas of greyish-blue pigment (indigo) were found to have been overlaid or ginnedly with a thin layer of yellow-orange (arsenic sulphide) to give a variety of shades of green. This technique was used to paint foliage in several of the Hamzanama folios in the Victoria and Albert Museum's collection, including cat. 29. A sma unaltered portion of pigment along the left-hand edge indicated that the grey-coloured foliage had once been a pale green, but ageing had rendered the pigment colourless.
On 1 January 1874, the readers of volume 10 of the Mitteilungen des k.k. Österreichischen Museum für Kunst und Industrie, the monthly magazine published by the Austrian Museum of Art and Industry (today the MAK—Austrian Museum of Applied Arts) in Vienna from 1865, found an article under the title "Purchases at the World Fair." The article enumerated the items which had been bought by the Museum and its representatives during the Vienna World Fair, which had been held in the capital of the Austro-Hungarian empire from 1 May until 1 November 1873. In his introduction, the author of the article, Bruno Bucher, who had been the editor of the Mitteilungen since 1870, stressed that the purchases had been made both to fill gaps in the Museum’s collections and to secure objects that were of absolute importance due to their optimum technical or aesthetic quality. He also emphasized the educational motives that had lain behind various of the acquisitions. He then listed the important objects, all numbered in groups according to the materials of which they were made. Group number fourteen dealt with the purchases that had been made for the Museum’s library. Bucher wrote that the library, which had the primary purpose of buying recent publications in the fields of fine and applied art and making them accessible to artists and industrialists as soon as possible, had not had many chances to buy books at the World Fair, but had been able to acquire some works of ancient art which were unique of their kind. Bucher mentioned "above all" three volumes of old Persian miniatures, illustrations of heroic poetry, executed in the second half of the sixteenth century, calling them "true treasure troves of costumes, architecture, devices, vessels, weapons etc. all richly and neatly ornamented." Bucher’s article was the first printed reference to the purchase of sixty miniatures from the Hamzanama for the Austrian Museum of Art and Industry.

**The Economic Background to the Purchase**

The history of the Hamzanama’s journey to Vienna and its purchase for the Museum is closely connected with the Austro-Hungarian empire’s struggle to expand its trade to the Near and Far East in the second half of the nineteenth century. The Vienna World Fair was a means of illustrating the importance of these diplomatic and economic efforts.

Thanks to the Vienna World Fair of 1873, knowledge of the Near and Far East and understanding of its importance for the empire’s trade and traffic have been spread among wide circles. A new world has been opened to the eyes of the majority of visitors to the Palace of Industry within the Prater (the former imperial hunting ground and public park on the outskirts of Vienna). They have found irresistible the view that the rich treasures that the East has sent to Vienna from the shores of Japan and China, from the heart of Africa to the Black Sea and the bases of the Danube, offer an inexhaustible source of knowledge and science, a starting-point to establish new and prosperous contacts in all directions. The Vienna World Fair saw a wealth of pavilions dedicated to the East that no international exhibition had seen before. China and Japan had already shown their goods at the Paris World Fair of 1867, but the Vienna event involved a large number of Eastern countries for the first time. Morocco, Tunisia, Egypt, the Ottoman empire, Iran, China and Japan took the chance to build up political and economic contacts with already industrialized Western nations at Vienna. Before the exhibition’s opening, its organizers, the Austrian Hungarian Ministry for Foreign Affairs, and important businessmen and industrialists had made contact, and a special department and a "Committee for the East and Far East" had been established, with offices representing the Vienna World Fair in every major town in the East. That these efforts were successful is demonstrated by the enormous subsequent impact of the East on Austrian taste, a period of "Orientalism" in Vienna which lasted well into the 1880s. A special Museum of Trade, later renamed the Oriental Museum, was established at Vienna’s stock exchange in 1874, headed by the editor of the Österreichische Monatsschrift für den Orient, Arthur von Scala, later to become head of the Austrian Museum of Art and Industry. Its first acquisitions were goods of Eastern provenance bought at the World Fair or during expeditions to Japan and the East.

**Iran, The Vienna World Fair, and the Hamzanama**

One of the most important countries on which the efforts of Austrian diplomats and traders were focused was Iran. By establishing a regular steamer route from Vienna to Tabriz (Tabrız) via Isfahan (then Constantinople), Austria had a major influence on the Iranian economy, and an Austrian school had been opened in Tehran in 1891. While the Vienna World Fair was being planned, Austria sent a special envoy to the town of Tabriz, the most impor-