



Universiteit
Leiden
The Netherlands

A Comparative Visual Analysis of Nineteenth-Century Iranian Portrait Photography and Persian Painting

Pérez González, C.M. del

Citation

Pérez González, C. M. del. (2010, February 2). *A Comparative Visual Analysis of Nineteenth-Century Iranian Portrait Photography and Persian Painting*. Retrieved from <https://hdl.handle.net/1887/14653>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/14653>

Note: To cite this publication please use the final published version (if applicable).

LIST OF ILLUSTRATIONS

- Fig 1b Nakanishi, Akira. *Writing Systems of the World. Alphabet, Syllabaries, Pictograms*, Tokyo, 1980, p. 112.
- Fig 1b *Evolution of the direction of writing of scripts*, made by Chris McManus, taken from *Left Hand, Right Hand. The Origins of Asymetry in Brains, Bodies, Atoms and Cultures*, London, 2002, pp. 242-43.
- Fig 2 Elaborated by the author.
- Fig 3 Anonymous Iranian photographer, particular collection of Iraj Afshar. Taken from his book *A Treasure of Early Iranian Photography*, Na Shre-Farang-e-Iran Publishers, Tehran 1992, p. 317.
- Fig 4 Reza Akkasbashi, *The Daughters of Nasser-al-Doulet*, 1866.
- Fig 5 Reza Akkasbashi, *Sons of Mohandis Mamalek*, Golestan Palace Library, Album 191, Tehran.
- Fig 6 Reza Akkasbashi, 1866, Golestan Library, Tehran.
- Fig 7 Anonymous Iranian photographer. Taken from the book *Visible Treasure, a collection of photographs from Album Khaneh Golestan Palace Museum*, Bahman Jalali, Cultural Research Buro, Tehran, Iran, 1998, p. 166.
- Fig 8 Ignác Schächtl, *group of children*, c. 1890, Tábor, Czech Republic. Hosted at Photo-Museum Tábor.
- Fig 9 Josef Jindrich Sechtl, *Novak Family*, 1911, Bozejov, Czech Republic. Hosted at Photo-Museum Tábor, CR.
- Fig 10 Hordet. *Khiva women with their children*. Not later than 1890.
- Fig 11 Lorichón, *Grupo de señora y dos niñas*. Daguerreotype, 1850, Museu de la Ciència i la Tècnica de Catalunya, Barcelona.
- Fig 12 Frank and Wigle, *Family Portrait*. Daguerreotype, c. 1855, Museu de la Ciència i la Tècnica de Catalunya., Barcelona.
- Fig. 13 *Converging Territories # 10*, Lalla Essaydi, Marocco, 2001.
- Fig 14 Particular collection of Iraj Afshar. Taken from his book, *A Treasury of Early Iranian Photography*, Na Shre Farang-e-Iran Publishers, Tehran, 1992.
- Fig 15 Agha Reza Agbal al-Saltane, doble exposure, taken from the book *The history of photography and pioneer photographers in Iran* of Yayhar Zoka, p. 229.
- Fig 16 Anonymous Iranian photographer, *Saler-od-Doleh* (sitting). Taken from the book *Visible Treasure, a collection of photographs from Album Khaneh Golestan Palace Museum*, Bahman Jalali, Cultural Research Buro, Tehran, 1998, p. 62.
- Fig 17 Palace Golestan, Tehran.
- Fig 18 Fot. Atelier L. Ranges Holetschke, albumen print, 1907 (aprox.), particular collection of Carmen Pérez.
- Fig 19 Pietzner, albumen print, particular collection of Carmen Pérez.
- Fig 20 Antoin Sevruguin, ca. 1905, modern gelatin silver print from glass photonegative, Freer Gallery of Art and the Smithsonian Institution, Myron Bernent Smith Collection.
- Fig 21 Hilarie German Edgar Degas, *Pierre Auguste Rendir and Stéphane Malleré*, 1985.
- Fig 22 Anonymous Iranian photographer, *A Servant holding Mohammad Khan*, Palace Golestan Library, Tehran.
- Fig 23 Reza Akkasbashi, Palace Golestan Library, Tehran.
- Fig 24 Jean-Baptiste Sabatier-Blot, *Maria Sabatier-Blot and her grand-daughter*, 1843, daguerrotipe, George Eastman House, Rochester, New York.

- Fig 25 Anonymous, *Mrs. Joseph Witman with her son born in 1853*, daguerrotipe, The Society for Preservation of New England Antiquities.
- Fig 26 Anonymous Iranian photographer, *Mirza Houssein Khan Ektecham*, Iraj Afshar Archive. Taken from his book *A Treasury of Early Iranian Photography*, Na Shre Farang-e-Iran Publishers: Tehran 1992, p. 319.
- Fig 27 *Ahmad Shah*. Taken from the book *A Treasury of Early Iranian Photographs*, from Iraj Afshar, p. 33.
- Fig 28 Reza Akkasbashi, 1866. Golestan Palace Library, Tehran, Iran.
- Fig 29 Reza Akkasbashi. Golestan Palace Library, Tehran, Iran.
- Fig 30 Japanese painting.
- Fig 31 Particular collection of Carmen Pérez.
- Fig 32 Particular collection of Carmen Pérez.
- Fig 33 Ernst Hoeltzer, *Jerash Bashi*, c. 1871, Oriental Reading Room, Leiden University.
- Fig 34 Taken from Christman and Pinger, 1997, p. 159.
- Fig 35 Unknown Iranian photographer. Taken from the book *Visible Treasure. A collection of photographs from Album Khaneh Golestan Palace Museum*, compiled by Bahman Jalali, 1998, pp. 140-141.
- Fig 36 Unknown Iranian photographer. Taken from the book *Visible Treasure. A collection of photographs from Album Khaneh Golestan Palace Museum*, compiled by Bahman Jalali, 1998, pp. 52-53.
- Fig 37 Unknown Iranian photographer. First part of 20th century.
- Fig 38 *Fath `Ali Shah Received by Mirza Riza Quli Munshi al-Mulk in Sawdasht*. Folio 61a from a manuscript of the *Shahanshahnameh*, Iran, c. 1810-18, opaque watercolor, ink, and gold on paper, 39 x 26 cms, Österreichische Nationalbibliothek, Vienna.
- Fig 39 *Queen Shirin visiting the Sculptor Farhad*. Brooklyn Museum of Art, Bequest of Irma B. Wikilson, 1997, 108.5.
Khusraw Discovers Shirin Bathing. Brooklyn Museum of Art, Bequest of Irma B. Wikilson, 1997, 108.
Bahram Gur and Azadeh. Brooklyn Museum of Art, Bequest of Irma B. Wikilson, 1997, 108.6.
Hunter on Horseback Attacked by a Lion. Brooklyn Museum of Art, Bequest of Irma B. Wikilson, 1997, 108.
- Fig 40 *Shirin Presents a Jug of Milk to Farhad*. Artist unknown. Iran, late 15th- early 16th century. Opaque watercolour, ink, and gold on paper, 24.7 x 14.5 cm, Arthur M. Sackler Gallery, Smithsonian Institution, S86.0179.
- Fig 41 *Military Review with Fath `Ali Shah and Prince Hussayn `Ali Mirza*. Artist unknown. Shiraz. Ink on paper, 53 x 96 cm, State Heritage Museum, Saint Petersburg, VR-1047.
- Fig 42 *Fath `Ali Shah at the Hunt*. Abdallah Khan. Rayy, circa 1820-30.
- Fig 43 Ramón y Cajal, *Textura del sistema nervioso del hombre y de los vertebrados*, in Moya 1904.
- Fig 44 Taken from Semir Zeki's book *Inner Vision. An Exploration of Art and the Brain*, p. 15.
- Fig 45 Taken from Semir Zeki's book *Inner Vision. An Exploration of Art and the Brain*, p. 16.
- Fig 46 J. Jaynes, *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. Boston: Houghton, Mifflin, 1977, p. 120.
- Fig 47 Taken from Mercedes Gaffron's article "Right and Left in Pictures", in *The*

- Art Quarterly*, Vol. 13, 1950.
- Fig 48 Detail in the hand of the most famous Ottoman calligrapher, Shaykh Hamdullah, Istanbul, early sixteenth-century.
- Fig 49 Naskhi Qur'an copied by the Ottoman calligrapher Shaykh Hamdullah al-Amasi the early sixteenth-century.
- Fig 50 Composite page of Persian text in large ornamental Ta'liq and small Nasta'liq by Shah mahmud al-Nishaburi, Persia, early 16th century.
- Fig 51 Page from an album in Nasta'liq, written by Mir`Aliduring his stay in Bukhara, ca 1535-40. Fogg Art Museum, Harvard University, Cambridge, Mass.
- Fig 52 Page in densely structured Shikasteh written by Nawab Murid Khan in India, probably during the 17th century.
- Fig 53 *Prince Mohammad Ali Mirza*. Jafar, oli on canvas, c. 1820, Freer Sackler Gallery.
- Fig 54 *Sultan-Husayn Mirza Bayqara*, Heart, ca. 1500, Harvard University Art Museums, 1958.59 (H: 18 cm x W: 10,9 cm).
- Fig 55 *Seated figure holding a cup*. Colour wash and ink on paper, mid 17th century, Freer and Sackler Gallery.
- Fig 56 *Riza-I' Abbasi painting a picture of a European man*, started 1635 and finished 1673, Princeton University Library, Garret Collection, 96 G (H: 18,8 cm x W: 10,4 cm).
- Fig 57 *Fath`Ali Shah Seated*, 1798, attributed to Mirza Baba. Oil on canvas, private collection.
- Fig 58 *Fath`Ali Shah seated on the Sun Throne*. Artist unkown. Tehran, 18th century, Collection of Prince Sadruddin Agha Khan.
- Fig 59 *Portrait of Fath`Ali Shah Seated*, 1813-14. Signed by Mihr` Ali.
- Fig 60 *Fath`Ali Shah in Armor*. Signed by Mihr` Ali, 1814-15.
- Fig 61 *Apothosis of Nasir al-Din Shah*. Signed by Abu'l Hasan Ghaffari, 1858.
- Fig 62 *A Topsy Lady*, signed by Mirza Baba. Possible Tehran, dated A.H. 1215/ A.D. 1800-1801.
- Fig 63 *Woman performing acrobatic exercises*,
- Fig 64 Lotus petal and flower design, *Shahnama* of Ferdawsi, 37.5 x 29 cm, Persian, Inju style, Shiraz, 1331, Topkapi Sarayi, Hazine 1479 (5a).
- Fig 65 Whirling arabesque design and illuminated page decorations, *Ghara'ib* by Nava'i. 108 x 8 cm. Ottoman Turkish, ca. 1520-30. Or. 13061 (224a).
- Fig 66 Anonymous Iranian photographer, Mozzafer al-Din Shah, crown prince. Archive of the Institute for Iranian Contemporary Historical Studies.
- Fig 67 Anonymous Iranian photographer. Taken form the book *A Treasury of Early Iranian Photography*, Iraj Afshar, p 164.
- Fig 68 *Poets in Shiraz*, by Mirza Hasan Akkasbashi, c. 1895.
- Fig 69 *Khojatoleslam Balmuslemin Agha-ye Seyyed Mohammad Moshtajet Tabatabai*,
- Fig 70 Abdul Ghassem Nuri. Taken form the book *The History of photography and pioneer photographers in Iran*, Yahyar Zoka, p. 118.
- Fig 71 Abdul Ghassem Nuri, 1889. Taken form the book *A Treasury of Early Iranian Photography*, Iraj Afshar.
- Fig 72 Abdul Ghassem Nuri, 1889. Taken form the book *The History of photography and pioneer photographers in Iran*, Yahyar Zoka, p. 118.
- Fig 73 Gholamhossein Derakbshan, *dervish*.
- Fig 74 Amir Seyyed Mohammad Reza Khan al-Hoseini, *Mirza Mohammad-Rahim*

