Local Portraiture

Pérez González, Carmen

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There are many blind persons in Persia, owing partly to the intense light rays of the sun. Tradition gives the following origin for the wearing of veils by Mohammedan women: One day when the Prophet was seated with his favorite wife, Aysha, a passing Arab admired her, expressed a wish to purchase her, and offered a camel in exchange. This experience so angered Mohammed that the custom of requiring women to wear veils resulted.
Figure 147  The National Geographic Magazine, April 1921, Washington: 353.
The railroad and the motor car have been a final stroke in the service of modern civilization in the Orient and the Occident. The Arab, Korkan, and the Turk have all been affected by the development of the automobile and the airplane. While the railroad is still a national institution, the motor car is also a part of the Oriental business system, as it is a means of transportation for the rich and the poor alike. The automobile has become an integral part of the Oriental business system, as it is a means of transportation for the rich and the poor alike.

The rise of the Persian Dynasty: From the more primitive Persian cities, with their simple, thatched roofs and their thatched roofs, to the modern cities, with their thatched roofs and their thatched roofs, has been a gradual process. The process of modernization has been gradual, and the process of modernization has been gradual. The process of modernization has been gradual, and the process of modernization has been gradual.
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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 Mirzâ. 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 ¾ 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 Humāyūn
Meeting in a Garden, ca. 1430-40,
Miniature from a manuscript of the
Khamse of Khwājū Kirmānī, 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 ¾ 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 Khwāju Kirmānī, 1396, British Library, London, (fol. 45v; Add. 18113).
Figure 124  Behzād, Hārūn al-Rashid in a Bathhouse, from a Khamse by Nezāmi, The British Library, 1494, London (fol. 27 v; Or. 6810).

Figure 125  Design schema of fig. 124, after Zain.
Figure 126  Behzād, Zoleykha attempts to seduce Yusof, from a Bustān by Sa’di, 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 Mantīq 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 Qajar, 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