The Myron Bement Smith Collection

Dr. Elizabeth Graves

2015
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Collection Overview

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<th>Freer Gallery of Art and Arthur M. Sackler Gallery Archives</th>
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<tr>
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</tr>
<tr>
<td>Identifier:</td>
<td>FSA.A.04</td>
</tr>
<tr>
<td>Date:</td>
<td>circa 1910-1970</td>
</tr>
<tr>
<td>Extent:</td>
<td>192 Linear feet</td>
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<tr>
<td>Creator:</td>
<td>Smith, Myron Bement, 1897-1970</td>
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<tr>
<td></td>
<td>Blake, Marion Elizabeth</td>
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Summary: The Myron Bement Smith collection consists of two parts, the papers of Myron Bement Smith and his wife Katharine and the Islamic Archives. It contains substantial material about his field research in Italy in the 1920s and his years working on Islamic architecture in Iran in the 1930s. Letters describe the milieu in which he operated in Rochester NY and New York City in the 1920s and early 1930s; the Smiths' life in Iran from 1933 to 1937; and the extensive network of academic and social contacts that Myron and Katharine developed and maintained over his lifetime. The Islamic Archives was a project to which Smith devoted most of his professional life. It includes both original materials, such as his photographs and notes, and items acquired by him from other scholars or experts on Islamic art and architecture. Smith intended the Archives to serve as a resource for scholars interested in the architecture and art of the entire Islamic world although he also included some materials about non-Islamic architecture.

Administrative Information

Source
Gift of Myron Bement Smith

Provenance
Gift of Katharine Dennis Smith.

Related Materials
- The Antoin Sevruguin Photgraphs
- Ernst Herzfeld Papers
- Lionel B. Bier Drawings
- Lionel D. Bier and Carol Bier Photographs
Biographical Note

Myron Bement Smith was born in Newark Valley, New York in 1897 and grew up in Rochester, New York. He died in Washington D.C. in 1970. He showed an early interest in drawing, and after graduation from high school, he worked as a draftsman for a Rochester architect. He served in the US Army Medical Corps in France during World War I and on return again worked as an architectural draftsman. He studied at Yale University from 1922 to 1926, earning a Bachelor of Fine Arts degree. During summer vacations, he worked as draftsman or designer for architectural firms in New York City. After graduation, he received a John Simon Guggenheim Memorial Foundation grant and spent two years in Italy doing research on northern Italian brick and stone work. He used photography as an tool for his research and published several well-illustrated articles. On return he joined an architectural firm in Philadelphia and in 1931 became a registered architect in New York. He enrolled in Harvard University graduate school in 1929 pursuing a Master of Fine Arts degree.

In April 1930, Smith was appointed Secretary of the newly created American Institute for Persian Art and Archaeology founded by Arthur Upham Pope and located in New York City. He had no prior academic or work experience in Islamic art or architecture, and his job entailed designing publications, arranging lectures, organizing exhibitions and fund raising. That summer he arranged an independent study course at Harvard University on Persian art and subsequently studied Persian language at Columbia University and attended graduate courses at the Institute of Fine Arts at New York University. His work and academic credentials enabled him to compete successfully for a research fellowship from the American Council of Learned Societies in 1933 to study Iranian Islamic architecture.

Accompanied by his new bride Katharine Dennis, Smith left for Iran in 1933. They suffered a horrendous motor vehicle accident in Iraq en route and required a lengthy recuperation in Lebanon and Cyprus. The Smiths eventually arrived in Isfahan, Iran, where they established their "Expedition House," as Smith called it, in a rented faculty house at Stuart College. Smith's research consisted of meticulous photographic documentation of Islamic monuments and architectural sketches and drawings of many of them. He concentrated on the Isfahan area but also documented monuments elsewhere in Iran. Smith outfitted his station wagon as a combination camper and research vehicle in which he and his staff traveled widely. Katharine sometimes traveled with him but generally she remained in Isfahan managing the household and logistics for the "expedition." The Smiths left Iran in 1937.

Smith published several articles about Iran's Islamic monuments based on his field research and in 1947 completed his PhD thesis for The Johns Hopkins University on the vault in Persian architecture. His professional career from 1938 until his death in 1970 consisted of a series of temporary academic
positions, contract work and government or academic sponsored lecture tours and photographic exhibits. He had a long lasting relationship with the Library of Congress where he served as an Honorary Consultant from 1938 to 1940 and again from 1948 to 1970; from 1943 to 1944 he was Chief of the Iranian Section at the Library. Despite his lack of published material, Smith was well-known among academic, government and private citizens who worked, traveled or were otherwise interested Iran and the Islamic world.

Smith developed an extensive network of professional and social contacts that dated from his early student days and increased markedly during his time at the Persian Institute and later in Iran. He kept in touch with them and they touted him to others who were interested in Iran or Islamic art and architecture. This network served him well in realizing his ambition of creating a resource for scholars that relied on photographs to document Islamic architecture. The Islamic Archives began with his own collection of photographs from his Iran research and grew to include all manner of photographic and other materials not only on the Islamic world but also other areas. Creating and managing the Archives became the main focus of Smith's professional life and career. In 1967 he received a grant from the National Endowment for the Humanities to revise his PhD thesis as a publishable manuscript but died before he could complete it.

Scope and Contents

The Myron Bement Smith Collection consists of two parts, the papers of Myron Bement Smith and his wife Katharine and the Islamic Archives. The papers include some biographic material about Myron but little about his wife. Information on his academic and professional experience is sketchy and his diaries and appointment books often contain only sporadic entries. The papers contain substantial material about his field research in Italy in the 1920s and his years working on Islamic architecture in Iran in the 1930s. Correspondence comprises the largest and most potentially useful part of the papers. Letters describe the milieu in which he operated in Rochester, NY and New York City in the 1920s and early 1930s; the Smiths' life in Iran from 1933 to 1937; and the extensive network of academic and social contacts that Myron and Katharine developed and maintained over his lifetime.

The Islamic Archives, formally entitled The Archive for Islamic Culture and Art, was a project to which Smith devoted most of his professional life. It includes both original materials, such as his photographs and notes, and items acquired by him from other scholars or experts on Islamic art and architecture. Most of the latter consists of photographs and slides. Smith intended the Archives to serve as a resource for scholars interested in the architecture and art of the entire Islamic world although he also included some materials about non-Islamic architecture. The core collection of the Archives consists of Smith's original photographs and architectural sketches of Iranian Islamic monuments made during his field research in the 1930s. He meticulously photographed the interior and exterior of monuments, including their decorative detail. Some of the photographic materials subsequently loaned, purchased, or donated to the Archives may enable scholars to document sites over time but in many cases the materials are poorly preserved or reproduced. A notable exception to this is the glassplate negatives and prints of 19th century Iranian photographer Antoin Sevruguin.

Arrangement

The collection is arranged into 2 major series with further subseries. A third series inventories the outsized and miscellaneous materials.

Series 1: Papers

Subseries 1.1: Biographic Materials
Subseries 1.2: Professional Experience
Subseries 1.3: Notebooks, Journals and Appointment Books
Subseries 1.4: Correspondence
Subseries 1.5: Published and Unpublished Materials
Subseries 1.6: Italy Research 1925, 1927-1928
Subseries 1.7: Iran Research 1933-1937
Subseries 1.8: Katharine Dennis Smith Papers and Correspondence
Series 2: The Islamic Archives
Subseries 2.1: Islamic Archives History, Collection Information
Subseries 2.2: Resource Materials Iran
Subseries 2.3: Resource Materials Other Islamic World and General
Subseries 2.4: Myron Bement Smith Architectural Sketches, Plans and Notes, Iran, 1933-1937
Subseries 2.5: Myron Bement Smith Iran Photographs, Notebooks and Negative Registers
Subseries 2.6: Country Photograph File
Subseries 2.7: Lantern Slide Collection
Subseries 2.8: Myron Bement Smith 35 mm Color Slides
Subseries 2.9: Country 35 mm Color Slide File
Subseries 2.10: Myron Bement Smith Negatives
Subseries 2.11: Country Photograph Negatives
Subseries 2.12: Antoin Sevruguin Photographs
Series 3: Outsize and Miscellaneous Items
Subseries 3.1: Map Case Drawers
Subseries 3.2: Rolled Items
Subseries 3.3 Items in Freezer
Subseries 3.4 Smithsonian Copy Negatives

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:
Subjects:

Architecture -- Iran
Iran-History 20th Century
Iran-description and travel
Iran-social life and customs
Islamic Architecture-Middle East
Islamic Architecture-Turkey
Islamic architecture
Mosques
United States-Social life and customs

Names:

Aga-Oglu, Mehmet, 1896-1949
Blake, Marion Elizabeth
Ettinghausen, Richard
Field, Henry
Herzfeld, Ernst, 1879-1948
Kuban, Dogan
Moe, Henry Allen
Pope, Arthur Upham, 1881-1969
Container Listing

Series 1: Papers

The papers of Myron Bement Smith (MBS) contain some materials about his family, military service and early employment as an architect, but better document his subsequent scholarly career as an expert on Iran and Islamic architecture [Subseries 1.1 and 1.2]. MBS kept notebooks, journals and personal diaries irregularly from his youth until his death in 1970 [Subseries 1.3]. He corresponded extensively with friends, colleagues and many others whom he met in the course of his professional and private life. The early correspondence comprises mainly letters he received, but in the 1930s and especially while in Iran he kept copies of his outgoing letters as well [Subseries 1.4]. MBS published several articles on Italian and Islamic architecture based on his field research in Italy in the 1920s and Iran in the 1930s but little else [Subseries 1.5]. Most of his scholarship resulted in lectures and photographic exhibits. MBS planned to revise his doctoral dissertation on the vault in Persian architecture for publication but had not completed it when he died in 1970. The collection includes some materials from his undergraduate research project in Italy [Subseries 1.6] and more extensive information on logistics, staffing issues and daily life during his fieldwork in Isfahan, Iran, in the 1930s [Subseries 1.7]. The papers of Katharine Dennis Smith, consisting mostly of her correspondence from the 1930s and later, are included with those of her husband [Subseries 1.8].

