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aloof from the modern world, dominated by bigotry and conservatism, and not yet ameliorated by medical science or enlightened education.

From their centralized abodes the peasants go each day to till the surrounding fields with tools and methods similar to those employed by their forebears. And within this same limited area rove rough, untutored nomads, self-dependent, prosperous in terms of flocks and herds, desiring no better shelter than the black wool tenting woven by their virile, unsecluded wives and daughters, but unconcerned with the affairs of state.

From the more progressive centers of Teheran and other important Persian cities waves of reflected enlightenment are moving in slowly widening concentric circles to reduce the divergence in present-day Persian life.

The railroad and the motor car have not yet won the competition with the camel and the donkey; and while modern schools are increasing in number and quality, the old Makhrib Khanah, with the Arabic Koran as the text-book in the primer class, is still a national institution.

While Teheran is the seat of an experiment in representative government, most of the surrounding villages are a part of an oriental feudal system, as the property of the crown or the wealthy land-owning nobles. In these dreary, insanitary, adobe villages, still centers the Persian peasant life, an existence entirely.

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Figure 172  W. Ordén, Nº 1875, The oriental princes and their dignataries, c.1886, 
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Figure 180  Ali Khān Vali Hākem, Ali Āqā Akkās, c. 1880-90, albumen print, courtesy of Special Collections, Fine Arts Library, Harvard University.
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Figure 184  Unknown photographer, couple in studio, date unknown, albumen print, University Library, Tehran.
Figure 53  Attributed to Bihzad, portrait, Sultân-Hoseyn Mirzā. Folio from a manuscript, c. 1500-1525. Ink, color and gold paper; folio: 34.3 x 37.2 cm, Arthur M. Sackler Museum. Gift from John Goelet, formerly in the collection of Louis J. Cartier, 1858.59. Photo: Imaging Department @ President and Fellows of Harvard College.
Figure 54  Seated figure holding a cup, mid 17th century, colour wash and ink on paper, H x W: 35.9 x 23.5 cm (14 1/8 x 9 3/4 in), Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Bequest of Adrienne Minassian, S1998.17.
Figure 56  Mo’in Mosavvar, Rezā-Abbāsi painting a picture of a European man, started 1635 and finished 1673, Robert Garret Collection of Islamic Manuscripts, No 96 G, Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library, H: 18.8 cm x W: 10.4 cm.

Figure 62  Prince Mohammad Ali Mirzā Dowlatshāh, Jafar, oil on canvas, 1820, H x W (overall): 208 x 107 cm (81 7/8 x 42 1/8 in), The Art and History Collection, courtesy of the Arthur M. Sackler Gallery, Smithsonian Institution, LTS2003.1.9.
Figure 63  Artist unknown, Fath Ali Shah seated on the Sun Throne, Tehran, 18th century, Collection of Prince Sadruddin Agha Khan, Geneva.

Figure 64  Signed by Mehr Ali, Portrait of Fath Ali Shah Seated, 1813-14, oil on canvas, 253 x 118 cm, State Hermitage Museum, St Petersburg, VR-1108. Photograph © The State Hermitage Museum. Photo by Vladimir Terebenin, Leonard Kheifets, Yuri Molodkovets.
Figure 73  A girl acrobat balancing on a knife, c. 1840, Shirin painter, 127 x 80 cm, Amery Collection (Museum of Art in Tehran), taken from Falk 1973: plate 43.

Figure 87  Attributed to Mehr Ali, Fath Ali Shah Seated on a Chair Throne, Tehran, circa 1800-1806, Oil on canvas: 227.5 x 131 cm, Musée du Louvre, Paris, Section Islamique, on loan from the Musée National de Versailles, MV638.

Figure 96  Luigi Montabone, portrait of Nāser al-Din Shah, three quarter length, sitting with sword, c. 1862, hand-colored albumen, 30.1 x 24.0 cm, Royal Collections, The Hague, The Netherlands, inv. Nr. 0603-03
Figure 120  Humāy and Humāyun
Meeting in a Garden, ca. 1430-40,
Miniature from a manuscript of the
Khamse of Khwāju Kirmāni, Musée des
Arts Décoratifs, Paris, Inv. 3727.
Photograph © Musée des Arts Décoratifs.
Photograph by Jean Tholance.

Figure 121  Artist unknown, The court of Fath Ali Shah, c. 1815, Opaque watercolor
and gold on paper. Central panel 60 x 52 cm, the Art & History Trust, courtesy of the
Figure 122  Unknown artist, Nighttime in a Palace, probably a folio from a manuscript, c. 1540, opaque watercolor, gold and silver on paper; image: 28.6 x 20 cm (11 ¼ x 7 7/8 in.), Harvard Art Museums/Arthur M. Sackler Museum. Gift of John Goelet, formerly in the collection of Louis J. Cartier, 1958.76. Photo: Katya Kallsen @ President and Fellows of Harvard College.
Figure 123  Joneyd Naqqāsh Sultāni, Wedding Celebration of Prince Homāy and Princess Homāyun, from Divān by Khwājū Kirmānī, 1396, British Library, London, (fol. 45v; Add. 18113).
Figure 124  Behzād, Hārūn al-Rashid in a Bathhouse, from a Khamse by Nezāmī, The British Library, 1494, London (fol. 27 v; Or. 6810).

Figure 125  Design schema of fig. 124, after Zain.
Figure 126  Behzād, Zoleykhā attempts to seduce Yusof, from a Bustān by Saʿdi, Cairo, National Library (General Egyptian Book Organization), Abad Farsi, 908, fol. 52 v, Heart, H: 25.4 cm; W: 15.8 cm.

Figure 127  Design schema of fig. 126, after Zain.
Figure 128  Funeral Procession, attributed to Behzād, from Mantiq al-teyr (The Language of the Birds) by Attar, 1483, The Metropolitan Museum of Art, NY, Fletcher Fund, 1963 (fol. 35; 63.210.35).

Figure 129  Design schema of fig. 128, after Zain.
Figure 142  Photographer and painter unknown, Landowner who loves music, ca. 1885, albumen, opaque watercolour, 22kt. Gold; Alkazi Collection of Photography, New Delhi, India.

Graphic 1  Schema of positions sitter versus photographer in studio portrait photography. Elaborated by the author.
Figure 155  Luigi Montabone, Soldati Persiani, c. 1862, hand-colored albumin print, 25.0 x 20.0 cm, Royal Collections, The Hague, The Netherlands, inv. FA Nr. 0603-54.
Figure 156  Luigi Montabone, Nāser al-Din Shah, c. 1862, hand-colored albumen print, sheet: 36.7 x 27.6 cm, image only: 19.3 x 11.5 cm, Royal Collections, The Hague, The Netherlands, inv. Nr. FA 0603-02.

Figure 173  Abdollāh Mirzā Qājar, Nāser al-Din Mirza, c. 1886, albumen print, 24.1 x 18.5 cm, lithography hand-overpainted (from an earlier photograph), Colestān Palace Library, Tehran, Album 1142, Photo 7.
Graphic 2 Schema