- Akkasbashi*, Ferdowsi Photography Studio, Shiraz, hosted at City Photography Museum, Tehran.
- Fig 75 Robert Frank, photo from the Serie “Words, Nova Scotia”, 1977 (with photo from the Serie, “The Americans”, 1955), in “the lines of my Hands”, 1989. Taken from Hans Belting, *Bild Anthropologie*, pag. 238, Wilhelm Fink Verlag, München, 2001.
- Fig 76 Anonymous Iranian photographer. Taken form the book *A Treasury of Early Iranian Photography*, Iraj Afshar, p. 97.
- Fig 77 Anonymous Iranian photographer. Taken form the book *A Treasury of Early Iranian Photography*, Iraj Afshar, p. 63.
- Fig 78 *I am in secret*, Shirin Neshat, 1993.
- Fig 79 Reza Abedini
- Fig 80 Parviz Tanavoli
- Fig 81 Urahara Seiho, *Quiet Temple in Autumm Woods*, 1926.
- Fig.82 *A Married Woman Inspects Her Black Teeth in a Mirror*, Kitagawa Utamaro, Ukiyo-e painting, Ostasiatisches Museum, Cologne.
- Fig 83 Yokoyama Matsusaburo, *Portrait of Nitta Tomi*, c. 1872.
- Fig 84 Yokoyama Matsusaburo, *Portrait Yamamoto Rempei, disciple of Yokoyama Matsusaburo*, c. 1872.
- Fig 85 Yokoyama Matsusaburo, *Portrait of Nitta Tomi*, c. 1874.
- Fig 86 Kojima Ryua, collage of Kojima Ryua and his family, c. 1873
- Fig 87 Kojima Ryua, self portrait, 1870s.
- Fig 88 Unknown photographer, portrait of Inuma Yokusai, c. 1863.
- Fig 89 Xunling, Cixi, Empress Dowager of China, 1835-1908, Freer and Sackler Gallery, Washington.
- Fig 90 Xunling, Cixi, Empress Dowager of China, 1835-1908, Freer and Sackler Gallery, Washington.
- Fig 91 *Portrait of Nawab Raj Begum Sahibah of Oudh*, Ahmad Ali Khan, ca. 1855. Salt print, 12.2 x 9.8 cm, overall 29.8 x 21.4 cm, British Library OIOC Photo 500 (3).
- Fig 92 Unknown photographer and painter, *Nawab Zorawar Khan of Kanota (1826-1908)*, Gelatin Silver Print and Watercolour, c. 1890, 250 x 298 mm, ACP: 98.83.0187.
- Fig 93 Unknown photographer; painter: Pannalal Parasram Gaur, *Maharana Swarup Singh of Udaipur (1815-61)*, Albumen Print and Watercolour, c. 1860, 282 x 217 mm, ACP: 98.60.0062.
- Fig 94 Postural diagram by Hewes, taken from Hewes 1957, p. 125.
- Fig 95 *Fath ‘Ali Shah*. Oil on canvas. Tehran 1798-99. London, Oriental and India Office Library Collections, Foster 116.
- Fig 96 *Fath ‘Ali Shah Seated on a Chair Throne*, attributed to Mihr ‘Ali, 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.
- Fig 97 *Portrait of Fath ‘Ali Shah Standing*, signed by Mihr ‘Ali, dated 1809-10, oil on canvas, 253 x 124 cm, State Hermitage Museum, Saint Petersburg VR-II07.
- Fig 98 *Youth with flower*, seventeenth century, Freer Gallery of Art, Smithsonian Institution, Washington, DC (53.22).
- Fig 99 *A Man in a Landscape*, Painting on paper, Tabriz, 1530-40, London, British Museum, 1930.11-12.01.
- Fig 100 *The Silken Image of Rustam Shown to his Granfather Sam*, Painting from

- Muhammad Juki's manuscript of Firdousi's *Shahnama*, Herat, ca. 1440, Royal Asiatic Society, London, MS 239, fol. 30v.
- Fig 101 Muhammad Sadiq, 1769/70, *A Girl Playing Sitar*
- Fig 102 Mohamad Housein Qajar, 1311, *Group of three men*, Golestan Palace Library, Tehran.
- Fig 103 Reza Akkasbashi, *group of musicians*.
- Fig 104 Yaagub Akasbashi from Tabriz (1300) and a photographer from Naser od-Din Shah's court.
- Fig 105 Naser od-Din Shah, *Anis al-Doule*, 1288 Gh, Golestan Palace Library, Tehran.
- Fig 106 Reza Akkasbashi, *Qajar formal pose*
- Fig 107 Luigi Montabone, hand-colored albumen, portrait of Naser od-Din Shah,
- Fig 108 *Child squatting on balustrade*.
- Fig 109 Shiraz, *Child with chair and flower pot*.
- Fig 110 Luigi Montabone, *child sitting on chair with knees*
- Fig 111 A man holding a flower
- Fig 112 Men holding flowers, two qashqais, c. 1931, Ferdowsi Photography, Shiraz.
- Fig 113 Ernst Hoeltzer, Mullahs with flowers
- Fig 114 Photographer unknown, Abol Ghasem Ghafari, Golestan Palace Library
- Fig 115 Photographer unknown, Aqa Mohammad Khajeh (eunuc) better known as Faghir ol-Ghameh, Golestan Palace Library.
- Fig 116 Pond of water, Mansour Sane's book, p. 66.
- Fig 117 Pond of water, Iraj Afshar's book, p. 256.
- Fig 118 Group of men with a lot of pots of flowers, Shiraz, Mansour Sane's book.
- Fig 119 *Hands looking towards the ceiling*, Mirza Ahmadi Khan Charmana, Parisa Damandan's book, "A View of the History of Photography in Isphahan", p. 39.
- Fig 120 Naser od-Din Shah, page of an album, Golestan Palace Library, Tehran.
- Fig 121 Naser od-Din Shah, *Portrait of two women*, album page,
- Fig 122 Ernst Hoeltzer, *women eating*, Hotz photo-collection hosted at the University Library in Leiden.
- Fig 123 Antoin Sevruguin, *Persian toilet*, Museum of Ethnology, Leiden.
- Fig 124 Antoin Sevruguin, *naked woman*, Museum of Ethnology, Leiden.
- Fig 125 Plot of Praetorius Codex Miniatures, by Emmy Wellesz and Kurt Blauensteiner, in "Illustration zur einer Geschichte Timurs".
- Fig 126 Shiraz canon, by Grace Dunham Guest, p. 29.
- Fig 127 Modified Shiraz canon, by Grace Dunham Guest, p. 29.
- Fig 128 Plot by Charyhar Adle. Modular composition and "trace correcteur" of *Shah Abbas attacking the Uzbek army*, from *Fotuh-at-e Hamayun*, 1600-05, fol. 88r. Adle's article, p. 90.
- Fig 129 *Shah Abbas attacking the Uzbek army*, from *Fotuh-at-e Hamayun*, 1600-05, fol. 88r.
- Fig 130 Illustration of William Farish's isometrical perspective. Taken from Jan Krikke's article, "A Chinese Perspective for Ciberspace?", in IIAS Number 9, Leiden, 1996.
- Fig 131 Illustration of the difference between axonometry as it is used in Chinese painting (left) and linear perspective (right). Taken from Jan Krikke's article.
- Fig 132 Japanese painting
- Fig 133 *Humay and Mumayan Meeting in a Garden*, ca. 1425, miniature from a manuscript of the *Khamseh* of Khwaju Kirmani, Musée des Arts Décoratifs,

- Paris (inv. 3727)
- Fig 134 *The court of Fath 'Ali Shah*, c. 1815, artist unknown. Opaque watercolor and gold on paper. Side panels 33 x 135 cm.
- Fig 135 *The court of Fath 'Ali Shah*, c. 1815, artist unknown. Opaque watercolor and gold on paper. Central panel 60 x 52 cm.
- Fig 136 *Life in Town*, Tabriz, 1539-43. Painting probably intended for Shah Tahmasp's manuscript of Nizami's *Khamsa*. H: 28, 3 cm; W: 20 cm. Cambridge (Mass.) Harvard University Museums, 1958.76.
- Fig 137 *Wedding celebration of Prince Humay and Princess Humayan*, by Junxayd Naqqash Sultani, from *Divan* by Khwaju Kirmani, 1396, British Library, London, (fol. 45v; Add. 18113).
- Fig 138 *Nushaba shows Iskandar his own portrait*, painting in Shah Tahmasp's manuscript of Nizami's *Khamsa*, Tabriz, 1539-4; H: 28.6 cm, W: 18.2 cm, London, the British Library, Or. 2265, fol. 48 v.
- Fig 139 Mir Musavir, *Ardashir and his slave girl Gulnar*, from the *Shahnameh* by Shah Tahmasp, 1527-28, private collection (fol. 516).
- Fig 140 Behzad ??, *Harun al-Rashid in a Bathhouse*, from a *Khamse* by Nizami, The British Library, 1494, London (fol. 27 v; Or. 6810).
- Fig 141 Design schema of fig. 135, after Zain.
- Fig 142 *Zulaykha attempts to seduce Yusuf*, from a *Bustan* by Saadi, Cairo, National Library (General Egyptian Book Organization), Abad Farsi, 908, fol. 52 v, Heart, H: 25.4 cm; W: 15.8 cm.
- Fig 143 Design schema of fig. 137, after Zain.
- Fig 144 *Funeral Procession*, attributed to Behzad, from *Mantiq al-Tayr* by Attar, 1483, The Metropolitan Museum of Art, NY, Fletcher Fund, 1963 (fol. 35; 63.210.35).
- Fig 145 Design schema of fig. 139, after Zain.
- Fig 146 Mir Musavvir (?), *The Nightmare of Zahhak*, from the *Shahname* by Shah Tahmasp. ca. 1525-35, private collection (fol. 28 v; 672.1983).
- Fig 147 Group of students from Nobar school, Tabriz, Taken from the book of Iraj Afshar *A Treasury of Early Iranian Photography*, Tehran: Na Shre Farang-e-Iran Publishers, 1992, p. 307.
- Fig 148 Mushirie school, Yazd,
- Fig 149 Taken from Iraj Afshar's book.
- Fig 150 Governor of Kerman with friends and colleagues. Taken from the book of Iraj Afshar *A Treasury of Early Iranian Photography*, Tehran: Na Shre Farang-e-Iran Publishers, 1992, p. 206.
- Fig 151 Mirza Mehdi Khan Chereh-Nama, *military men*.
- Fig 152 Nasser od-Din Shah, Iran al-Muluk, one of Naser od-Din Shah's wives (the woman on the left side). Taken from the book of Iraj Afshar *A Treasury of Early Iranian Photography*, Tehran: Na Shre Farang-e-Iran Publishers, 1992, p. 205.
- Fig 153 Naser od-Din Shah, Bakhbanbashi, one of Naser od-Din Shah's daughters. Taken from the book of Iraj Afshar *A Treasury of Early Iranian Photography*, Tehran: Na Shre Farang-e-Iran Publishers, 1992, p. 55.
- Fig 154 Reza Akasbashi. Taken from Mohamad Reza Tahmasbpour's book *Agha Reza Akasbashi*, Tehran, Saseman Farangi Hunari Shar-dari-Mohabanat Hunari, 2007, p. 13.
- Fig 155 Taken from Afshar's book, p. 120.
- Fig 156 *Mirza Mehdi Khan*, taken from the book *A Treasury of Early Iranian*