1.1: Biographic Materials

These materials include an eclectic mix of Myron Bement Smith's (MBS) personal and family materials. Curriculum vitae, biographic sketches, newspaper clippings and documents provide information on his professional career, military service and medical history. There are some academic records and notes, and a limited amount of genealogical information on MBS' family. Condolence letters to his widow offer insight into his circle of acquaintances at his death. Information on the disposition of his estate, his library and those research materials not part of the Islamic Archives is included in this sub-series. Photographs of Myron and Katharine Smith taken in Iran in the 1930s give a glimpse of expatriate life in Isfahan. A collection of drawings and sketches made by MBS as a young man in France and Rochester, N.Y. attest to his early interest in architecture. His university architectural exercises and miscellaneous designs and blueprints document his continued development.

Box 1, Folder 1 Curriculum Vitae and Biographic Sketches
Box 1, Folder 2 Graphological Portrait, 1925
Box 1, Folder 3 Newspaper and Magazine Clippings, 1923-1970
Box 1, Folder 4 Birth, Marriage and Death Certificates
Box 1, Folder 5 Medical Records and Correspondence, 1917-1970
Box 1, Folder 6 Wills and Memorandum to Executor, 1934, 1957
Box 1, Folder 7 Telegram Notification of MBS Death, 1970
Box 1, Folder 8 Condolence Letters, part 1, A through H
Box 1, Folder 9  Condoence Letters, part 2, K through Y and unidentified
Box 1, Folder 10  MBS Estate Matters, taxes, bills and insurance
Box 1, Folder 11  MBS Estate Matters, correspondence
Box 1, Folder 12  Transfer of MBS Italian Materials to Fogg Museum
Box 1, Folder 13  Transfer of MBS Library to Smithsonian
Box 1, Folder 14  Donation of MBS Slides to University of Utah
Box 1, Folder 15  Smith Art Objects, miscellaneous notes, 1942 -1962
Box 1, Folder 16  MBS Genealogy Research Notes, part 1
Box 1, Folder 17  MBS Genealogy Research Notes, part 2
Box 1, Folder 18  MBS Genealogy Research Notes, part 3
Box 1, Folder 19  Ellis Smith Materials, MBS brother
Box 1, Folder 20  Information on MBS Parents
Box 1, Folder 21  Miscellaneous Notes and Papers
Box 2, Folder 1  Personal Photographs, young Katharine Dennis, undated
Box 2, Folder 2  Personal Photographs, Italy, 1927
Box 2, Folder 3  Personal Photographs, Beirut, June 1933
Box 2, Folder 4  Personal Photographs, Damascus, July 1933
Box 2, Folder 5  Personal Photographs, Beirut, August 1933-December 1933
Box 2, Folder 6  Personal Photographs, Cyprus, September 1933-October 1933
Box 2, Folder 7  Personal Photographs, Baghdad, December 1933
Box 2, Folder 8  Personal Photographs, Iran, December 1933
| Box 2, Folder 9 | Personal Photographs, Iran, 1934 |
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| Box 2, Folder 11 | Personal Photographs, Iran, 1936 |
| Box 2, Folder 12 | Personal Photographs, Iran, January 1937-October 1937 |
| Box 2, Folder 13 | Personal Photographs, Baghdad and Beirut, November 1937 |
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| Box 3, Folder 1 | Military Service Information |
| Box 3, Folder 2 | Veterans' Benefits, documents and correspondence, 1921-1938 |
| Box 3, Folder 3 | Elementary and High School Records, 1906-1916 |
| Box 3, Folder 4 | High School Assignments, 1914-1916 |
| Box 3, Folder 5 | Miscellaneous Compositions, 1920s |
| Box 3, Folder 6 | Yale University Records, 1922-1926 |
| Box 3, Folder 7 | Yale Assignments, notes and sketches |
| Box 3, Folder 8 | Architectural Drawings, part 1, 1920s |
| Box 3, Folder 9 | Architectural Drawings, part 2, 1920s |
| Box 3, Folder 10 | Yale Student Exercises, rolled architectural drawings [Shelf 31.a.2] |
| Box 3, Folder 11 | Yale Thesis, text |
| Box 3, Folder 12 | Yale Thesis, plates |
| Box 3, Folder 13 | Yale Thesis, research materials |
| Box 3, Folder 14 | Miscellaneous Scholastic Records, 1923-1937 |
| Box 3, Folder 15 | Archaeological Institute of America Fellowship Application, 1929 |
| Box 3, Folder 16 | Harvard University Records, 1929-1931 |
| Box 3, Folder 17 | Harvard Class Notes, part 1 |
| Box 4, Folder 1 | Harvard Class Notes, part 2 |
| Box 4, Folder 2 | Harvard Class Notes, part 3 |
| Box 4, Folder 3 | Harvard Class Notes, part 4 |
| Box 4, Folder 4 | Princeton, Arabic notebook, 1938 |
| Box 4, Folder 5 | Princeton, Islamic art notebook, 1938 |
| Box 4, Folder 6 | University of Chicago Records, 1944-1945 |
| Box 4, Folder 7 | University of Chicago, Persian notebook, 1945-1946 |
| Box 4, Folder 8 | Oriental Institute Class Notes, 1946 |
| Box 4, Folder 9 | Oriental Institute, Arabic calligraphy exercises, 1946 |
| Box 4, Folder 10 | Oriental Institute[?], Ottoman Turkish history notebook, 1946[?]
| Box 4, Folder 11 | Miscellaneous Academic Correspondence and Notes |
| Box 4, Folder 12 | Miscellaneous Notes |
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| Box 5, Folder 2 | Sketches France, 1918-1919 |
| Box 5, Folder 3 | Miscellaneous Early Sketches, 1919, undated [Map Case Drawer 71] |
| Box 5, Folder 4 | Miscellaneous Sketches, 1923 |
| Box 5, Folder 5 | Sketches France, 1925 |
1.2: Professional Experience

Myron Bement Smith's (MBS) papers contain only limited information on his career as an architect before and after his time at Yale. His activities as Executive Secretary of the newly created American Institute for Persian Art and Archaeology (1930-1933) are documented to some extent as is his period as chief of the Iranian section at the Library of Congress (1943-1944). Before and after he was employed by the Library of Congress, he served there as an Honorary Consultant for Islamic art and archaeology. In the 1960s he had a contract with the Office of Education that resulted in a published study on the value of photodocumentation in teaching and research, the philosophy that underlay development of the Islamic Archives. [For published report see Subseries 1.5] The paperwork and administrative oversight procedures by the Pratt Institute are well documented. In the late 1960s MBS received a grant from the National Endowment for the Humanities (NEH) to fund revising his Ph. D. thesis on the vault in Iranian architecture for publication. Documents and correspondence with NEH and potential sponsoring institutions cover MBS' effort to produce a manuscript and Katharine's (KDS) attempt to complete the project after his death.
Box 6, Folder 2  American Institute for Persian Art and Archaeology, Employment, 1931-1933
Box 6, Folder 3  American Institute for Persian Art and Archaeology, Correspondence, 1934-1938
Box 6, Folder 4  American Institute for Persian Art and Archaeology, Activities, 1931-1936
Box 6, Folder 5  American Institute for Persian Art and Archaeology, Wulsin expedition report, worksheet and photographs
Box 6, Folder 6  Federal Employment, security clearance applications, 1943
Box 6, Folder 7  Library of Congress, employment records, correspondence, 1938-1961
Box 6, Folder 8  Library of Congress, MBS activities, 1940s, 1967
Box 6, Folder 9  Library of Congress, MBS proposal for Islamic cultural studies program
Box 6, Folder 10  Oriental Institute, research assistant, 1945
Box 6, Folder 11  Fulbright Fellow Application, 1966
Box 6, Folder 12  UNESCO Consultant Contract, 1968
Box 6, Folder 13  Memberships
Box 7, Folder 1  Order of Homayun Award, medal and citation, 1964 [Shelf 10.b.4]
Box 8, Folder 1  Department of Health, Education and Welfare (HEW) Contract, Pratt Institute correspondence, 1962-1965
Box 8, Folder 2  HEW Contract, Pratt Institute correspondence, 1967-1969
Box 8, Folder 3  HEW Contract, Pratt Institute miscellaneous correspondence, 1964, 1971, 1968
Box 8, Folder 4  HEW Contract, accounts jackets, 1962-1963
Box 8, Folder 5  HEW Contract, accounts jackets, 1964
Box 8, Folder 6  HEW Contract, accounts jackets, 1967-1968, 1965
Box 9, Folder 1  National Endowment for the Humanities (NEH) Grant, background and role of Henry A. Moe

Box 9, Folder 2  NEH Application, preparations and work sheets, 1966-1967

Box 9, Folder 3  NEH Application Package, June 1967

Box 9, Folder 4  NEH Application, letters of recommendation and related correspondence, 1967

Box 9, Folder 5  NEH Grant Announcements

Box 9, Folder 6  NEH Grant, MBS correspondence, 1967-1970

Box 9, Folder 7  NEH Grant Penn State Sponsorship, correspondence and notes, 1967-1969

Box 9, Folder 8  NEH Grant University of Utah Sponsorship, correspondence and notes, 1968-1970

Box 9, Folder 9  NEH Grant, MBS biographic and academic materials prepared for University of Utah, 1969

Box 9, Folder 10  NEH Grant, MBS search for research assistant, 1968

Box 10, Folder 1  National Endowment for the Humanities (NEH) grant, Katharine Dennis Smith(KDS) attempt to complete MBS project, notes and correspondence, 1970-1971

Box 10, Folder 2  NEH Grant, KDS application worksheets

Box 10, Folder 3  NEH Grant, KDS application package, 1970

Box 10, Folder 4  NEH Grant, KDS correspondence about letters of recommendation, 1970

Box 10, Folder 5  NEH Grant, KDS correspondence with University of Utah, 1970

Box 10, Folder 6  NEH Grant, KDS correspondence with University of Utah, 1971

Box 10, Folder 7  NEH Grant, KDS correspondence with University of Utah, 1972-1974

Box 10, Folder 8  NEH Grant, Prof. Khosrow Mostofi correspondence with NEH, 1970-1971

Box 10, Folder 9  University of Utah Development Office, KDS correspondence, 1970-1972
1.3: Notebooks, Journals and Appointment Books

Myron Bement Smith (MBS) kept a journal sporadically as a young man. As an adult he bought some type of journal or diary each year but entries are episodic and for some years only a few days have any notations. His early journals, 1909 to 1918, include sketches, lists and daily thoughts. During his student years his occasional entries include expenses, appointments, addresses and miscellaneous notes. The
journals covering his Iran field research, 1933 to 1937, contain more entries and include purchases, expenses, sketches, travel itineraries and photography notes. They also include notes about people he worked with or met during his time in Iran. Upon return to the United States, his journals once again become episodic, generally recording appointments and the occasional note.

Box 12, Folder 1  Woodcraft, Birding and Woodlore, 1909
Box 12, Folder 2  Diary, October 1909-March 1910
Box 12, Folder 3  Cameo Notebook, 1910
Box 12, Folder 4  Handbook and Loose Pages, circa 1910
Box 12, Folder 5  Journal, loose pages, August 1915
Box 12, Folder 6  Journal, February 1918-March 1918
Box 12, Folder 7  Journal, June 1918
Box 12, Folder 8  Journal, June 1920-July 1920, May 1921-June 1921, August 1921
Box 12, Folder 9  Journal, loose pages, December 1922
Box 12, Folder 10  Daily Diary, 1927
Box 12, Folder 11  Appointment Book, 1929
Box 12, Folder 12  Appointment Book, August 1929-August 1930
Box 12, Folder 13  Desk Appointment Calendar, 1931
Box 12, Folder 14  Appointment Book, 1932
Box 13, Folder 1  National Diary, 1932 [Shelf 10.b.5]
Box 13, Folder 2  National Diary, 1933 [Shelf 10.b.5]
Box 13, Folder 3  Journal 1, May 22, 1933-July 7, 1933 [Shelf 10.b.5]
Box 13, Folder 4  Journal 2, August 11, 1933-January 11, 1934 [Shelf 10.b.5]
Box 13, Folder 5  National Diary, 1935 [Shelf 10.b.5]
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<th>Box 14, Folder 1</th>
<th>National Diary, 1936 [Shelf 10.b.5]</th>
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<td>National Diary, 1937 [Shelf 10.b.5]</td>
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<td>Box 14, Folder 3</td>
<td>Journal, 1937 [Shelf 10.b.5]</td>
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<td>Box 14, Folder 4</td>
<td>Standard Daily Journal, 1938 [Shelf 10.b.5]</td>
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<td>Box 15, Folder 1</td>
<td>Appointment Book, 1938</td>
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<td>Box 15, Folder 2</td>
<td>National Diary, 1939</td>
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<td>Box 15, Folder 6</td>
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<td>Box 16, Folder 1</td>
<td>Appointment Book, 1944</td>
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<td>Box 16, Folder 6</td>
<td>Appointment Book, 1950</td>
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<td>Box 16, Folder 7</td>
<td>Appointment Book, 1951</td>
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<td>Box 16, Folder 8</td>
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<td>Box 16, Folder 9</td>
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<td>Box 16, Folder 10</td>
<td>Appointment Book, 1954</td>
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<tr>
<td>Box 16, Folder 11</td>
<td>Appointment Book, 1955</td>
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<tr>
<td>Box 16, Folder 12</td>
<td>Appointment Book, 1956</td>
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</tbody>
</table>
1.4: Correspondence

Myron Bement Smith (MBS) had an extensive list of friends and colleagues with whom he corresponded over the years. Correspondence from the 1920s provides a view into the cultural and social world of a "young man about town" in Rochester, N.Y., New Haven, Conn. and New York City. The voluminous correspondence from his mother, Ida Sargeant Capella, provides its own unique perspective on Rochester during the 1920s and 1930s. After 1930, when he joined the American Institute for Persian Art and Archaeology, MBS acquired many new friends and contacts within the world of Islamic and Near Eastern studies and among those associated with academic foundations and funding organizations. Extensive correspondence by both MBS and his wife Katharine Dennis Smith during their stay in Iran from 1933 to 1937 describes life in the expatriate community in Isfahan; contacts with foreign scholars and travellers; and interactions with Iranians. The earliest correspondence includes only letters written to MBS, but beginning in the 1930s, he and his wife kept copies of their outgoing letters as well. MBS’ correspondence with his wife during their times apart contains more information about what he is doing and life around him than is included in his letters to others. Letters become fewer in the 1940s as MBS and his wife begin conducting more business and social interchange by telephone. The correspondence of Katharine Dennis Smith [Subseries 1.8] complements that of MBS. They corresponded with many of the same people and she often answered letters written to him. She frequently handled secretarial
duties for the Islamic Archives and sometimes discusses its activities in her letters. The correspondence is arranged alphabetically by correspondent and years for which letters exist is noted. Both business and personal letters are included.

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<tr>
<th>Box 18, Folder 1</th>
<th>Acir, Tekin, undated</th>
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<td>Box 18, Folder 2</td>
<td>Ackerman, Phyllis, 1931, 1935</td>
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<td>Box 18, Folder 3</td>
<td>Adamson, Anthony, 1943</td>
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<td>Box 18, Folder 4</td>
<td>Aery, William Anthony, 1929, 1926</td>
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<td>Box 18, Folder 5</td>
<td>Afnan, H. A., 1933</td>
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<td>Box 18, Folder 6</td>
<td>Aga-Oglu, Dr. Mehmet, 1932-1935</td>
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<td>Box 18, Folder 7</td>
<td>Aga-Oglu, Dr. Mehmet, 1947, 1936-1938</td>
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<td>Box 18, Folder 8</td>
<td>Akbar-Zadeh, Mortaza, 1935</td>
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<td>Box 18, Folder 9</td>
<td>Ala, Hossein, 1957</td>
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<td>Box 18, Folder 10</td>
<td>Ala, Husain Khan, 1934</td>
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<td>Box 18, Folder 11</td>
<td><em>American Architect</em>, 1931</td>
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<td>Box 18, Folder 12</td>
<td>Amini, Ali, 1957</td>
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<td>Box 18, Folder 13</td>
<td>Anderson, Clifford and Anderson, Dulcie, 1966</td>
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<td>Box 18, Folder 14</td>
<td>Anderson, Hila B., 1932-1933</td>
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<td>Antonescu, Daniela, 1926-1928</td>
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<td><em>Architects' Journal</em>, 1929-1930</td>
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<td><em>Architecture</em>, 1929-1931, 1926</td>
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<td>Box 18, Folder 18</td>
<td><em>Architectural Forum</em>, Hooper, Parker Morse, 1925-1930</td>
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FSA A.04 1.8.57. KDS: Letter to Merrick, Mrs. Richard T., from Myron Bement Smith Collection; Series 1: Papers; Subseries 1.8: Katharine Dennis Smith Papers and Correspondence, 1937 (bulk January 26, 1937): 1 item (Correspondence (3 leaves); 21.7 cm. x 28 cm and smaller)