- Photography*, by Iraj Afshar, p. 97.
- Fig 157 Anonymous Iranian photographer, *Hajji Hossein Gole Khan Nuri Mustufi*, taken from the book *A Treasury of Early Iranian Photography*, by Iraj Afshar, p. 98.
- Fig 158 Naser od-Din Shah, page album, Palace Golestan Library, Tehran.
- Fig 159 Mohammad Ehbrahim Khan Mehmarbashi, 1304, Taken from Iraj Afshar's book.
- Fig 160 Landowner who loves music, ca. 1885, albumen, opaque watercolour, 22kt. Gold; photographer and painter unknown, courtesy of S.I & A.I.I.S.
- Fig 161 Francis Fritz, *Self-portrait in Turkish Summer Costume (sic)*, c. 1860, Albumen print, The Israel Museum, Jerusalem.
- Fig 162 Collard, *Self-portrait in Oriental Costume*, c. 1845, full plate daguerreotype, Gérard Lévy, Paris.
- Fig 163 Albert Hotz, *self-portrait*
- Fig 164 Abdoll Ghassem Nuri, *self-portrait*, 1319, Palace Golestan Library, Zoka's book p. 117.
- Fig 165 The National Geographic Magazine, April 1921, Washington, cover
- Fig 166 The National Geographic Magazine, April 1921, Washington, p. 352
- Fig 167 The National Geographic Magazine, April 1921, Washington, p. 353
- Fig 168 The National Geographic Magazine, April 1921, Washington, p. 392
- Fig 169 The National Geographic Magazine, April 1921, Washington, advertisement
- Fig 170 The National Geographic Magazine, April 1921, Washington, advertisement
- Fig 171 The National Geographic Magazine, April 1921, Washington, advertisement
- Fig 172 Reza Akkasbashi, Golestan Palace Library, Tehran.
- Fig 173 Unknown Iranian photographer, Bahman Bayani-s collection, Tehran.
- Fig 174 Mouvasag Karimi, Museum of Photography, Tehran.
- Fig 175 Boudoir studio, Bahman Bayani-s collection, Tehran.
- Fig 176 Luigi Montabone, *Soldati Persiani*, hand-colored albumin print.
- Fig 177 Luigi Montabone, *Naser od/Din Shah*, hand-colored albumin print.
- Fig 178 Luigi Montabone,
- Fig 179 Luigi Montabone,
- Fig 180 Antoin Sevruguin, Palace Golestan Library, Tehran.
- Fig 181 Antoin Sevruguin, Palace Golestan Library, Tehran.
- Fig 182 Julia Margaret Cameron
- Fig 183 Julia Margaret Cameron
- Fig 184 Aghayanes, *Dervish*,
- Fig 185 Aghayanes, *Dervish*,
- Fig 186 Antoin Sevruguin, *The Persian Tonsure*, Leiden University Library,
- Fig 187 Antoin Sevruguin, Ethnology Museum in Berlin
- Fig 188 Antoin Sevruguin, Leiden University Library,
- Fig 189 Abdullah Frères, *Nubian woman*
- Fig 190 *Scenes and types*, "Moorish bust", taken from Alloula 1986, p.123.
- Fig 191 *Scenes and types*, "Arabian woman with the Yachmak", taken from Alloula 1986, p.126.
- Fig 192 Naser od-Din Shah, Golestan Palace Library, Tehran.
- Fig 193 Abdullah Qajar, *Naser od-Din Shah*, lithography hand-overpainted, Golestan Palace Library, Tehran.
- Fig 194 Nadar, *Naser od-Din Shah*,
- Fig 195 Reza Akkasbashi, Golestan Palace Library, Tehran.
- Fig 196 Sultan Husayn receiving a book in his academy *Diva-I Husayni*, 24.6 x 15.3

- cm, Persian, late Heart style, 1492, Topkapi, EH 1635 (123a).
- Fig 197 *Photographers' guild*, Mashad.
- Fig 198 Ernst Hoeltzer, University Library in Leiden.
- Fig 199 Mirza Mehdi Khan Charmana,
- Fig 200 Ernst Hoeltzer, University Library in Leiden.
- Fig 201 *Ladies around a Samovar*, Ismail Jalayir, Tehran, third quarter of the 19th century, oil on canvas, 143.8 x 195 cm, Given to the Victoria and Albert Museum by Lady Janet Clerk, pp. 56-1941.
- Fig 202 *Mirror case*, signed by Muhammad Sadiq, Shiraz, dated A.H. 1189/ A.D. 1775-76, Pasteboard, opaque watercolor and gold under lacquer 25,6 x 18,2 cm, Victoria and Albert Museum, London, 763-1888.
- Fig 203 Luigi Montabone, *Viceré di Tebriz coi suoi ministri*.
- Fig 204 Child sitting in balaustrade
- Fig 205 Ali Khan Hakkem Vali , *Seyyed Ali Darvandi*.
- Fig 206 Ali Khan Hakkem Vali, *Mirza Mohammad Sadegeh Sahebnaasgh*.
- Fig 207 Ali Khan Hakkem Vali, *Mirza Ali Khan Sartip*.
- Fig 208 Ali Khan Hakkem Vali, *Ali Agha Akkas*.
- Fig 209 Prisoner
- Fig 210 Prisoner
- Fig 211 Reza Akasbashi
- Fig 212 *Naser od-Din Shah*, Golestan Palace Library, Tehran.
- Fig 213 University Library, Tehran.
- Fig 214 University Library, Tehran.

BIBLIOGRAPHY

General photography

- Arnheim, Rudolf, "On the Nature of Photography", in *Critical Inquiry*, September 1974, pp. 149-161.
- Barthes, Roland, *Camera Lucida: reflections on Photography*, New York, Hill and Wang, 1981.
- Batchen, Geoffrey, *Burning with Desire: The Conception of Photography*, Cambridge, MIT Press, 1997.
- Belting, Hans, *Bild-Anthropologie*, München, Wilhelm Fink Verlag, 2001.
- Berger, J., *Ways of Seeing*, London, Penguin, 1972.
- Burgin, Victor, ed., *Thinking Photography*, London, Macmillan, 1982.
- Burgin, Victor, "Something About Photography Theory", in *The New Art History*, edited by A.L. Riss and Frances Borzello, NJ, Humanities Press International, 1986.
- Darrah, William C., *Cartes de Visite in Nineteenth Century*, Pennsylvania, W.C. Darrah Publisher, 1981.
- Elkins, James, ed., *Photography Theory*, NY & London, Routledge, 2007.
- Flusser, Vilém, *Towards a Philosophy of Photography*, London, Reaktion Books, 2000.
- Frizot, *Neue Geschichte der Fotografie*, Könneman, 1989.
- Gernsheim, Helmut, *The Origins of Photography*, New York, Thames and Hudson, 1982.
- Henisch & Henisch, *The Photographic Experience 1839-1914: Images and Attitudes*, Pennsylvania University Press, 1994.
- Kelsey, Robin and Stimson, Blake, *The Meaning of Photography*, New Haven and London, Yale University Press, 2008.
- Newhall, Beaumont, *The History of Photography from 1839 to the Present Day*, 1982.
- Pollack, Peter, *Picture History of Photography*, 1969.
- Rosenblum, N., *A World History of Photography*, New York, Abbeville Press Publishers, 3rd Edition, 1997.
- Rosenblum, N., *A History of Women Photographers*, Paris, London, NY, Abbeville Press Publishers, 1994.
- Sontag, Susan, *On Photography*, New York, Picador, 1977.
- Tagg, John, *The Burden of Representation: Essays on Photographies and Histories*, Minneapolis, University of Minnesota Press, 1988.
- Trachtenberg, Alan, ed., *Classic Essays on Photography*, New Haven, Leete's Island Books, 1980.
- Warner Marien, Mary, *Photography. A Cultural Story*. Laurance King Publishing, London, 2002.
- Weaver, Mike, *Art of Photography, 1839-1989*, 1989.
- Wells, Liz, *Photography: A Critical Introduction*, Third Edition, Routledge, London and New York, 2004.

Photography in Iran

- Adle, Sharhyar, “Notes et documents sur la photographie Irannienne et son histoire, in *Studia Iranica*, Vol. 12, 1983, pp. 249-281.
- Ashfar, Iraj, *A Treasury of Early Iranian Photography*. Tehran, Na Shre Farang-e Iran Publishers, 1992. Persian.
- Afshar, Iraj, “Some remarks on the early history of photography in Iran”, in *Qajar Iran. Political, Social and Cultural Change, 1800-1925*, edited by Edmund Bosworth and Carole Hillenbrand for Edinburgh University Press, 1992, pp. 261-290
- Assemi, M., *Ernst Hoeltzer. Persien vor 113 Jahren*, Offset Press Inc., Tehran, 1975.
- Barjesteh van Waalwijk van Doorn, L.A.F. and G.M. Vogelsang-Eastwood (ed.), *Sevruguin Iran/ Iran az negah Sevruguin*, Barjesteh/Zaman Publishers Combination, Tehran and Rotterdam, 1999.
- Barjesteh van Waalwijk van Doorn, L.A.F. (ed.), *The Montabone Album. Ricordi del viaggio in Persia della Missione Italiana 1862*, Rotterdam, 2004.
- Behdad, Ali, “The Powerful Art of Qajar Photography: Orientalism and Self-orientalizing in Nineteenth Century Iran”, in *Iranian Studies*, Vol. 34, Numbers 1-4, 2001, pp. 141-152.
- Bohren N. Frederick et al., *Sevruguin and the Persian Image. Photographs of Iran, 1870-1930*, Washington, Smithsonian Institution Publishers, 1999.
- *Catalogue of Qajar Selected Photographs*, Tehran, 2004. Persian.
- City Photography Museum, *Mohammad Hassan Mirza. The Last Crown Prince Qajar*, Tehran, 2008.
- Damandan, Parisa, *History of Photography in Isfahan*, Isfahan, 2001. Persian.
- Damandan, Parisa, *Thousand Sights of Live. Photographs of Ernst Hoeltzer from Naser al-Din Shah’s Age*, Cultural Heritage Organization, Tehran 2004.
- Garthwaite, G.R., review of “Sevruguin and the Persian Image: Photographs of Iran, 1870-1930”, in *Visual Resources*, 16, 2000, pp. 407-412.
- Jalali, Bahman, *Visible Treasure. A Collection of Photographs from Album Khanneh Golestan Museum*, Cultural Heritage Organization, 1998. Persian.
- Khounigh, Ebraheem pour Houssein, *Tabriz in Photographs*, Danyal Publication, Tabriz, 2003.
- Mahboob, Elahe and Nemati, Behzad, *A Selection of Historical Photos in Documentation Center of Astan-e Quds-e Razavi*, Vol. 1, Mashad Iran, 2005. Persian.
- Nelson, Robert S., and Shiff, Richard, *Critical Terms for Art History*, the University of Chicago Press, Chicago & London, 2003.
- Safi, Ghassem, *Iranian Personalities and Places. Qajar Era*, Vol. 1, Tehran University Publications, 1983. Persian.
- Safi, Ghassem, *Iranian Personalities and Places. Qajar Era*, Vol. 1, Tehran University Publications, 1984. Persian.

- Safi, Ghassem, *The Historical Persian Postcards*, Gostaresh-e-Honar Inc., Tehran, 1989. Persian.
- Safi, Ghassem, *Historical Photographs of Iran*, Tehran University Publications, 1992. Persian.
- Sane, Mansour, *Emerging of Photography in Shiraz*, Tehran, Soroush Publications, 1990. Persian.
- Sane, Manssur. *In Memory of Shiraz. The Pictures of Old Shiraz*, Tehran, Manssur Sane Publishers, 2nd edition, 2004. Persian.
- Sattari, Mohammad, *Yesterday Children. 100 Years of Child Photography*, City Museum Publishers, Tehran, 2006. Persian.
- Scarce, Jennifer, "Isfahan in Camera- 19th Century Persia Through the Photographs of Ernst Hoeltzer", in *AARP*, April 1976, pp. 1-23.
- Semsar, Mohammed Hasan, *Golestan Palace Photo Archive, Catalogue of Qajar selected Photographs*, Tehran 2004. Persian.
- Sheikh, Reza, "The Rise of the King Citizen: Iranian Portrait Photography, 1850-1950", in Parisa Damandan, *Portrait Photographs From Isfahan: Faces of Transition, 1920-1950*, Tehran, Saqi Books, 2004, pp. 231-253.
- Stein, Dora, "Early Photography in Iran", in *History of Photography*, Vol. 7, Nr. 4, 1984, pp. 257-292.
- Tahmbaspour, Mohammad Reza, *Italians and Photography in Iran*, Tehran, 2006. Persian.
- Tahmasbpour, Mohammad Reza, *Reza Akasbashi*, Tehran, 2007.
- Tahmaspour, Mohammad Reza, *Naser ol-Din Shah, The Photographer King*, Tehran, Iran History Publications, 2001. (Persian)
- The National Geographic Magazine, *Modern Persia and Its capital*, Washington, April 1921.
- Torabi, Nasrin, *Emerging of Photography in Shiraz*, Tehran, Kalhor Publication, 2003. Persian.
- Vogelsang-Eastwood, Gilliam M., Sevruguin's Iran. Late Nineteenth Century Photographs of Iran *from the National Museum of Ethnology in Leiden*, Tehran & Rotterdam, 1999.
- Vuurman, Corien; Martens, Theo, *Perzië en Hotz. Beelden uit de fotocollectie-Hotz in de Leidse Universiteitsbibliotheek*, Leiden, 1995.
- Zoka, Yayar, *The History of Photography and Pioneer Photographers in Iran*, Tehran, 1997. Persian.

Persian miniature painting and Qajar painting

- Blair, Sheila and Bloom, Jonathan, *The Art and Architecture of Islam 1250-1800*, Yale University Press, New Haven and London, 1994.
- Binyon Laurance, JVS Wilkinson, and Basil Gray, *Persian Miniature Painting*, London, 1933.
- Canby, Sheila R., *Persian Painting*, NY, Thames and Hudson, 1993.
- Diba, Layla. *Royal Persian Paintings. The Qajar Epoch 1785-1925*. New York, 1998.
- Dunham Guest, Grace, *Shiraz Painting in the Sixteenth Century*, Smithsonian Institution Publication, Washington, 1949.