Smth, Myron Bement, 1897-1970

Classical archaeologist, architect, and art historian Myron Bement Smith (1897-1970) had a life-long devotion to West Asia, accumulating some 87,000 items now in the Archives documenting Islamic art and culture from Spain to India, with an emphasis on architecture. Established in 1948 to further an appreciation for Persian art and culture, nearly seventy-five percent of Smith's "Islamic Archives" consists of his own work; the remainder obtained from other sources. One of the most significant portions of the "Islamic Archives" is the photographic material of Antoin
Sevruguin, a commercial photographer in Tehran active during the 1870s to 1930. Other materials in the collection include Smith's personal and professional papers including correspondence, research files, writings, and documentation regarding his 1927-1928 Italian and 1933-1937 Iranian expeditions.

The papers of Katharine Dennis Smith include some biographic and personal material, but most of the material consists of her correspondence after her marriage, Boxes 56 to 58. Of particular interest are her letters about life in Iran, especially those to her long time friend Amy Schroeder and to E. Vail Stebbins, friend and handler of affairs on behalf of the Smiths while they were in Iran. She was an active participant in her husband's academic and Islamic Archives projects, Series 2. She corresponded with many of the same people, sometimes answering letters written to her husband. Her letters complement his. Her correspondence is arranged in alphabetically and includes the years for which letters are available.

The Islamic Archives; Subseries 1.8: Katharine Dennis Smith Papers and Correspondence, includes mostly Katharine Dennis Smith correspondence after her marriage, arranged alphabetically and includes the years for which letters are available.

Local Numbers
[Myron Bement Smith Collection; Series 1: Papers; Subseries 1.8: Katharine Dennis Smith Papers and Correspondence; Box 57; Folder 4]

FSA A.04 1.8.57.KDS

Names: Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Place: Asia
Iran

Genre/Form: Correspondence

FSA A.04 1.4.30.Merrick1936: Letter from Merrick, Mrs. Richard T., from Myron Bement Smith Collection; Series 1: Papers; Subseries 1.4: Correspondence, 1936 (bulk October 3, 1936:)

1 Item (Correspondence (2 leaves); 14.4 cm. x 17.5 cm)

Smith, Myron Bement, 1897-1970

Classical archaeologist, architect, and art historian Myron Bement Smith (1897-1970) had a life-long devotion to West Asia, accumulating some 87,000 items now in the Archives documenting Islamic art and culture from Spain to India, with an emphasis on architecture. Established in 1948 to further an appreciation for Persian art and culture, nearly seventy-five percent of Smith's "Islamic Archives" consists of his own work; the remainder obtained from other sources. One of the most significant portions of the "Islamic Archives" is the photographic material of Antoin Sevruguin, a commercial photographer in Tehran active during the 1870s to 1930. Other materials in the collection include Smith's personal and professional papers including correspondence, research files, writings,
and documentation regarding his 1927-1928 Italian and 1933-1937 Iranian expeditions.

Myron Bement Smith (MBS) had an extensive list of friends and colleagues with whom he corresponded over the years. After 1930, when he joined the American Institute for Persian Art and Archaeology, MBS acquired many new friends and contacts within the world of Islamic and Near Eastern studies and among those associated with academic foundations and funding organizations. Extensive correspondence by both MBS and his wife Katharine Dennis Smith during their stay in Iran from 1933 to 1937 describes life in the ex-patriate community; contacts with foreign scholars and travellers; and interactions with Iranians. The earliest correspondence includes only letters written to MBS, but beginning in the 1930s, he and his wife kept copies of their outgoing letters as well. MBS' correspondence with his wife during their times apart contains more information about what he is doing and life around him than is included in his letters to others. Letters become fewer in the 1940s as MBS and his wife begin conducting more business and social interchange by telephone.

The Islamic Archives; Series 1: Papers; Subseries 1.4: Correspondence, includes Myron Bement Smith and Katharine Dennis Smith correspondence, arranged alphabetically and includes the years for which letters are available.

Local Numbers

[Myron Bement Smith Collection; Series 1: Papers; Subseries 1.4: Correspondence; Box 30; Folder 15]

FSA A.04 1.4.30.Merrick1936

Names: Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Place: Asia
       Iran

Genre/Form: Correspondence

FSA A.04 1.4.30.Merrick1937: Letter from Merrick, Mrs. Richard T., from Myron Bement Smith Collection; Series 1: Papers; Subseries 1.4: Correspondence, 1937 (bulk March 11, 1937:)

1 Item (Correspondence (1 leaf); 14.4 cm. x 17.5 cm)

Smith, Myron Bement, 1897-1970

Classical archaeologist, architect, and art historian Myron Bement Smith (1897-1970) had a life-long devotion to West Asia, accumulating some 87,000 items now in the Archives documenting Islamic art and culture from Spain to India, with an emphasis on architecture. Established in 1948 to further an appreciation for Persian art and culture, nearly seventy-five percent of Smith's "Islamic Archives" consists of his own work; the remainder obtained from other sources. One of the most significant portions of the "Islamic Archives" is the photographic material of Antoin Sevruguin, a commercial photographer in Tehran active during the 1870s to 1930. Other materials in the collection include Smith's personal and professional papers including correspondence, research files, writings,
and documentation regarding his 1927-1928 Italian and 1933-1937 Iranian expeditions.

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The Islamic Archives; Series 1: Papers; Subseries 1.4: Correspondence, includes Myron Bement Smith and Katharine Dennis Smith correspondence, arranged alphabetically and includes the years for which letters are available.

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1.5: Published and Unpublished Materials

Myron Bement Smith (MBS) published very little material based on his 1920s field research on Italian stone and brick work or his 1930s field research on Islamic architecture in Iran. His Italian research, undertaken as a John Simon Guggenheim Memorial Foundation fellow before and after graduation from Yale University, resulted in several journal articles. The results of his Iran research, while a fellow of the American Council of Learned Societies (ACLS), appeared as a series of journal articles from 1935 to 1940. At the time of his death, MBS was reworking his 1947 Ph. D. thesis on the vault in Iranian architecture in anticipation of publishing it as a book. During his field research in Iran, MBS photographed and made architectural sketches of many Islamic buildings and monuments. Much of his subsequent scholarly work resulted in photographic exhibits and illustrated lectures. He lectured at academic venues in the United States and abroad, the latter hosted by the United States Information Service (USIS).

Box 41, Folder 1
"The Vault in Persian Architecture: A Provisional Classification, with Notes on Construction," Volume I Text, A Dissertation submitted to the Board of University Studies of The Johns Hopkins University in conformity with the requirements for the degree of Doctor of Philosophy, April 1947 [Shelf 10.b.3]

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Box 42, Folder 1
"The Vault in Persian Architecture: A Provisional Classification, with Notes on Construction," Volume II Plates, A Dissertation submitted to the Board of University Studies of The Johns Hopkins University in conformity with the requirements for the degree of Doctor of Philosophy, April 1947 [Shelf 10.b.3]

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"Vaulting Techniques in Iranian Muslim Architecture," by Myron Bement Smith, edited, with additional material by D. Kuban, undated

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Prof. Dogan Kuban Report of MBS Persian Vaulting Manuscript

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"Journal of a Contemporary," two-part manuscript, 1927 [Shelf 10.b.5]

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"North Italian Brickwork: Parts I-VI," *The Architectural Record*, 1927 [Shelf 10.b.5]

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"Architectural Terra Cottas of the Byzantine and Lombard Periods," manuscript, 1929 [Shelf 10.b.5]

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"North Italian Brick Chimneys: Part IV." *The Architectural Record*, undated [Shelf 10.b.5]

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"Nail Studded Doors from North Italy," Parts I and II, *The Architectural Record*, 1930 [Shelf 10.b.5]

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"Italian Stonework: Parts I - IV," *The Architectural Record*, undated [Shelf 10.b.5]

Box 44, Folder 9  
"Persian Arts and Crafts in London," *The Antiquarian*, 1931 [Shelf 10.b.5]

Box 44, Folder 10  
"Persian Fresco Paintings," with notes by Myron Bement Smith, American Institute for Persian Art and Archaeology, 1932 [Shelf 10.b.5]

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"Material for a Corpus of Early Iranian Islamic Architecture: Series BI to BV," bound reprints, 1935-1940 [Shelf 10.b.5]

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Box 45, Folder 4  Miscellaneous Manuscripts and Published Material, 1940s [Shelf 10.b.5]

Box 45, Folder 5  Miscellaneous Manuscripts and Published Material, 1950s [Shelf 10.b.5]

Box 45, Folder 6  "A New Gateway to the Treasures of Turkish Architecture and Fine Arts," manuscript, 1959 [Shelf 10.b.5]

Box 45, Folder 7  Miscellaneous Manuscripts and Published Material, 1960s [Shelf 10.b.5]


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Box 48, Folder 1  "Photographs of Islamic Architecture of Iran," background information [Shelf 10.b.5]
1.6: Italy Research, 1925, 1927-1928

Myron Bement Smith (MBS) received a John Simon Guggenheim Memorial Foundation fellowship to study Italian brickwork and stone work. He travelled extensively in northern Italy and along the Dalmatian Coast photographing architectural features of local buildings. Information about his fellowship, the logistics of his field work, his photograph albums and architectural sketches were retained with his other papers after his death. The negatives from his Italian photographs were donated to the Fogg Art Museum, Harvard University.
1.7: Iran Research, 1933-1937

Myron Bement Smith (MBS) received a grant from the American Council of Learned Societies to study Islamic architecture in Iran. His wife Katharine accompanied him and managed their household, which included both servants and research staff. Papers and documents include information about equipment taken or bought subsequently and dealing with Iranian customs regulations and travel requirements. Some information on MBS' proposed research methodology is included. Information on housekeeping requirements for what MBS referred to variously as the Expedition House or Staff House, a faculty residence rented from Stuart College in Isfahan, is included both here and in the correspondence of Katharine Dennis Smith [Subseries 1.8]. Several folders deal with the serious motor accident the Smiths suffered en route to Iran in 1933 and Katharine's lengthy rehabilitation from a broken back. Information about MBS' research assistants in Isfahan varies in detail; there is a lot of information about the suicide of Karl Bergner, who came to work for MBS in 1936 after working for Ernst Herzfeld at Persepolis. Also of interest are the occasional newsletters describing life in Iran written by Katharine and circulated widely to friends back home.
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1.8: Katharine Dennis Smith Papers and Correspondence

The papers of Katharine Dennis Smith include some biographic and personal material, but most of the material consists of her correspondence after her marriage [Boxes 56 to 58]. Of particular interest are her letters about life in Iran, especially those to her long time friend Amy Schroeder and to E. Vail Stebbins, friend and handler of affairs on behalf of the Smiths while they were in Iran. She was an active participant in her husband's academic and Islamic Archives projects [Series 2]. She corresponded with many of the same people, sometimes answering letters written to her husband. Her letters complement his. Her correspondence is arranged alphabetically.

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Series 2: The Islamic Archives

The Islamic Archives, known formally as The Archive for Islamic Culture and Art, was an outgrowth of Myron Bement Smith's (MBS) belief that photography is an important research tool for the study of architecture. He relied on photography for his research in Italy in the 1920s and again in Iran in the 1930s. He called his personal collection of photographs, architectural sketches and materials on Iran and other Islamic countries his Islamic archives. He wanted to expand it by soliciting written and photographic material from other scholars, travellers and photographers. In 1941 the Committee on Arabic and Islamic Studies of the American Council of Learned Societies (ACLS) adopted Smith's idea as an official activity. It was formally titled The Archive for Islamic Culture and Art, but generally referred to by MBS and others as the Islamic Archives. It remained largely a personal activity of MBS and was housed at the Library of Congress where he served as a consultant. In 1949 he drafted formal articles of association creating the Committee for Islamic Culture to plan and operate the Islamic Archives and to administer a $9,000 gift that Dr. James R. Jewett of Harvard University had given to the ACLS to fund its development. Although the Committee met occasionally, MBS remained the driving force for the Islamic Archives. It was a personal passion and the focus of his professional life; he continued adding materials until his death in 1970.

2.1: Islamic Archives History, Collection Information

This subseries includes information on the history, administration and correspondence related to creation and development of the Islamic Archives and the materials it contains. Myron Bement Smith (MBS) gave each accession to the Archives an alphanumeric identifier. The Plain Number Series was apparently assigned to the initial acquisitions. It consists of a number followed by a letter indicating whether the material was a deposit (D), a temporary deposit (TD), a gift (G), a purchase (P) or a copy (C). These designators were used for both photographic and written materials. A second, possibly later, system was applied to photographic materials, especially the growing slide collection. This alphanumeric scheme consists of letters followed by numbers: the L series (MBS photographs from Iran); the M series (MBS photographic copies of published materials); the K series (MBS original color slides); the KC series (MBS copies of color slides loaned to him); the KG series (color slides given to MBS); the KP and P series (color slides purchased by MBS); the IR series (slides of Iraq); the NG series (a set of negatives of Iran). Some collections have no accessions designator but are labeled with the contributor's name. The information about the various collections that comprise the Archives varies in completeness and accuracy. Some photographic collections have complete lists provided by the contributor or created by MBS and some have only the information written on the photograph or slide mount. Some identify the contributor but not the sites, and some groups of photographs have no information at all. For the information available, see Boxes 60-64. MBS' correspondence and Islamic Archives documents also may provide information about individual contributors and collections. MBS compiled the Islamic Archives between the 1930s and 1960s, and he used various systems to transliterate Iranian locations and monument names from Persian into English. In the present document these have been updated, where possible, to reflect current transliteration conventions.

Box 59, Folder 1 Background and History of the Islamic Archives
Box 59, Folder 2 Articles of Association and Related Documents
Box 59, Folder 3 Minutes of the Committee for Islamic Culture, 1949-1958

FSA A.04 2.1.59.AICAminutes5: Committee for Islamic Culture: Minutes of Fifth Meeting, 1952 (bulk November 17, 1952)
Classical archaeologist, architect, and art historian Myron Bement Smith (1897-1970) had a life-long devotion to West Asia, accumulating some 87,000 items now in the Archives documenting Islamic art and culture from Spain to India, with an emphasis on architecture. Established in 1948 to further an appreciation for Persian art and culture, nearly seventy-five percent of Smith's "Islamic Archives" consists of his own work; the remainder obtained from other sources. One of the most significant portions of the "Islamic Archives" is the photographic material of Antoin Sevruguin, a commercial photographer in Tehran active during the 1870s to 1930. Other materials in the collection include Smith's personal and professional papers including correspondence, research files, writings, and documentation regarding his 1927-1928 Italian and 1933-1937 Iranian expeditions.

The Islamic Archives, known formally as The Archive for Islamic Culture and Art, was an outgrowth of Myron Bement Smith's (MBS) belief that photography is an important research tool for the study of architecture. He relied on photography for his research in Italy in the 1920s and again in Iran in the 1930s. He called his personal collection of photographs, architectural sketches and materials on Iran and other Islamic countries his Islamic archives. He wanted to expand it by soliciting written and photographic material from other scholars, travellers and photographers. In 1941 the Committee on Arabic and Islamic Studies of the American Council of Learned Societies (ACLS) adopted Smith's idea as an official activity. It was formally titled The Archive for Islamic Culture and Art, but generally referred to by MBS and others as the Islamic Archives. It remained largely a personal activity of MBS and was housed at the Library of Congress where he served as a consultant. In 1949 he drafted formal articles of association creating the Committee for Islamic Culture to plan and operate the Islamic Archives and to administer a $9,000 gift that Dr. James R. Jewett of Harvard University had given to the ACLS to fund its development. Although the Committee met occasionally, MBS remained the driving force for the Islamic Archives. It was a personal passion and the focus of his professional life; he continued adding materials until his death in 1970.

According to the official minute, the committee for Islamic Culture reported the following purchase, "369,13x18cm. glass negatives; 285, 18x24cm. glass negatives; 42, 9x12cm. glass negatives, forming the Antoine Sevruguin collection, made in Persia while he was court photographer to Nasr ed-Din Shah and the succeeding Kajar rulers and including the period of the dictatorship of Riza Khan up to his coronation (1926), acquired by purchase from the American (Presbyterian) Mission, Tehran, who had them by gift from the heiress of Sevruguin, at a cost of $200.00, the packing and transport by courtesy of Professor T. C. Young."

The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information, includes information on the history, administration and correspondence related to creation and development of the Islamic Archives and the materials it contains. Myron Bement Smith gave each accession to the Archives an alphanumeric identifier. The Plain Number Series was apparently assigned to the initial acquisitions. It consists of a
number followed by a letter indicating whether the material was a deposit (D), a temporary deposit (TD), a gift (G), a purchase (P) or a copy (C). These designators were used for both photographic and written materials.