- Falk, S.J., *Qajar paintings. Persian Oil Paintings of the 18th and 19th centuries*, London, Faber and Faber Limited and Sotheby Parke-Bernet Publications, 1972.
- Grabar, Oleg, *Mostly Miniatures. An Introduction to Persian Painting*, USA, Princeton University Press, 1999.
- Hillenbrand, Robert, ed., *Persian Painting. From the Mongols to the Qajars. Studies in honour of Basi W. Robinson*, London/NY, I.B.Tauris Publishers, 2000.
- Kubicková, Vera, *Persische Miniaturen*, Prague, Artia, 1960.
- Robinson, B.W., *Persian Miniature Painting from Collections in the British Isles*, London, Victoria & Albert Museum, 1967.
- Sims, Eleanor. *Perles Images. Persian painting and its sources*, Yale University Press, New Haven and London, 2002.
- Talbot Rice, David, *Islamic Painting. A Survey*, Edinburgh, Edinburgh University Press, 1971.
- Titley, Norah M., *Persian Miniature Painting and Its Influence on the Art of Turkey and India*, London, The British Library Collections, 1983.
- Y, Godard, “Characteristics of Persian Painting”, in *Fine Art*, London, 1931.

Chapter 1

- Adair H and Bartley SH, “Nearness as a Function of Lateral Orientation in Pictures”, in *Percept. Mot. Skills*, 8, 135, 1958.
- Arnheim, Rudolf. *Art and Visual Perception. A Psychology of the Creative Eye. The New Version*, California, University of California Press, 1974.
- Arnheim Rudolf, *Visual Thinking*, California, University of California Press, 1969.
- Banich, Marie T., Heller, Wendy and Levy, Jerre, “Aesthetic Preference and Picture Asymmetries”, in *Cortex*, 1989, 25, pp. 187-195.
- Beaumont, J. Graham, “Lateral Organization and Aesthetic Preference: The Importance of Peripheral Visual Asymmetries”, in *Neuropsychologia*, Vol. 23, No. 1, 1985, pp. 103-113.
- Bennett J. “The Difference between Right and Left”, in *American Philosophical Quarterly*, Vol 7, July 1970, pp. 175-191.
- Buswell, GT, *How People Look at Pictures*, Chicago Press, 1935.
- Chatterjee A, Maher L, and Heilman K, “Spatial Characteristics of Thematic Role Representations”, in *Neuropsychologia*, 33, 1995, pp. 643-648.
- Chokron, Sylvie & De Agostini, Maria, “Reading Habits Influence Aesthetic Preference”, in *Cognitive Brain Research*, 10, 2000, pp. 45-49.
- Corballis, Michael y Beale, Ivan. „On Telling Left from Right“, *Scientific American*. Vol. 224, 1971, pp. 96-104.
- Corballis, Michael y Beale, Ivan, „Bilateral Symmetry and behaviour“, *Psych. Review*, Vol. 77, 1970, pp. 451-464.

- Christman, S. & Pinger, K., “Lateral Biases in Aesthetic Preferences: Pictorial Dimensions and Neural Mechanisms”, in *Laterality*, 1997, 2 (2), pp. 155-175.
- Dean, Alexander, *Fundamentals of Play Directing*, New York, 1946.
- Fagard, Jacqueline & Dahmen, Riadh, “The Effects of Reading-Writing Direction on the Asymmetry of Space Perception and Directional Tendencies: A Comparison Between French and Tunisian Children”, in *Laterality*, 2003, 8 (1), pp. 39-52.
- Freimuth, M. & Wapner, S., “The Influence of Lateral Organization on the Evaluation of Paintings”, in *British Journal of Psychology*, 1979, 70, pp. 211-218
- Fritsch, Vilma, *Links und Rechts in Wissenschaft und Leben*. Stuttgart: Urban Bücher, 1964.
- Gaffron, Mercedes, “Right and Left in Pictures“, *Art Quarterly*, Vol 13, New York, 1950, pp. 312-313.
- Gaffron, Mercedes, “Some New Dimensions in the Phenomenal Analysis of Visual Experience”, in *Journal of Personality*, 24, 1956, pp. 285-307.
- Gaffron, Mercedes, “Phenomenal Properties and Perceptual Organizations”, in S. Koch (Ed.), *Psychology: a Study of a Science*, Vol. 4. “Biologically Oriented Fields”, NY: McGraw Hill, 1962, pp. 562-608.
- Gardner, Martin, *The New Ambidextrous Universe: Symmetry and Asymmetry from Mirror Reflections to Superstrings*. Dover Publications, 2005. 3rd rev. edition.
- Gazzaniga, Michael S, “The Split Brain in Man“, *Scient. American*, Vol 217, New York, 1967, pp. 24-29.
- Geschwind, Norman. “The Organization of Language and the Brain“. *Science*, Vol. 170, New York, 1967, pp. 940-944.
- Geschwind, Norman, “Language and the Brain“, 1969, pp. 76-83.
- Gilbert C and Bakan P, “Visual Asymmetry in Perception of Faces”, *Neuropsychol.*, 11, 355, 1973.
- Gordon IE and Gardner D, “Responses to Altered Pictures”, in *Br. J. Psychol.* 65, 1974, p. 243.
- Gross C, Bornstein M. “Left and Right in Science and Art”, in *Leonardo*, Vol 11, winter 1978, pp. 29-38.
- Gur RE, “Conjugate Lateral Eye Movements as an Index of Hemispheric Activation”, in *J. Pers. Soc. Psychol*, 31, 1975, p. 751.
- Gutman, Judith Mara, *Through Indian Eyes. 19th and Early 20th Century Photography From India*, Oxford University Press, New York, 1982.
- Harris LJ, Cárdenas RA, Spradlin Jr. MP and Almerigi JB, “Lateral Preferences for Holding a Doll, a Book and a Package: Relation to Attentional Bias on a Chimeric Faces Test”, Poster Presentation, Annual Meeting of the Human Behaviour and Evolution Society, Philadelphia, June 7-11, 2006.
- Harris LJ, Spradlin Jr. MP and Almerigi JB, “Mother’s and Father’s Lateral Biases for Holding their Newborn Infants: A Study of Images From the World Wide Web”, in *Laterality* 12, 2007, pp. 64-86.

- Heath, Robin L; Rouhana, Aida & Abi Ghanem, Dana, “Asymmetric Bias in Perception of Facial Affect Among Roman and Arabic Script Readers”, in *Laterality*, 2005, 10 (5), pp. 399-411.
- Heath, Robin L; Mahmasani, Oula; Rouhana, Aida and Nassif, Nader, “Comparison of Aesthetic Preferences Among Roman and Arabic Script Readers”, in *Laterality*, 2005, 10 (5), pp. 399-411.
- Hufschmidt HJ, “Das Recht-Link Profil im kulturhistorischen Längsschnitt. Ein Dominanzproblem”, in *Arch. Psychiatr. Nervenkr.* 229 (1), 1980, pp. 17-43.
- Hufschmidt HJ, “Zeichnung, Schreibrichtung und Blickfelddominanz. Ein experimentelle und kulturhistorische Studie”, in *Eur. Arch. Psychiatry Neurol. Sci.*, 235 (2), 1985, pp. 76-81.
- Jaynes, Julian, *The Origin of Consciousness in the Breakdown of the Bicameral Mind*, Houghton Mifflin, 1977.
- Keller, R. “The Right-Left Problem in Art” in *Ciba Symposia*, Vol. 3, Number 11, 1942.
- Kinsbourne M, “Direction of Gaze and Distribution of Cerebral Thought Processes”, in *Neuropsychologia*, 12, 1974, p. 279.
- Labar, Martin, “Turning the Left Cheek Examined with Modern Photography”, in *Nature*, 245, 1973, p. 338.
- Levy, Jerre, “Lateral Dominance and Aesthetic Preference”, in *Neuropsychología*, 1976, Vol. 14, pp. 431-445.
- Linkszy, Arthur, *An Ophthalmologist Looks at Art*, San Francisco, Smith-Kettlewell, 1980.
- Mayo, Bernhard. “The Incongruity of Counterparts”, in *Philosophy of Science*, Vol 25, April 1988, pp. 109-115. A reply to Pears.
- McManus IC and Humphrey NK, “Turning the Left Cheek”, in *Nature*, 243, 1973, p. 27.
- McManus, I.C., Edmondson, D., and Rodger, J., “Balance in Pictures”, in *British Journal of Psychology*, 1985, 76, pp. 311-324.
- McManus, I.C., Right Hand, Left Hand. The Origins of Asymmetry in Brains, Bodies, Atoms and Cultures, Harvard University Press, 2004
- Nakanishi, Akira. *Writing Systems of the World: Alphabets, Syllabaries, Pictograms*, Turtle Publishing, Singapore, 1980.
- Nashat, Guity, “Marriage and The Harem in the Qajar Era”, in *Journal of the International Qajar Studies Association*, Tehran, Santa Barbara, Rotterdam, 2004, pp. 61-89.
- Noton D and Stara L, “Scanpaths in Saccadic Eye Movements While Viewing and Recognizing Patterns”, in *Vis. Rev.* 11, 1971, p. 929.
- Onians, John, *Neuroarthistory. From Aristotle and Pliny to Baxandall and Zeki*, New Haven and London, Yale University Press, 2007.
- Onians, John, “Neuroarthistory: Making more sense of art”, in *World Art Studies: Exploring Concepts and Approaches*, Zijlmans, Kitty & van Damme, Wilfried, eds. , Valiz, Amsterdam, 2008, pp. 265-286.
- Pears DF. “The Incongruity of Counterparts”, in *Mind*, Vol 61, January 1992, pp. 78-81.

- Pollatsky A, Bolozky S, Well A, and Rayner K, “Asymmetries in the Perceptual Span for Israeli Readers”, in *Brain and Language*, 14, 1981, pp. 174-180.
- Remnant P. “Incongruent Counterparts and absolute Space”, in *Mind*, Vol 72, July 1963, pp. 393-399.
- Ross BM, “Minimal Familiarity and Left-Right Judgments of Paintings”, in *Percept. Mot. Skills*, 22, 1966, p. 105.
- Salk L, “The importance of the Heartbeat Rhythm to Human Nature: Theoretical, Clinical and Experimental Observations”, in *Proceedings of the Third World Congress of Psychiatry*, University of Toronto Press, Toronto, 1961, pp. 740-746.
- Schapiro, M. “On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image-Signs”, in *Sign, Language and Culture*, Greimas AJ, Mouton, 1970, pp. 487-502.
- Schott GD, Schott JM. “Mirror Writing, Left-handedness, and Leftward Scripts”, in *Archives of Neurology*, Vol 61, dec. 2004, pp. 1849-1851.
- Schott GD, Schott JM. “In replay” of “Etiology of Mirror Writing in Japanese”, in *Archives of Neurology*, Vol 62, may 2005, p. 835.
- Schott GD. “Mirror Writing: Neurological Reflections on an Unusual Phenomenon”, in *J. Neurol. Neurosurg. Psychiatry*, 2007, 78, pp. 5-13.
- Skoyles, John R. “Mirror Script”, in *Nature* 1992; 377, pp. 25-26.
- Skoyles, John R. “Right Hemispheric Reading in the Ancient World”, in *The Alphabet and the Brain: Lateralization of Writing*”, Berlin, Springer Verlag, 1988, chapter 18 pp. 363-380.
- Swartz P and Hewitt D, “Lateral Organization in Pictures and Aesthetic Preference”, in *Percept. Mot. Skills*, 30, 1970, p. 991.
- Tashiro K, Matsumoto A, Moriwaka F, Shima K and Hamada T. “Etiology of Mirror Writing in Japanese”, in *Archives of Neurology*, Vol 62, may 2005, pp. 834-835.
- Todd B and Butterworth G, “Her Heart is in the Right Place: An Investigation of the “Heartbeat Hypothesis” as an Explanation of the Left Side Cradling Preference in a Mother with Dextrocardia”, in *Early Development and Parenting* 7, 1998, pp. 229-233.
- Trevor-Roper, P. “The Evolution and Vicissitudes of Directional Scanning“. *Trans. Ophthalmol. Soc.*, 1985, Vol. 104, pp. 719-727.
- Tyler, Christopher W, “Painters Centre One Eye in Portraits”, in *Nature*, 392, 1998, pp. 877-878.
- Vaid, J. & Singh, M., “Asymmetries in the Perception of Facial Affect: Is There an Influence of Reading Habits?”, in *Neuropsychologia*, Vol. 27, No. 10, 1989, pp. 1277-1287.
- Van Cleve J, Frederick R, eds. *The Philosophy of Right and Left: Incongruent Counterparts and the Nature of Space*, Kluwer Academic Publishers, 1991.
- Van der Meer, Hendrika Christina, *Die Links-Rechts Polarisierung des phänomenalen Raumes*, Gröningen, 1958.
- Van der Meer A and Husby T, “Handedness as a Major Determinant of Functional Cradling Bias”, in *Laterality* 11, 2006, pp. 263-276.