Local Numbers

[Myron Bement Smith Collection; Series 2: The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information; Box 59; Folder 3]

FSA A.04 2.1.59.AICA minutes 5

Title and summary note are provided by Archives staff.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Place: Asia
       Iran

Genre/Form: Notes

FSA A.04 2.1.59.AICA minutes 6: Committee for Islamic Culture: Minutes of Sixth Meeting, 1953 (bulk October 24, 1953)

1 Item (Notes (15 leaves); 21.7 cm. x 28 cm)

Smith, Myron Bement, 1897-1970

Classical archaeologist, architect, and art historian Myron Bement Smith (1897-1970) had a life-long devotion to West Asia, accumulating some 87,000 items now in the Archives documenting Islamic art and culture from Spain to India, with an emphasis on architecture. Established in 1948 to further an appreciation for Persian art and culture, nearly seventy-five percent of Smith's "Islamic Archives" consists of his own work; the remainder obtained from other sources. One of the most significant portions of the "Islamic Archives" is the photographic material of Antoin Sevruguin, a commercial photographer in Tehran active during the 1870s to 1930. Other materials in the collection include Smith's personal and professional papers including correspondence, research files, writings, and documentation regarding his 1927-1928 Italian and 1933-1937 Iranian expeditions.

The Islamic Archives, known formally as The Archive for Islamic Culture and Art, was an outgrowth of Myron Bement Smith's (MBS) belief that photography is an important research tool for the study of architecture. He relied on photography for his research in Italy in the 1920s and again in Iran in the 1930s. He called his personal collection of photographs, architectural sketches and materials on Iran and other Islamic countries his Islamic archives. He wanted to expand it by soliciting written and photographic material from other scholars, travellers and photographers. In 1941 the Committee on Arabic and Islamic Studies of the American Council of Learned Societies (ACLS) adopted Smith's idea as an official activity. It was formally titled The Archive for Islamic Culture and Art, but generally referred to by MBS and others as the Islamic Archives. It remained largely a personal activity of MBS and was housed at the Library of Congress where he served as a consultant. In 1949 he drafted formal
articles of association creating the Committee for Islamic Culture to plan
and operate the Islamic Archives and to administer a $9,000 gift that
Dr. James R. Jewett of Harvard University had given to the ACLS to fund
its development. Although the Committee met occasionally, MBS remained
the driving force for the Islamic Archives. It was a personal passion and the
focus of his professional life; he continued adding materials until his death
in 1970.

According to the official minute, the committee for Islamic Culture reported
the following gift, "2, 5" x 7" photoprints and 64, 7" x 9" photoprints,
purchased by him in 1928 from Sevruguin, Tehran, of scenes from Persian
life, from Mr. Joseph Upton, Department of State, Washington, D.C."

The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection
Information, includes information on the history, administration and
correspondence related to creation and development of the Islamic
Archives and the materials it contains. Myron Bement Smith gave each
accession to the Archives an alphanumeric identifier. The Plain Number
Series was apparently assigned to the initial acquisitions. It consists of a
number followed by a letter indicating whether the material was a deposit
(D), a temporary deposit (TD), a gift (G), a purchase (P) or a copy (C).
These designators were used for both photographic and written materials.

Local Numbers

[FSA A.04 2.1.59.AICAminutes6]

Title and summary note are provided by Archives staff.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Place:
Asia
Iran

Genre/Form:
Notes

FSA A.04 2.1.59.AICAminutes4: Committee for Islamic Culture: Minutes of
Fourth Meeting, 1951 (bulk September 15, 1951)
1 Item (Notes (3 leaves); 21.7 cm. x 28 cm)

Smith, Myron Bement, 1897-1970

Classical archaeologist, architect, and art historian Myron Bement Smith
(1897-1970) had a life-long devotion to West Asia, accumulating some
87,000 items now in the Archives documenting Islamic art and culture
from Spain to India, with an emphasis on architecture. Established in
1948 to further an appreciation for Persian art and culture, nearly seventy-
five percent of Smith's "Islamic Archives" consists of his own work; the
remainder obtained from other sources. One of the most significant
portions of the "Islamic Archives" is the photographic material of Antoin
Sevruguin, a commercial photographer in Tehran active during the 1870s
to 1930. Other materials in the collection include Smith's personal and professional papers including correspondence, research files, writings, and documentation regarding his 1927-1928 Italian and 1933-1937 Iranian expeditions.

The Islamic Archives, known formally as The Archive for Islamic Culture and Art, was an outgrowth of Myron Bement Smith's (MBS) belief that photography is an important research tool for the study of architecture. He relied on photography for his research in Italy in the 1920s and again in Iran in the 1930s. He called his personal collection of photographs, architectural sketches and materials on Iran and other Islamic countries his Islamic archives. He wanted to expand it by soliciting written and photographic material from other scholars, travellers and photographers. In 1941 the Committee on Arabic and Islamic Studies of the American Council of Learned Societies (ACLS) adopted Smith's idea as an official activity. It was formally titled The Archive for Islamic Culture and Art, but generally referred to by MBS and others as the Islamic Archives. It remained largely a personal activity of MBS and was housed at the Library of Congress where he served as a consultant. In 1949 he drafted formal articles of association creating the Committee for Islamic Culture to plan and operate the Islamic Archives and to administer a $9,000 gift that Dr. James R. Jewett of Harvard University had given to the ACLS to fund its development. Although the Committee met occasionally, MBS remained the driving force for the Islamic Archives. It was a personal passion and the focus of his professional life; he continued adding materials until his death in 1970.

According to the official minute, the committee for Islamic Culture reported the following vote, "That Mr. T. Cuyler Young be and hereby is empowered to purchase for the account of this Association all the remaining Segruvian photographis negatives and their catalog list from the American Presbyterian Mission, tehran, for a sum not to exceed $200.00, purchase to include any and all rights held by the original or late owners; further, that Mr. Young have the negatives packed and shipped to the Association; further, that the Association reimburse Mr. Young for all proper charges for packing and shipping charges for these negatives." and, "Mr. Young reported that the Segruvian negatives, a famous collection known to all Persian scholars, have been given by Segruvian's heiress to the American (Presbyterian) Mission in tehran with instructions that they be sold for the benefit of the Mission. The Chairman had seen part of these negatives in 1934 and had ordered prints from them. Segruvian was court photographer to Nasr al-Din Shah and his immediate successors; he accompanied the Shah on his royal progresses and recorded personages, monuments, costumes, types and manners. Prints from these negatives have been used to illustrate numerous books and articles; they form a precious record of a fast-disappearing way of life. Mr. Young said that the price asked is $200.00, which includes all the negatives on hand plus a catalog list."

The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information, includes information on the history, administration and correspondence related to creation and development of the Islamic Archives and the materials it contains. Myron Bement Smith gave each accession to the Archives an alphanumeric identifier. The Plain Number
Series was apparently assigned to the initial acquisitions. It consists of a number followed by a letter indicating whether the material was a deposit (D), a temporary deposit (TD), a gift (G), a purchase (P) or a copy (C). These designators were used for both photographic and written materials.

Local Numbers

[Myron Bement Smith Collection; Series 2: The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information; Box 59; Folder 3]

FSA A.04 2.1.59.AICAminutes4

Title and summary note are provided by Archives staff.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Place: Asia
        Iran

Genre/Form:
        Notes

Box 59, Folder 4 MBS Correspondence with Committee Members, 1951-1957
Box 59, Folder 5 Miscellaneous Correspondence and Notes, 1942-1980
Box 59, Folder 6 American Council of Learned Societies Jewett Gift Correspondence, 1940-1948
Box 59, Folder 7 Library of Congress Correspondence, 1940-1963
Box 59, Folder 8 Fogg Art Museum Correspondence, 1970-1972
Box 59, Folder 9 Smithsonian Institution Correspondence and Notes, 1943-1975
Box 59, Folder 10 Correspondence with Donors about Transfer to Smithsonian
Box 59, Folder 11 "Lists of Items Islamic Archives," undated notebook
Box 59, Folder 12 Miscellaneous Articles and Newspaper Clippings, 1953-1972
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Box 59, Folder 14 Islamic Archives Accessions Numbering System, 1971
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Box 60, Folder 20  13 G J. Hall Paxton, photographs, Xinjiang
Box 60, Folder 21  14 G Amb. Raymond Hare, photographs, Islamic architecture, Iran
Box 60, Folder 22  15 G George Woodbridge, negatives, Islamic architecture
Box 60, Folder 23  16 G Dr. Helmut de Terra, lantern slides and negatives, India
Box 60, Folder 24  17 G John A. Pope, slides, Chihil Sutun murals
Box 60, Folder 25  18 G Dr. Neilson C. Debevoise, lantern slides and negatives, Iran and Palestine
Box 60, Folder 26  19 G J. Hall Paxton, slides, Xinjiang
Box 60, Folder 27  20 G Mrs. Andrew S. Keck, photographs, Islamic architecture
Box 60, Folder 28  21 G Arabian American Oil Company (ARAMCO), photographs, Saudi Arabia
Box 60, Folder 29  22 G Mrs. George F. Becker, postcards, Islamic architecture
Box 60, Folder 30  23 TD [See 26 C]
Box 60, Folder 31  24 D Myron and Katharine Smith, translations
Box 60, Folder 32  25 D Andrew S. Keck, negatives, Egypt, Cyprus, Greece, Iraq, Iran, Jordan, Jerusalem, Syria, Istanbul and Saloniki
Box 60, Folder 33  26 C University Museum Philadelphia, Prof. Carleton S. Coon and Paul Schumacher, color slides, Iran
Box 60, Folder 34  27 C University Museum Philadelphia, Prof. Carleton S. Coon and Paul Schumacher, negatives, Iran
Box 60, Folder 35  28 P Color Slides Cooperative, color slides
Box 60, Folder 36  29 P Dr. Neilson C. Debevoise, commercial photographs, Turkey
Box 60, Folder 37  30 G Prof. Carleton S. Coon, photographs, Iran
Antoine Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Myron Bement Smith's List of 696 Sevruguin Glass Plate Negatives: from Myron Bement Smith Collection; Series 2: The Islamic Archives

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers

[FSA A.04 2.1.60.47P]
Title and summary note are provided by Archives staff.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Place: Asia
Iran

Genre/Form: Notes

Box 61, Folder 1
48 P, 48 C University Museum Philadelphia, Prof. Carleton S. Coon, photographs, Iran

Box 61, Folder 2
49 TD, 50 C, 51 C Amb, Raymond A. Hare, color slides and negatives, Yemen and Saudi Arabia

Box 61, Folder 3
52 TD, 53 C, 54 C Dr. William G. Weld, color slides and negatives, Iran

Box 61, Folder 4
55 TD, 56 C, 57 C LeRoy F. Percival, Jr., color slides and negatives, Afghanistan

Box 61, Folder 5
FSA A.04 2.1.61.58G: 58 G Joseph Upton, Antoine Sevruguin photographs, Iran, 1928-1953
1 Item (Notes (2 leaves); 21.7 cm. x 28 cm)
Smith, Myron Bement, 1897-1970

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton's List of 66 Sevruguin Gelatin Silver Prints: from Myron Bement Smith Collection; Series 2: The Islamic Archives [graphic]

According to Joseph Upton handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 61; Folder 5: 58G Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 66 gelatin photographs are arranged in sequential number following Joseph Upton's handwritten list of captions.

Local Numbers

[Myron Bement Smith Collection; Series 2: The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information; Box 61; Folder 5; 58G]
Title and summary note are provided by Archives staff.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Place: Asia
Iran

Genre/Form: Notes

Box 61, Folder 6 59 G Joseph Upton, photographs, Bahrain
Box 61, Folder 7 60 TD, 61 C, 62 C Karl S. Twitchell, color slides and negatives, Saudi Arabia, Egypt, Yemen, Iraq, Kuwait, Iran, and Nigeria
Box 61, Folder 8 63 TD, 64 C, 65 C Ralph Solecki, color slides, Iran, Kurdistan, Lebanon, Syria, Iraq and Egypt
Box 61, Folder 9 66 TD, 67 C, 68C Rodney Wilcox Jones, color slides and negatives, India
Box 61, Folder 10 69 TD, 70 C, 71 C Abdul Grafur Sheikh, color slides, Saudi Arabia, Lebanon, Syria, Kuwait, Iraq, Iran and Turkey
Box 61, Folder 11 72 G Dr. Henry Field, photographs, Iraq
Box 61, Folder 12 73 G ARAMCO, photographs, Saudi Arabia
Box 61, Folder 13 74 P, 74 C Ernest E. Wolfe, color slides, Egypt and Palestine
Box 61, Folder 14 76 TD, 77 C, 78 TD, 79 C, 80 C J. Hall Paxton, also unnumbered Paxton and Dressen, photographs, color slides and negatives, Iran and western China
Box 61, Folder 15 81 G Dr. Laurence Lockhart, photographs, Iran
Box 61, Folder 16 82 TD, 83 C Dr. Laurence Lockhart, photographs, Iran
Box 61, Folder 17 84 TD, 85C, 86 C Dr. Laurence Lockhart, color slides and negatives, Iran
Box 61, Folder 18 87 TD, 88 C Dr. Laurence Lockhart, negatives, Iran
Box 61, Folder 19 89 G Anglo-Iranian Oil Company, photographs, Iran
Box 61, Folder 20 90 TD, 91 C, 92 C Harold D. Gresham, color slides and negatives, Iran, Syria and, Jordan
Box 61, Folder 21  93 G Dr. Henri Seyrig, photographs, Syria

Box 61, Folder 22  94 TD, 95 C, 96 C Dr. Laurence Lockhart, color slides and negatives, Iran

Box 61, Folder 23  97 TD, 98 C Dr. Laurence Lockhart, negatives, Iran

Box 61, Folder 24  99 TD, 100 C J. Rives Childs, negatives, Iran and Morocco

Box 61, Folder 25  101 TD, 102 C, 103 C Major Alexis M. Gargarine, color slides and negatives, Iran

Box 61, Folder 26  104 TD, 105 C Dr. Laurence Lockhart, photographs, Iran

Box 61, Folder 27  106 G, 107 C Amb. Raymond Hare, slides, Cyprus and Saudi Arabia

Box 61, Folder 28  108 TD, 109 C, 110 C Dr. Franklin S. Harris, color slides, Iran

Box 61, Folder 29  111 G Chicago Natural History Museum, Mrs. A. L. Fisher, Henry Field photographs, Jordan and Iraq

Box 61, Folder 30  112 TD, 113a C, 114a C Prof. Millar Burrows, negatives, Jordan

Box 61, Folder 31  116 P Oriental Institute, University of Chicago, photographs, Syria, Iraq and Iran

Box 61, Folder 32  117 G Henry S. Villard, United States Information Service, photographs, Libya

Box 61, Folder 33  118 TD, 119 C, 120 C, Harlan G. Greenfield, color slides and negatives, Morocco and Spain

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<td>Isfahan, maps [Map Case Drawer #72]</td>
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<td>Roads and Railways of Iran, MBS map produced for U.S. Army, draft and final copies, one annotated, 1942 [Map Case Drawer #72]</td>
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<td>Iran, transportation networks map [Map Case Drawer #72]</td>
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<td>Iran, administrative divisions, 1934-1939 [Map Case Drawer #72]</td>
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Box 69, Folder 18 Iran, miscellaneous maps [Map Case Drawer #72]

Box 69, Folder 19 Iran, wall map, Pahlavi Period, rolled item [Shelf 31.a.2]

Box 70, Folder 1 Persia Geographic File, Ardalan [Kordestan], Astarabad [Gorgan] and Azarbaijan

Box 71, Folder 1 Persia Geographic File, Azarbaijan continued and Fars

Box 72, Folder 1 Persia Geographic File, Fars continued

Box 73, Folder 1 Persia Geographic File, Fars continued, Gilan and Gulpaigan [Golpayegan]

Box 74, Folder 1 Persia Geographic File, Gulpaigan [Golpayegan] continued, Hamadan, Irak [Arak] and Isfahan

Box 75, Folder 1 Persia Geographic File, Isfahan continued

Box 76, Folder 1 Persia Geographic File, Isfahan continued and Isfahan city

Box 77, Folder 1 Persia Geographic File, Isfahan city continued

Box 78, Folder 1 Persia Geographic File, Isfahan city continued

Box 79, Folder 1 Persia Geographic File, Isfahan city continued, Kashan, Qazvin and Khamseh

Box 80, Folder 1 Persia Geographic File, Khamseh continued, Khorasan, Khuzistan, Kerman and Kermanshah

Box 81, Folder 1 Persia Geographic File, Kermanshah continued, Qum, Lorestan, Malayer and Mazandaran

Box 82, Folder 1 Persia Geographic File, Mukran, Sistan and Tehran

Box 83, Folder 1 Persia Geographic File, Tehran continued and Yazd

Box 84, Folder 1 Persia Geographic File, Isfahan Masjid-i Jomeh, general, sahn, iwans, riwaqs and domes

Box 85, Folder 1 Persia Geographic File, Isfahan Masjid-i Jomeh, portals, areas and miscellaneous.

Box 86, Folder 1 Persian Monuments File
2.3: Resource Materials Other Islamic World and General

Myron Bement Smith (MBS) envisioned the Islamic Archives as serving scholars interested not only in the Islamic world and its culture but also aspects of non-Islamic art and architecture. The materials in this subseries include not only articles, maps and bibliographies on Islamic countries and cultures but also items on non-Islamic Asia and Europe. Most of this latter material reflects his interest in architecture and buildings. MBS' own architectural research notes are organized in his Architecture File, consisting of notecards, photographs and plans arranged by architectural element. For the non-Iran material, he created a Geographic File, similar to but less complete than the Persia Geographic File [Subseries 2.2], containing notecards, bibliographies and photographs arranged alphabetically by country. He also created a chronological monuments file for each country similar to his Persian Monuments File.