- Vauclair J and Donnot J., “Infant Holding Biases and Their Relations to Hemispheric Specialization”, in *Neuropsychologia* 43, 2005, pp. 564-571.
- Wölfflin, Heinrich, *Über das Recht und Links im Bilde*, in *Gedanken zur Kunstgeschichte*, Basilea, 1941, pp. 82-96.
- Yarbus AL, *Eye Movements and Vision*, New York, Plenum, 1967.
- Zangemeister, W.H., Sherman, K. & Stark, L., “Evidence for a Global Scanpath Strategy in Viewing Abstract Compared with Realistic Images”, in *Neuropsychologia*, Vol. 33, No. 8, 1995, pp. 1009-1025.
- Zeki, Semir, *Inner Vision. An Exploration of Art and the Brain*. Oxford: University Press, 1999.
- Zijlmans, Kitty and van Damme, Wilfried, eds., *World Art Studies: Exploring Concepts and Approaches*, Valiz, Amsterdam, 2008.

Chapter 2

- Abbott, N, *The Rise of North Arabic Script*, Chicago, Chicago University Press, 1939.
- Abbott, N, “Arabic Paleography”, in *Ars Islamica*, 1941, 6, pp. 65-104.
- AbiFarès, Huda S., “Origins and Encounters: The Mystical Beauty of Arabic Calligraphy”, in *Bidoun, Arts and Culture from the Middle East*, fall 2004, pp. 28-33.
- Ahmad, Qadi, *Calligraphers and Painters: A Treatise by Ahmad Qadi, Son of Munshi*, translated by V. Minorsky with an introduction by B.N. Zakhoder, Freer and Sackler Gallery of Art Occasional Papers, Vol. 3, No. 2, Washington, D.C., 1959.
- Blair, Sheila, *Islamic Inscriptions*, NY, 1998.
- Blair, Sheila S, *Islamic Calligraphy*, Edinburg, 2006.
- Bennett, Terry, *Early Japanese Images*, Tokyo, Charles E. Tuttle Publishing Co., 1996.
- Bennet, Terry, *Photography in Japan: 1853-1912*, Tokyo, Rutland, Vermont, Singapore, Tuttle Publishing, 2006.
- Burgin, Victor, “Seeing Sense”, in *The End of Art Theory: Criticism and Post-Modernity*, NY, Humanities Press, 1986.
- Bürgel, Johann Christoph, *Die Bedeutung der Symbolik im Islam*, Stuttgart, 1975.
- Caffin, H. Charles, *Photography as Fine Art*, New York, Morgan & Morgan, 1971.
- Corbin, Henry, *Terre céleste et corps de résurrection*, Paris, 1960.
- Dabashi, Hamid et al. *Shirin Neshat. Women of Allah*. Milano, Marco Noire Editore, 1997.
- Damandan, Parisa, *Portrait Photographs from Isfahan. Faces in Transition, 1920-1950*, Saqi Books, & Prince Claus Fund Library, London, 2004.
- Delank, Claudia. “Samurai, Geisha und der Grosse Buddha. Japan in der Photographie 1860-1900”, in *Alles Wahrheit! Alles Lüge! Photographie und Wirklichkeit im 19. Jahrhundert*, Bodo von Dewitz und Roland Scotti, Verlag der Kunst, Köln, 1997.

- Diba, Leyla, “Images of Power and the Power of Images. Intention and Response in Early Qajar Painting (1785-1834)”, in *Royal Persian Paintings. The Qajar Epoch 1785-1925*, New York, I.B. Tauris Publishers, 1999.
- Dower, John. *A Century of Japanese Photography*, London, Melbourne, Sydney, Auckland and Johannesburg, Hutchinson Publishers, 1980.
- Edwards C.C., “Calligraphers and Artists: A Persian Work of the late 19th Century”, in BSOAS, vol X (1940-2), pp. 199-211.
- Fernandes, Joao, “Text and Photography in Contemporary Art: Two Examples”, in EXIT Nr. 16 *Writing Pictures*, 2004, pp. 108-112.
- Floor, Willem M., “The Guilds in Iran: An Overview from the Earliest Beginning till 1972”, in *Zeitschrift der Deutschen Morgenlandischen Gesellschaft*, Nr 125, 1975, pp. 99-116.
- Floor, Willem M., “Asnaf”, *Encyclopaedia Iranica*, Vol. 2, Magda Publishers, 1989.
- Fu, Shen; Lowry, Glenn D.; and Yonemura, Ann, *From Concept to Context. Approaches to Asian and Islamic Calligraphy*, Washington, Freer Gallery of Art, 1986.
- Gilbert, Jeffrey. *The Heritage of Art Photography in Japan*, 1986.
- Hanaway, W.L. and Spooner, B., *Reading “Nasta’liq”. Persian and Urdu Hands from 1500 to the present*, Costa Mensa, California, Mazda Publisher, 1995.
- *The History of Japanese Photography*, 2003.
- Hughes, Alex and Noble, Andrea, *Phototextualities: Intersections of Photography and Narrative*, Albuquerque, University of New Mexico Press, 2003.
- Japan Photographers Society, *The History of Japanese Contemporary Photography*, 1975.
- Junkerman, John (Hgrs), *The History of Japanese Photography*, Houston, Houston Museum of Art, 2003.
- Keyvani, Mehdi. *Artisans and Guild Life in the Later Safavid Period: Contributions to the Social-Economic History of Persia*. Berlin, 1982.
- Lings, Martin, *The Qur’anic Art of Calligraphy and Illumination*, London, World of Islam Festival Trust, 1977.
- Mitchell, WJT, *Picture Theory: Essays on Verbal and Visual Representation*, Chicago, The University of Chicago Press, 1994.
- Mynorsky V. *Calligraphers and Painters*. Washington DC, 1959.
- Nasr, Seyyed Hossein, *Islamic Art and Spirituality*, Albany, 1987.
- Ozawa, Takesi. “The History of Early Photography in Japan”, in *History of Photography*, Volume 5, Number 4, 1981, pp. 285-303.
- Pérez González, Carmen, “Hand-coloured Photography in Asia: Japan, India and Iran”, in *Jubilee. 30 Years ESHP*, Vienna, Fotohof Edition, 2008, pp. 100-109.
- Robinson BW, “The Court Painters of Fath’ Ali Shah”, in *Eretz-Israel* 7, pp 94-105, 1964, p. 96.
- Rosenthal, F. “Significant Uses of Arabic Writing”, in *Ars Orientalis* 4, 1961, pp. 15-23.
- Safadi, Yasin Hamid. *Islamic Calligraphy*. London, Thames and Hudson Limited, 1978.

- Schmidt, Brita/ Stammer, Beatrice E. *Shirin Neshat*, Berlin, Steidl Verlag, 2005.
- Schimmel, Annemarie. *Islamic Calligraphy*. Leiden, E.J. Brill, 1970.
- Schimmel, Annemarie. *Calligraphy and Islamic Culture*, New York, University University Press, 1984.
- Schwartz, H. *Art and Photography: Forerunners and influences*. W.E. Parker ed., Chicago, 1985.
- Scott, Clive. *The Spoken Image*. London, Reaktion Books, 1999.
- Shimizu, Yoshiaki and Rosenfield, Jhn M., *Masters of Japanese Calligraphy: Eight Through Nineteenth Centuries*, New York, Asia Society galleries and Japan House Gallery, 1984.
- Slemmons, Rod, “Between Language and Perception”, in EXIT Nr. 16 *Writing Pictures*, 2004, pp. 38-48.
- Soucek, Priscilla, “The Theory and Practice of Portraiture in the Persian Tradition”, in *Muqarnas*, Vol. 17, 2000, pp. 97-108.
- Soudavar, Abolala, *Arts of the Persian Courts*, 1992.
- Tadashi Kobayashi, *Ukiyo-e. An introduction to Japanese woodblock prints*, Tokyo, New York and London, Kodansha International, 1992.
- Winkel, Margarita. *Souvenirs from Japan. Japanese Photography at the Turn of the Century*, London, Bamboo Publishing Ltd, 1991.
- Woodall, Joanna. *Portraiture: Facing the Subject*. Manchester, Manchester University Press, 1997.
- Worswick, Clark, *Imperial China: Photographs 1850-1912*, Washington, Penwick Publishing, Inc., 1978.
- Yarshater, Ehsan, “Some Common Characteristics of Persian Poetry and Art”, in *Studia Islamica* 16, 1962, pp. 61-72.
- Yokoe, Fuminori, *The Advent of Photography in Japan*, Tokyo, Tokyo Metropolitan Museum of Photography Publisher, 1997.

Chapter 3

- Alloula, Malek, *The Colonial Harem*, Minneapolis, University of Minnesota Press, 1986.
- Barasch, Mosche, *Giotto and the Language of Gesture*, Cambridge, Cambridge University Press, 1987.
- Barthes, Roland, *Mythologies*, London, Granada, 1973.
- Bazin, André, „The Ontology of the Photographic Image“ in *What is Cinema?* London, University of California Press, 1967.
- Behdad, ‘Ali, “The Power-ful Art of Qajar Photography: Orientalism and (Self)-Orientalizing in Nineteenth-Century Iran”, in *Iranian Studies*, Volume 34, Numbers 1-4, 2001, pp. 141-152.
- Benjamin, Walter, „The Work of Art in the Age of Mechanical Reproduction“, in *Illuminations*, Cape, London, 1970.
- Berger, Harry Jr., „Fictions of the Pose: Facing the Gaze in Early Modern Portraiture“, in *Representations*, No. 46, Spring, 1994, pp. 87-120.
- Bhabha, Homi, „Of Mimicry and Man: The Ambivalence of Colonial Discourse“, in *The Location of Culture*, London & New York, Routledge, 1994, pp. 85-92.

- Bremmer, J. and Rodenburg, H., *A Cultural History of Gesture. From Antiquity to the Present Day*. Cambridge, Polity Press, 1991.
- Bürgel, Johann Christoph, The Feather of Simurgh. The "Licit Magic" of the Arts in *Medieval Islam*, New York University Press, NY and London, 1988.
- Caffin, H. Charles, *Photography as Fine Art*, NY, Morgan & Morgan, 1971.
- Corbin, Henry, *l'imagination créatrice dans le soufisme d'Ibn Arabi*, Paris, 1958.
- Corbin, Henry, *Terre céleste et corps de résurrection*, Paris, 1960.
- Crazz, Galen, *The Chair: Rethinking Culture, Body and Design*, NY and London, WW Norton and Company Inc., 2000.
- Darrah, C. William, *Cartes de Visite in Nineteenth Century Photography*, Pennsylvania, W.C. Darrah Publisher, 1981.
- De Vitray-Meyerovitch, Eva, *Mystique et poesie en Islam. Djalal-ud-Din Rumi et l'ordre des dervisches tourners*, Desclée de Brouwer, 1972.
- Efron. David, *Gesture, Race and Culture*, The Hague, Mouton, 1972.
- Elahi Ghomsei, Hossein M., Poetics and Aesthetics in the Persian Sufi Literary Tradition, on-line publication:
<http://www.geocities.com/ansari213/elahi2.htm>
- Ertem, Fulya, „The Pose in Early Portrait Photography: Questioning Attempts to Appropriiate the Past“, in *Image and Narrative*, Online magazine of the Visual Narrative, Issue 14, July 2006.
www.imageandnarrative.be/painting/fulya.htm
- Eskandari-Qajar, Manoutchehr M., “Qajar Imperial Attire: The Making of Persia’s Lion and Sun King, Fath ‘Ali Shah Qajar”, in *Qajar Studies. Journal of the International Qajar Studies Association*, Vol. III, Rotterdam, Santa Barbara & Tehran, 2003, pp. 71-93.
- Gombrich, E.H., „The Mask and the Face: The Perception of Physiognomic Likeness in Life and in the Art“, in E.H. Gombrich, J. Hochberg and M. Black, *Art, Perception and Reality*, Baltimore and London, The Johns Hopkins University Press, 1970.
- Gombrich, E.H., “Image and Code: Scope and Limits of Conventionalism in Pictorial Representation”, in *The Image and the Eye. Further Studies in the Psychology of Pictorial representation*, Paidon Press Limited, 1982, London, pp. 278-297.
- Gombrich, E.H., „Ritualized Gesture and Expression in Art“, in *The Image and the Eye*, Oxford, 1982.
- Graham-Brown, Sarah, *Images of Women: The Portrayal of Women in Photography of the Middle East 1860-1950*, NY, Columbia University Press, 1988.
- Heller, T.C., Sosna, M. and Wellbery, D. eds., *Reconstructing Individualism. A Individuality and the Self in Western Thought*, Standford, 1986.
- Hewes, G.W., „World Distribution of Certain Postural Habits“, in *American Anthropologist*, 57, 1955, pp. 231-44.
- Hewes, G.W., “The Anthropology of Posture”, in *Scientific American*, Vol. 196, Nr 2, February 1957, pp. 122-32.
- Holsbach, Susanne, *Von Ausdruck zur Pose: Theatralität und Weiblichkeit in der Fotografie des 19. Jahrhunderts*, Reimer Verlag, 2006.

- Jones, Amelia, "The Eternal Return: Self-Portrait Photography as a Technology of Embodiment", in *Signs: Journal of Women in Culture and Society*, Vol. 27, Nr. 4, University Chicago Press.
- Kelsey, Robin & Stimson, eds., *The Meaning of Photography*, Clark Studies in the Visual Arts, Yale University Press, New Haven and London, 2008.
- Kendon, Adam, *Non-verbal Communication: Interaction and Gesture*, The Hague, 1981.
- Kendon, Adam, *Gesture*, Cambridge, Cambridge University Press, 2004.
- Labarre, Weston, „The Cultural Basis of Emotions and Gestures“, in *Journal of Personality*, 16, 1947-8, pp. 49-68.
- Lacan, Charles, *The Four Fundamental Concepts of Psychoanalysis*, London, The Hogarth Press and the Institute of Psycho-analysis, 1977.
- Lingwood, J. ed., *Staging the Self. Self-Portrait Photography 1840s-1980s*, London National Portrait Gallery, 1986-7.
- Martin, Vanessa, "The Jester and the Shadow of God: Nasser od-Din Shah and his Fools", in *Entertainment in Qajar Persia*, IQSA Publishers, Rotterdam, Gronsveld, Santa Barbara & Tehran, 2006, pp. 99-111.
- Mauss, Marcel, „The Techniques of the Body“, in *Sociology and Psychology*, London, 1979, pp. 97-123.
- Mead, Margaret and Frances C. Macgregor, *Growth and Culture*, NY, Putnam's Sons, 1951.
- Mitchell, W.J.T., *Iconology. Image, Text, Ideology*,
- Morris, Desmond et al., *Gestures: Their Origins and Distribution*, London, 1979.
- Najmabadi, Afsaneh, "Reading For Gender Through Qajar Painting", in Diba, 1999, pp. 76-89.
- Nashat, Guity, "Marriage and the Harem in the Qajar Era", in *Journal of The International Qajar Studies Association*, Tehran, Santa Barbara, Rotterdam, 2004, p. 76.
- Owens, Craig, „Posing“ in *Beyond Recognition: Representation, Power, and Culture*. Ed. Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Wiestock. Introduction by Simon Watney. Berkeley, Los Angeles and Oxford, University of California Press, 1992.
- Panofski, Erwin, *Studies on Iconology*, Harper Torchbooks, New York, 1962.
- Porter, Yves, "From the Theory of the Two Qalams to the Seven Principles of Painting: Theory, Terminology, and Practice in Persian Classical Painting", in *Muqarnas*, Vol. 17, Leiden, 2000, pp. 109-118.
- Poyatos, Fernando, "Gesture Inventories: Fieldwork Methodology and Problems", in Kendon, Adam, *Nonverbal Communication, Interaction, and Gesture*, The Hague, Paris & NZ, Mouton Publishers, 1981, pp. 371-399.
- Scarce, Jennifer, "Persian Art Through the Eyes of British Travelers", in *British Society for Middle Eastern Studies*, Vol. 8, 1981, pp. 38-50.
- Shimmel, Annemarie, *Mystical Dimensions of Islam*, Chapel Hill: University of North Carolina Press, 1975.
- Shimmel, Annemarie, *The Triumphal Sun. A study of the works of Jalaloddin Rumi*, London, East West Publications, 1978.
- Segall, Morshel et al., *The Influence of Culture on Visual Perception*, Indianapolis, NY, 1966.

- Sekula, Allan, „The Body and the Archive“ in *The Context of Meaning: Critical Histories of Photography*, London, ed. Richard Bolton, MIT Press, 1989.
- Silverman, Kaja, *The Threshold of the Visible World*, New York and London, Routledge, 1996.
- Silverman, Kaja, „Den Blickregime begegnen“, in Christian Kravagna (Hrsg.), *Privileg Blick. Kritik der Visuellen Kultur*, Berlin, 1997, pp. 41-64.
- Sims, Eleanor, *Peerless Images*, New Haven and London, Yale University Press, 2002.
- Singer, Caroline and Cyrus Leroy Baldrige, *Half the world is Isfahan*, NY, Oxford University Press, 1936.
- Sobieszek, A. Robert, *Ghost in the Shell: Photography and the Human Soul 1850-2000, Essays on Camera Portraiture*, California, Los Angeles Country Museum of Art, 1999.
- Sparhawk, Carol M., „Contrastive-Identification Feature of Persian Gesture“, in Kendon, Adam, *Nonverbal Communication, Interaction and Gesture*, The Hague, Paris & NY, Mouton Publishers, 1981, pp. 412-458.
- Stemmler, Joan K, „The Physiognomical Portraits of Johann Casper Lavater“, in *The Art Bulletin*, Vol. 75, No. 1, 1993, pp. 151-168,
- Terakado, Hiromichi, „Sitting on the Floor Versus Sitting on a Chair“, in *Journal of Human Ergology*, Vol. 2, Nr. 1, Sept. 1973, pp. 91-92.
- Wills, CJ, *In the Land of the Lion and Sun or Modern Persia being experiences of life in Persia from 1866 to 1881*, London, 1891.

Chapter 4

- Adle, Chahryar, „Recherche sur le module et le trace correcteur dans la miniature orientale“, in *Le monde iranien et l'islam*, III, 1975, pp. 81-105, Geneve, Droz. Ed.
- Arnheim, R. „Art and Visual Perception. A Psychology of the Creative Eye“, University of California Press, Berkeley and Los Angeles, 1969.
- Belting, Hans, *Florenz und Bagdad. Eine westöstliche Geschichte des Blicks*, Verlag C.H. Beck, München, 2008.
- Blochet, E, *Les enlumiers des manuscrits orientaux-turcs, arabes, persans- de la Biliothèque Nationale, Paris*, 1926
- Bronstein, Léo. „Space Forms in Persian Miniature Composition“, in *Bulletin of the American Institute for Persian Art and Archeology*, Vol. IV, 1935, pp. 111-9.
- Bronstein, Léo. *Space in Persian Painting*, New Brunswick, 1994.
- Byrne, Donald, „Manuscript Ruling and Pictorial Design in the Work of the Limbourgs, The Bedford Master, and the Boucicault Master“, in *Art Bulletin* LXVI, No. 1, 1984, pp. 118-36.
- Dunham Guest, Grace, „Shiraz Painting in the Sixteenth Century“, published by the Smithsonian Society, Freer and Sackler Gallery, in *Oriental Studies*, Nr 4, Washington, 1949.
- Fusajiro, Abe, *Soria-Kwan-Kinsho: Reproduction of the Chinese Paintings and Calligraphy in the Collection of F. Abe at Sumiyoshi, near Kobe*, 1930.
- Galassi, Peter, *Before Photography. Painting and the Invention of Photography*, The Museum of Modern Art, New York, 1981.

- Golombek, Lisa, „Toward a Classification of Islamic Painting“, in Ettinghausen eds. *Islamic Art in the Metropolitan Museum*, New York, 1972, pp. 23-43.
- Gutman, Judith Mara, *Through Indian Eyes. 19th and Early 20th Century Photography From India*, Oxford University Press, NY, 1982.
- Hillenbrand, Robert, “The Uses of Space in Timurid Painting”, in *Timurid Art and Culture. Iran and Central Asia in the 15th Century*, Lisa Golombek and Maria Subtelny eds., 1992.
- Hurlburt, Allen, *Grid: A Modular System for the Production of Newspapers, Magazines, and Books*, NY, Van Nostrand Reinhold Co., 1978.
- Krauss, Rosalind, „Grids“, in *October*, MIT press, 1979, pp. 51-64.
- Krauss, Rosalind, *Grids, You Say*, The Pace Gallery eds., NY, 1978.
- Krikke, Jan, “A Chinese Perspective for Cyberspace”, in *IIAS* 9, 1996.
- Krikke, Jan, *The Corridor of Space. China, Modernists, and the Cybernetic Century*, Olive Press, Amsterdam, 1998.
- Krikke, Jan, “Axonometry: A Matter of Perspective”, in *IEEE computer Graphics and Application*, 2000.
- Owen, Peter, *Painting: The Appreciation of the Art/5*, London, University Press, 1970.
- Rudrauf, Lucien, „The Annunciation: Study of a Plastic Theme and its Variation in Painting and Sculpture“, in *The Journal of Aesthetics and Art Criticism*, Vol. 103, 1949, pp. 325-348.
- Soucek, Priscilla, “Nizami on Painters and Painting”, in Ettinghausen *Islamic Art in the Metropolitan Museum of Art*, New York, 1972, pp. 9-22.
- Thiadmer Riemersma Publ., *Axonometric Projections: A Technical Overview*, on-line publication, 2009.
- Westgeest, Hellen, *Zen in the fifties. Interaction in Art Between East and East*, Amsterdam, Waanders Publishers, 1996.
- Wellesz, E. and Blauensteiner K, “Illustrationen zur eine Geschichte Timurs”, in *Wiener Beiträge zur Kunst-und Kulturgeschichte Asiens, Jahrbuch des Vereins des Freunde Asiatischer Kunst und Kultur*, Vienna, Vol. X, 1936, pp. 20-34.
- Williamson, Jack H., „The Grid: History, Use and Meaning“, in *Design Issues*, Vol. III, No. 2, 1986, pp. 15-30.
- Zain, DH, *Formal Values in Timurid Painting*, Kuala Lumpur, 1989.

Chapter 5

- Ahmad, A., *In Theory: Classes, Nations, Literatures*, London, Verso, 1992.
- Alloula, Malek, *The Colonial Harem*, University of Minesota Press, Minneapolis and London, 1986.
- Ashcroft, B., Griffiths, G. and Tiffin, H., *Key Concepts in Post-Colonial Studies*, Routledge, London and NY, 1998.
- Bhabha, H.K., *The Location of Culture*, London, Routledge, 1994.
- Behdad, ‘Ali, “The Power-ful Art of Qajar Photography: Orientalism and (Self)-Orientalizing in Nineteenth-Century Iran”, in *Iranian Studies*, Volume 34, Numbers 1-4, 2001, pp. 141-152.
- Benjamin, Roger, “Post-Colonial Taste: Non-Western Markets for Orientalist Art, in *Orientalism. Delacroix to Klee*, New South Wales, 1997, pp. 32-40.
- Berger, J., *Ways of Seeing*, London, Penguin, 1972.

- Bird L., Isabella, *Journey in Persia and Kurdistan*, London, 1988-89.
- Briggs, Asa, *A Victorian Portrait. Victorian Life and Values as Seen Through the Work of Studio Photographers*, Cassel Publishers Limited, London, 1989.
- Buruma, I., and Margalit, A., *Occidentalism*, London, Penguin, 2005.
- Damandan, Parisa, *Thousands Sights of Life. Photographs of Ernst Hoeltzer From Naser al-Din Shah's Age*, Tehran, Iran Coultural Heritage Organization Documentation Center, 2004.
- Dieulafoy, Jane, *Une amazone en Orient: Du Caucase a Ispahan, 1881-1882*, D'Ailleurs, (French Edition), Phebus, 1989.
- Efron, David, *Gesture, Race and Culture*, Mouton, 1972.
- Galerie Gmurzynska, Dimiti Jermakov, ca. 1845-ca.1916, ein Pionier der *Photoreportage*, Druk-& Verlagshaus Wienand, Köln, 1988.
- Garthwaite, G.R., review of "Sevruguin and the Persian Image: Photographs of iran, 1870-1930", in *Visual Resources* 16, pp 407-412, 2000.
- Geary, Christaud M., *In and Out of Focus. Images from Central Africa, 1885-1960*, Philip Wilson Publishers, London, 2002.
- Ginzburg, Carlo, "From Aby Warburg to E.H. Gombrich: A Problem of Method", in *Clues, Myths, and the Historical Method*, Baltimore, John Hopkins University Press, 1989.
- Green-Lewis, Jennifer, *Framing the Victorians. Photography and the Culture of Realism*, Cornell University Press, Ithaca and London, 1996.
- Herder, Hans de, "Ermakov as photographer and traveler", in L.A. Ferydoun Barjesteh van Waalwijk van Doom et al (ed.), *Journal of the International Qajar Association*, Vol. 1, Rotterdam/Santa Barbara/Tehran, 2001, pp. 57-62.
- Hill, S., Gertrude Bell (1868-1926). A selection from the photographic archive of an *archaeologist and traveller*, Department of Archaeology, The University of New Castle upon Tyne, 1976.
- Jansen, M., Vanzan, MA., Vuurman-Achour, C., and Tahmasbpour, M.R., *The Montabone Album*, Beajesteh van Walwijk van Doorn & Co's Eds.,Rotterdam, 2004.
- Krauss, Rosalind, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, MIT Press, 1985.
- Lacan, J., *The Language of the Self: The Function of Language in Psychoanalysis*, translated with notes and commentary by Anthony Wilden, Baltimore, MD, Johns Hopkins University Press, 1968.
- Lyman, C., *The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis*, Pantheon Books, NY, 1982.
- Mohanty, C.T., "Under Western eyes: feminist scholarship and colonial discourse", *Boundary 2*, 1984.
- National Geographic Magazine, *The: Modern Persia and Its Capital*, Washington, April 1921.
- Nelson, Robert S. and Shiff, Richard, *Critical Terms for Art History*, 2nd edition, Chicago and London, The University of Chicago Press, 2003.
- Nochlin, Linda, "The Imaginary Orient", in *Art in America*, 1983, pp. 121-131.
- Palma, Silvana, "The Seen, the Unseen, the Invented. Misrepresentations of African "Otherness" in the Making of a Colony. Eritrea, 1885-1896", in *Cahiers d'Études africaines*, XLV (1), 177, 2005, pp. 39-69.
- Parry, B., "Problems in current discourse theory", *Oxford Literary Review* 9, 1987.

- Parry, B., "Resistance theory/theorising resistance: two cheers for nativism", *Colonial Discourse/Postcolonial Theory*, Manchester and NY, Manchester University Press, 1994.
- Perez, Nissan N., *Focus East. Early Photography in the Near East. 1839-1885*, NY, Harry N. Abrams Inc. Publishers, 1988.
- Piamontese, Angelo, "The Photograph Album of Italian Diplomatic Mission to Persia, Summer 1962", in *East and West*, New Series Vol. 22, Nos. 3-4 (Sept-Dec 1972), pp. 255-272.
- Pinney, Christopher & Peterson, Nicolas, eds., *Photography's Other Histories*, Durham and London, Duke University Press, 2003.
- Poole, Deborah, *Vision, Race and Modernity. A Visual Economy of the Andean Image World*, Princeton, Princeton University Press, 1997.
- Qa'im-Maqami, J., *Wurud-I san'at-I 'akkasi ba-Iran* (Introduction to the craft of photography in Iran), in *Yadgar-nama-yi Habib Yaghma'I* ("H.Y. Memorial Volume), Tehran, 1977, pp. 279-82.
- Ramamurthy, Anandi, "Spectacles and Illusions: Photography and Commodity Culture", in Liz Wells ed. *Photography: A Critical Introduction*, Third Edition, Routledge, London and New York, 2004.
- Said, Edward, *Orientalism: Western Conceptions of the Orient*, London, Penguin, 1978.
- Sartre, J.P., *Being and Nothingness: An Essay on Phenomenological Ontology*, translated by Hazel E. Barnes, London, Methuen, 1957.
- Scott, Clive, *The Spoken Image*, Reaktion Books, London, 1999.
- Sheikh, Reza. "Portfolio of a Nation" in *Sevruguin and the Persian Image. Photographs of Iran, 1870-1930*. Washington, DC, Bohrer Editors, 1999.
- Tahmasbpour, Mohammad Reza, "The first miracles of light", in *Hamshari*, Tehran, 2005.
- Tahmasbpour, Mohammad Reza, *Reza Akasbashi*, Tehran, 2007.
- Thomas, Alan, *Time in a Frame. Photography and the Nineteenth-Century Mind*, Schocken Books, New York, 1977.
- Trachtenberg, Alan, *Reading American Photographs. Images as history, Mathew Brady to Walker Evans*, New York, Hill and Wang, 1989.
- Voigt, Friederike, *Qadscharische Bildfliesen im Etnologischen Museum Berlin*, Staatliche Mussen zu Berlin, Berlin, 2002.
- Vuurman, Corien J.M. and Martens, Teo: *Perzië en Hotz. Beelden uit de fotocollectie-Hotz in de Leidse Universiteitsbibliotheek*, Leiden, 1995.
- Vuurman-Achour, Corien J.M., "Dimitri Iwanowitsch Ermakov: Photography across the Persian border", in L.A. Ferydoun Barjesteh van Waalwijk van Doom et al (ed.), *Journal of the International Qajar Association*, Rotterdam/Santa Barbara/Tehran, 2007, pp. 92-107.
- Witkam, J.J., "Albert Hotz and his photographs of Iran", in *Kambiz Eslami, Iran and Iranian Studies. Essays in honor of Iraj Afshar*, Zagros Press, 1998.
- Young, Edward, *Conjectures on Original Composition. In a Letter to the Author of Sir Charles Grandison*. London: A. Millar and R. and J. Dodsley, 1759.
- Young, R.J.C., *Colonial Desire: Hybridity in Theory, Culture and Race*, London, Routledge, 1995.

APPENDIX 1: PHOTO-CHRONOLOGY

General Photo-chronology *Iranian Photo-chronology*⁴⁰⁵

- 1835** *Publication of the first litographic newspaper in Iran by Mirza Salih Shirazi.*
- 1839** Daguerre's process for achieving images by the action of light on silver-coated copper plate is announced. The french government purchases rights to the process and makes it available to the French people.
- Talbot announces to the British Royal academy his process for achieving images on paper by the action of light.
- 1841** Talbot patents calotype process.
- 1842** *Introduction of photography in Iran.*
- 1844** *Jules Richard (1816-1891) becomes the first Western photographer to work in the Persian Court.*
- 1847** Claude Félix Abel Niepce de Saint-Victor proposes using as a negative a glass plate coated with albumen and silver halides.
- 1848** *Luigi Pesce (active 1848-1861), an Italian colonel and master of the calotype process, arrived in Iran.*
- 1849** Gustave Le Gray introduces waxed-paper process in France.
- 1850** Frederick Scott Archer, British sculptor, invents the wet-plate process.
- Blanquart-Evrard announces process for making photographic prints on paper coated with albumen.
- 1851** *A special department for photography was opened in 1851 at Dar al-Funun (Academy), Iran's first institution of higher learning based on Western models.*
- Fochetti arrived in Iran, a master in wet collodion process.*
- August Karl Kriz (1814-1886) experimented in Iran with photography on paper.*
- 1853** Tintype process is invented in France.
- 1854** Collodion positive images ("Ambrotypes") are introduced.

⁴⁰⁵ To elaborate this Iranian photo-chronology, the article "Some Remarks on the Early History of Photography in Iran" by Iraj Afshar has been fundamental.

- French photographer A.A.E. Disdéri patents small-format “carte-de-visite”.
- 1857** *Francois Carlière and Henry de Coulibeouf Blocqueville arrived with the French Mission.*
- 1860** *While photographing the Turcoman revolt in Khurasan, the equipment of Carlière and Blocqueville was smashed and Blocqueville was taken prisoner.*
- 1862** French physicist Louis Ducos du Hauron describes methods of producing photographic images in color.
- Luigi Montabone (d. 1877) came with the Italian mission. He introduced the hand-coloring of photographs technique in Iran.*
- Angelo Piamontese’s article “The Photograph Album of the Italian Mission to Persia (Summer 1862)” is published.*
- 1863** *The eldest treatise describing the act of photography and how to develop pictures and make copies was written by Muhammad Kazim B. Ahmad Mahallati by order of Naser od-Din Shah.*
- Publishing of the earliest information known to date about the introduction of photography in Iran: the third volume of the “Mir’at al-buldan-I Nasiri”, written by I’timad al-Saltana (Sani al-Dawla).*
- 1864** Walter B. Woodbury, in England, patents Woodburytype.
- Reza Akkasbashi (1843-1889) was granted the title Akkasbashi (Chief Photographer) in recognition of his mastery of photography.*
- 1869** *Nasser od-Din Shah started taking pictures and learnt the technique with Jules Richard and Francois Carlière.*
- Abdullah Mirza Qajar (1849-1908) traveled to Europe to study photography.*
- 1870** *Mirza Hassan Akkasbashi (1854-1916) started working as photographer in his hometown Shiraz.*
- 1871** Dry-plate silver bromide process is announced by Richard Leach Maddox; it is not perfected until 1878.
- The German ingenieur Ernst Hoeltzer started taking photographs in Isfahan, where he lived for 30 years.*
- 1873** Platinum printing method is invented in England.
- 1878** *“Fann-I ‘akkasi”, “The Art of Photography” was published in Tehran (translation made by Antovan Khan for Muzzaffar od-Din Shah).*

- 1880** First halftone reproduction of a photograph appears in a NY newspaper.
- Antoin Sevruguin starts working in Iran.*
“Qava'id-I aks va tiligraf”, “Principles of Photography and Telegraphy” was written by Hassan B. 'Ali Rida Lahiji Najafi.
- 1881** Frederic E. Ives invents halftone photoengraving process, making possible reproduction of photographic and other images in same operation as printing of text.
- 1884** *Abdullah Mirza Qajar starts his carrer as profesional photographer after coming back from Europe.*
- 1886** *Mirza Mohammad Reza Akhs (1869-1903) starts working as photographer in Shiraz.*
- 1888** Introduction of George Eastman's Kodak camera.
- “Al-Ma'athir wa l-athari” by I'timad al-Saltana was published (this is the second source of information written about the introduction of photography in Iran, as stated by Afshar).*
- 1889** George eastman applies for patent on transparent roll film.
- 1890** *The Dutch amateur photographer and bussinesmen Albert Hotz took photographs in Iran during a trip of several months in the country. He was also collector of photographs of other photographers like Hoeltzer and Sevruguin.*
- 1895** *Another treatise on photography was written by Nawwab Mushin Mirza.*
- 1896** *Mr Iqbal Yaghma'i's article “The beginnings of the craft of photography and stereotyping in Iran” was published (it is the best source of information about Abdullah Mirza Qajar).*
- 1904** *Mirza Fatollah Chehernegar (1878-1942), starts taking photographs in Shiraz.*
- 1918** *Mirza Habibollah Chehernegar (1897-1943) starts taking photographs in Shiraz.*

APPENDIX 2: LIST AND BIOGRAPHIES OF IRANIAN PHOTOGRAPHERS

Reza Akkasbashi (1843-1889)

Court photographer

Tehran

Reza Akkasbashi was the first professional Iranian photographer. He was son of Ismail Jadid Al-eslami, a well-known court servant and brother of Naser o-Din Shah's private doctor, Hakkim Ma-amale. Being still a child also became a court servant.⁴⁰⁶ In 1863, while he was still a servant, the Shah decided that he would be trained as a photographer under the guidance of the French photographer Carlhiée who was working at court. It was Farrouk Khan Aminol-Mool⁴⁰⁷ while he was on a diplomatic trip to Europe, which got in touch with the French photographer and offered him to go to Iran to teach photography at the court of Naser od-Din Shah. He taught the Collodion process³ to Nasser od-Din Shah and to Reza Akkasbashi who was granted with the title *Akkasbashi* (Court Photographer) in 1864. Many photographs taken by Carlhiée were bought by Victor Francois Brongiart, head of the French mission in Persia (1859-1861) and then arranged in an album hosted now at the Gimeè Museum in Paris.⁴⁰⁸ In 1873 Reza Akkasbashi went to Vienna in a trip together with Naser od-Din Shah. A book about the life and work of Reza Akkasbashi has been recently published in Iran with an interesting selection of his work.⁴⁰⁹

The influence of Victorian portraiture is very evident in his work. He uses mostly the sitting pose, frontal and hieratic like the Victorian photographs of that time. One interesting element in his work is the use of a background with a Victorian house and landscape painted on it which makes the final image quite absurd due to the decontextualization of the subject (the person depicted, always Iranians) with the Western atmosphere produced by the background.

Abdullah Mirza Qajar (1849-1908)

Court photographer

Tehran

Abdullah Mirza Qajar who had attended the Dar al-Funun and, in 1869, traveled to Europe to study photography. He lived for one and a half years in Paris and for three years in Salzburg. In 1884 he started his career as a professional photographer immediately on his return from Europe.⁴¹⁰

⁴⁰⁶ Zoka 1979, pp. 47-56.

⁴⁰⁷ When the Shah of Persia first opened an Embassy in Paris in January 1857, Farroukh Khan was appointed Ambassador.

⁴⁰⁸ This album that has recently undergone restoration and displays an interesting collections of photographs by Carlhiée, Pesce and Gianuzzi, and some paintings. For information about this highly interesting album, see: Sheik, Reza, "Brongiart Album", in *Akhsnameh*, (In Persian).

⁴⁰⁹ Tahmasbpour, Mohammad Reza, *Agha Reza Akkasbashi*, Tehran, 2007. (In Persian).

⁴¹⁰ Zoka 1997, pp. 98-108.

Naser od-Din Shah (reigned 1848-1896) **Tehran**

Muhammad Shah who reigned from 1834-1848 had experimented with photography and his court was the recipient of the first daguerreotype camera. But it was under Naser od-Din Shah that photography was really promoted and different techniques learned and mastered. Naser od-Din Shah's reign was from 1848-1896, during the Qajar Dynasty 1785-1925, and his interest in photography began when he was very young when he learned quite quickly the photographic technique and produced his own prints. He started taking pictures in 1869 and learned the technique mainly with Jules Richard (1816-1891) and Francois Carlière.⁴¹¹ He also bought photographs from other photographers, Iranian and Western. His main subject was the women and children of his family, taken mostly indoors and his favorite models can be recognized by the number of times they were depicted. Since his photography was only meant to be seen by himself it is of great interest, from both historical and aesthetic points of view. His albums eventually comprised more than twenty thousand photographs. In them we can see the very clear influence of Nadar (1820-1910) and also that of French orientalist paintings, such as those by Delacroix (1798-1863) or Ingres (1780-1867).

It took a lot of effort for the Shah to bring this new invention close to his servants at court where several rooms were reserved for photography, as well as at the Dar al-Funun (Academy), Iran's first institution of higher learning based on Western models. A special department for photography was opened there as early as 1851. This academy was envisioned by Naser od-Din Shah's prime minister, Amir Kabir, as a training ground for future civil servants and military men. Instruction was conducted in a similar pattern to the European academies of fine arts, where art was regarded as a scientific and scholarly discipline. Although the Dar al-Funun ultimately altered art education, the age-old master-apprentice system continued to exist and was also important in the field of photography.⁴¹² The Shah's encouragement of photography in Iran inspired his courtiers, as well as Dar al-Funun students, to take up the art; some, such as Abdullah Mirza Qajar (1849-1908), were even given the opportunity to refine their skills in government-sponsored training in Europe, in workshops or on courses. European professionals were brought to the court and to the Dar al-Funun to work as teachers.

Mohammad Abdoll Ghassem Nuri **Tehran**

His father was working at the court of Naser od-Din Shah and he learned the photographic technique when he was quite young. There are several of his photographs hosted in albums at Golestan Palace Library. His work is especially interesting for my research, since he was fond of using inscriptions within the photographic space and he placed his signature within cartouches and in the same way

⁴¹¹ Zoka, 1997, pp 26-40.

⁴¹² Maryam Ekhtian and Marika Sardar, 'Nineteenth-Century Iran: Art and the Advent of Modernity' in *The Time of Art History* at http://www.metmuseum.org/toah/hd/irmd/hd_irmd.htm.
For Dar al-Funun see: Maryam Ekhtiar, *Modern Science, Education and Reform in Qajar Iran: The Dar al-Funun*, New York, Routledge Curzon, 2003.

as the with the illuminators did. Most of the sitters depicted in his photographs are kneeling on the traditional Iranian pose and hold objects borrowed from the Persian painting iconography.

Mirza Hassan Akkasbashi (1854-1916)

Shiraz

When he was 16 years old, he emigrated to Bahrain where he met an English photographer who taught him the photographic technique. Four years after that, he traveled to India and settled in Bombay for 20 years. There he kept on improving the his photographic skills with other English photographer, who was also his student of Persian. He started working as a professional photographer in 1870 when he was 24 years old. During the last eight years of his stay in Bombay, he worked as professional photographer and then returned to Shiraz. In 1894 he opened a studio in Busheir, the first one opened in Fars province. Later on he opened a studio in Kazerum and in 1895 he goes back to Shiraz where he did the biggest part of his production as photographer.⁴¹³

His work, and also that of his family, is interesting for my research, specially due to the use of text within the photographic space, pots of flowers and understanding of the photographic space in general.

Mirza Mohammad Reza Akkasbashi (1862-1902)

Shiraz

He was brother of Mirza Hassan Akkasbashi and started taking photographs in 1886. He traveled, like his brother, to Bombay and learned the retouch technique with the English photographer T.B. Steward. He was running his brother's studio while he was traveling in Irak or in India, where he also worked as professional photographer.⁴¹⁴

Mirza Fatollah Chehernegar (1877-1932)

Shiraz

He was the grand-son of Mirza Hassan Akkasbashi. He also traveled to India and settled in Bombay for a while. He started working as photographer in 1890.

Mirza Habibollah Chehernegar (1896-1942)

Shiraz

Also member of Mirza Hassan Akkasbashi family's, he started his career as photographer around 1918. He lived in India two years.

Mirza Mehdi Khan Chehre-nahma (1891-1979)

Isfahan

He was a pioneer photographer in Isfahan. He became well known as photographer and as *retoucher*. When he was 12 years old, became student of a painter and a couple of years later he traveled to Tehran to learn the photographic technique. When he was

⁴¹³ Translated from Persian from the book: Manssur, Sane, *Emerging of Photography in Shiraz*, 1990, pp 9-12.

⁴¹⁴ Translated Persian from the book: Sane,1990, pp 13-14.

20 years old, he opened his first studio in Tehran. Some years later, he went back to Isfahan and opened a studio in that city.

**Aghayan
Tabriz**

He was an Armenian photographer active in the last years of the reign of Naser od-Din Shah and the first years of Muzafar od-Din Shah (around 1890-1910). He opened a photo studio together with the Iranian photographer Amishu and other colleagues. There are several of his photographs hosted at the Palace Golestan Library (albums 285 and 292) and also there is an album with forty-eight photographs in the Zoka private collection. His work follows the aesthetics of pictorialist photography, better represented in the West by Margaret Cameron and in Iran by Antoin Sevruguin. One of his favorite topics was portraits of dervishes and used on them the light, atmosphere, composition and pose of the pictorial tradition in photography.

**Ali Khan Hakkem Vali (ca. 1845-1902)
Tehran**

He was a member of a distinguished Qajar family, his father having had a long career as diplomat and governor. When Ali Khan Hakkem Vali was 10 years old, he accompanied his father to St. Petersburg in 1855 and stayed there for several years. During that time, he studied and learned photography.

Around 1860, his father left his post, and father and son traveled throughout Europe. A year later his father was posted to the northern (Caspian) province of Gilan as governor. His father was released from that post in 1869, at a time when Ali Khan was a special attendant at a royal tour of the northern provinces. In 1870, Ali Khan was one of the courtiers who accompanied Naser od-Din Shah on a tour of the Shi'ite shrines in Ottoman-governed Iraq (Najaf, Karbala, al-Kadhimiyya, etc).

He produced an amazing album both from an historical and aesthetical point of view. Although the earliest photographs in the album are portraits of Naser od-Din Shah, taken in 1863, it would appear that the rest of the photographs date from Ali Khan's 1879 posting to Maragha, and the following years. The last date in the text is 1896; however, photographs far from the end of the sequence show a coffin for a Christian with the death date of 1897, and it would appear that the album continues up to 1899 or 1900. Ali Khan Vali's photograph album documenting his career as governor at various places in Azerbaijan (Northwest Persia) between 1879 and 1896, is of virtually unprecedented quality and character. It contains more than 1,400 photographs on 439 pages (including a couple of blank pages within the series), commencing with photos of devotional representations of Shi'ite saints, and of Naser al-Din Shah, the reigning monarch. It then proceeds to document Ali Khan, his family, and all those persons and places he encountered during his career as governor. The photographs are captioned in almost all cases. Moreover, page after page is covered with a continuous narrative of his career, written around the photographs.

WOMAN PHOTOGRAPHERS

Asraf al-Soltane (1901-1953)

Asraf al-Soltane was one of the Iranian pioneer women photographers. She was born in Kermanshah but moved to Tehran when she married her husband Mohammad Hasan Khan Eh-temadol Soltane, one of Naser od-Din Shah's ministers. In the family of Moirel al-Mamahlek, there were also some women photographers. She did not have children and used her time mostly to learn history, medicine, French and the technique of photography with Shahzadeh Soltan Mohammad Mirza Wallet. After the death of her husband, she married again and moved to Mashad.⁴¹⁵ She was a very unusual woman for that time, who lead a life devoted to learn and experience things that were not the norm among Iranian women at the turn of the twentieth century. Eight years after her death, the Iranian historian Soltan Ahmade Doulatshai Yomhan-Douleh wrote about her life and work and that constitutes the best known source of information about this pioneer woman photographer.⁴¹⁶

Fatima Soltan Khanum Tehran

She was the wife of the photographer Mirza Hasan Ali Akkas. There are six photographs taken by Fatima Soltan Khanum that have survived and belong to one of the descendants of these two women.

Osrat Khanum Tehran

She was the wife of the photographer Agha Yusef Akasbashi. She was also sister of Fatima Soltan Khanum. Unfortunately there is no material found this photographer.

Azizé Yahan and Habibé Zaman Shiraz

They were daughters of the photographer Mirza Hassan Chehernegar. They were well-known photographers in their hometown Shiraz and opened the first studio in this city specialized in portraits of women. They became serious professional photographers.

⁴¹⁵ See, Zoka, 1997, pp 178-79, translated by the author from the original in Persian.

⁴¹⁶ See, Tahmasbpour 2005.

APPENDIX 3: LIST OF PHOTO-ARCHIVES OF IRANIAN PHOTOGRAPHY

List of photo-archives of nineteenth century photography in Iran (selection)

In Tehran, there are the following photo-archives:

- The Golestan Palace Library, Tehran, there are more than 43.000 photographs and 10.000 glass plates;
- The Institute for Iranian Contemporary Historical Studies holds about 200.000 photographs from the Qajar and Pahlavi Era;
- Majlis Library: around 1.500 photographs;
- Tehran University Documentation Centre: around 35.000 photographs;
- National Documentation Centre: around 41.000 photographs;
- National Library;
- Documentation Centre of the Cultural Heritage Organization: around 10.000 photographs;

In Mashad the most important photo-archive is Astane-Qods Library and Documentation Centre holds around 30.000 photographs. There are also important photo-archives in other cities like Isfahan, Tabriz and Shiraz.:

Next to these institutions, there are several important private collections in Iran:

- Dr. Iraj Afsar's collection: around 2.000 photographs
- Arman Stepanian's collection: 2.000 photographs
- Bayani's collection: 800 photographs
- Rana and Bahman Jalali's collection
- Mr. Iliat Kashani: 2.000 photographs and postcards.
- Kamran collection: 15.000 photographs
- Mr. Sahlviri's collection

List of photo-archives of nineteenth century photography outside of Iran (Western photography)

In Holland (around 2.650 photographs):

- Leiden University Library
- National Ethnological Museum in Leiden
- Rijksprentenkabinet in Amsterdam
- Royal Tropical Institute in Amsterdam
- World Museum in Rotterdam

In France:

- Musée Guimet
- Bibliothèque Nationale in Paris
- Ecole National Supérieure de Beaux-Arts in Paris

In England:

- British Library in London
- Royal Geographical Society in London
- Middle East Centre in Oxford
- Cambridge University Library

In Germany:

- Museum of Ethnology in Berlin
- Museum of Ethnology in Hamburg
- Sevruguin's private photo-collection in Heidelberg (grand-father)

In Austria:

- Herzog Foundation in Basel

In USA:

- Freer and Sackler Gallery from the Smithsonian Institution in Washington
- Fine Arts Library, Harvard University Library
- The Metropolitan Museum, NY