Box 87, Folder 1
Islamic Architecture and Culture, published materials

Box 87, Folder 2
Islamic Art and Architecture Turkey

Box 87, Folder 3
Colloquium on Islamic Culture, 1953

Box 87, Folder 4
Islamic Architecture of 11th Century Turkmenia

Box 87, Folder 5
Christel Kessler, *Survey and Documentation of the Domed Mausoleums of Mamluk Cairo Final Report, Volume I Bahri Dynasty*, Center for Arabic Studies, The American University in Cairo. [document case] [Shelf 11.c.2]

Box 87, Folder 6
Christel Kessler, *Survey and Documentation of the Domed Mausoleums of Mamluk Cairo Final Report, Volume II Bahri Dynasty*, Center for Arabic Studies, The American University in Cairo. [document case] [Shelf 11.c.2]

Box 87, Folder 7
Miscellaneous Orientalism Lithographs [Map Case Drawer #71]

Box 87, Folder 8
Miscellaneous Art [Map Case Drawer #71]

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Hajj Commemorative Painting, rolled item [Shelf 31.a.1]

Box 87, Folder 10
Islamic Calligraphy

Box 88, Folder 1
Akbar-Nama Catalogue

Box 88, Folder 2
Iraq, newspaper articles, 1930s

Box 88, Folder 3
MBS Baghdad Museum Notes, 1937

Box 88, Folder 4
Papyrus Fragment, photograph

Box 88, Folder 5
Islamic Art, bibliographies
Box 88, Folder 6  Islamic World, bibliographies
Box 88, Folder 7  Islamic Spain, bibliographies
Box 88, Folder 8  Morocco, bibliographies
Box 89, Folder 1  India and Adjacent Countries Series, Map Record and Issue Office, Calcutta, index and maps, 1924
Box 90, Folder 1  Commercial Map of the Near East, Irving National Bank, New York City, 1921
Box 90, Folder 2  Map of the Middle East, captioned in Arabic script [Map Case Drawer #72]
Box 90, Folder 3  Map of the Arab World [Map Case Drawer #72]
Box 90, Folder 4  Iraq, Public Works Department road maps, 1929
Box 90, Folder 5  Iraq, city maps
Box 90, Folder 6  Iraq, miscellaneous maps
Box 90, Folder 7  Iraq, outsize maps [Map Case Drawer #72]
Box 90, Folder 8  Europe and the Far East via Iraq, Iraqi State Railways guide to Iraq
Box 90, Folder 9  Cairo, map, 1959
Box 90, Folder 10  Jerusalem, map, 1925
Box 90, Folder 11  Map of Mohammedan Monuments in Cairo, 1950 [Map Case Drawer #72]
Box 90, Folder 12  Tourist Map of Syria under the French Mandate [Map Case Drawer #72]
Box 90, Folder 13  Jerusalem, Dome of the Rock [Map Case Drawer #72]
Box 90, Folder 14  Arabia, maps
Box 90, Folder 15  Saudi Arabia, map, Arabian American Oil Company (ARAMCO) [Map Case Drawer #72]
Box 90, Folder 16  Turkey in Asia with Russian Armenia and Countries of the Caucasus, map
Box 90, Folder 17  Ankara, map [Map Case Drawer #72]
Box 90, Folder 18  Russian Turkestan, map
Box 90, Folder 19  USSR, Russian language map, 1951 [Map Case Drawer #72]
Box 90, Folder 20  Russia and Afghanistan, map [Map Case Drawer #72]
Box 90, Folder 21  Hints on Life in Eritrea, pamphlet
Box 91, Folder 1  Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, Coptic Church of Abou Sarga, envelope # 1
Box 91, Folder 2  Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, Iraq Museum, envelope # 2
Box 91, Folder 3  Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, unidentified Islamic sites, envelope # 3
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Box 91, Folder 26  Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 26

Box 91, Folder 27  Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 27
| Box 91, Folder 28 | Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, astronomical charts, envelope # 28 |
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| Box 91, Folder 30 | Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miscellaneous notes, envelope # 30 |
| Box 91, Folder 31 | Photographs of Manuscript from Joseph Upton [Map Case Drawer #71] |
| Box 91, Folder 32 | MBS Card Catalog, publications on Islam, architecture and other subjects |
| Box 92, Folder 1 | South Asia Art and Architecture |
| Box 92, Folder 2 | Art and Architecture Bibliographies |
| Box 92, Folder 3 | Photographs of Interest at the Courtauld Institute of Art |
| Box 92, Folder 4 | P.E. Chevedden Photographs Taken Along the Wall of Damascus |
| Box 92, Folder 5 | Chronological and Analytical Inventory of Early Arches, Vaults and Domes, Egypt and Syria. |
| Box 92, Folder 6 | Chronological and Analytical Inventory of Early Arches, Vaults and Domes, Iraq and Iran |
| Box 92, Folder 7 | Chronological and Analytical Inventory of Early Arches, Vaults and Domes, Greece |
| Box 92, Folder 8 | Chronological and Analytical Inventory of Early Arches, Vaults and Domes, Turkey |
| Box 92, Folder 9 | Chronological and Analytical Inventory of Early Arches, Vaults and Domes, miscellaneous |
| Box 92, Folder 10 | China, Buddhism |
| Box 92, Folder 11 | Distribution of Greek Vaults and Arches, maps and notes [Map Case Drawer #72] |
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| Box 94, Folder 1 | MBS Architecture File, arches continued, architects, city planning and architecture by periods, notecards and photographs |
Box 95, Folder 1  MBS Architecture File, architecture by countries, notecards and photographs
Box 96, Folder 1  MBS Architecture File, buildings, notecards and photographs
Box 97, Folder 1  MBS Architecture File, buildings continued, notecards and photographs
Box 98, Folder 1  MBS Architecture File, domes, notecards and photographs
Box 99, Folder 1  MBS Architecture File, domes continued and vaults, notecards and photographs
Box 100, Folder 1  MBS Architecture File, vaults continued, notecards and photographs
Box 101, Folder 1  MBS Architecture File, vaults continued, notecards and photographs
Box 102, Folder 1  Near Eastern Studies, archaeology, art, culture and gardens, bibliography cards
Box 103, Folder 1  Gardens, Architecture Terms, Museum Collections and Islamic Architectural Studies, bibliography cards
Box 104, Folder 1  Turkey Architectural Monuments, bibliography cards
Box 105, Folder 1  MBS Geographic File, Afghanistan, Algeria, Argentine Republic, Armenia, Azerbaijan, Bahrain, Baluchistan, Bulgaria, Burma, Ceylon, China, Crete, Cyprus, Daghestan, Dominican Republic, Egypt, England, Ethiopia, Georgia, Germany, Greece, Guatemala and Hungary, notecards and photographs
Box 106, Folder 1  MBS Geographic File, India, Indochina, Indonesia and Iraq, notecards and photographs
Box 107, Folder 1  MBS Geographic File, Italy, Jordan, Kashmir, Kenya, Korea, Lebanon, Libya, Malaya, Malta, Mexico, Morocco, Pakistan, Palestine, Peru, Philippines, Portugal, Rhodes, Romania, Russia, Russia-in-Asia, Sicily and Spain, notecards and photographs
Box 108, Folder 1  MBS Geographic File, Spain, Sudan, Syria, Trinidad and Tobago, Tunisia, Turkey, United States, Yemen, Yugoslavia and Zanzibar, notecards and photographs
Box 109, Folder 1  MBS Monuments File, chronological, Afghanistan, Egypt, India, Iraq, Maghreb, Spain, Syria and Turkestan, notecards

2.4: Myron Bement Smith Architectural Sketches, Plans and Notes Iran, 1933-1937
Myron Bement Smith (MBS) made many sketches and drawings and some detailed plans of Islamic monuments in Iran during his field research there from 1933 to 1937. The Masjid-i Jomeh in Isfahan became the focus of his interest but he did sketches and detailed drawings of many other monuments in Isfahan and elsewhere. He also recorded inscriptions and acquired some pounced tracings of inscriptions. The amount of information recorded on individual items varies greatly; some include detailed notes, with measurements and individual architectural features, while others have nothing.

Box 110, Folder 1  Abarquh, Fars, Gunbad-i Ali, 1934
Box 110, Folder 2  Ashtarjan, Isfahan, Imamzadeh Rabia Khatun, 1937
Box 110, Folder 3  Ashtarjan, Isfahan, Masjid-i Jomeh, 1937
Box 110, Folder 4  Ashtarjan, Isfahan, Masjid-i Jomeh, 1937 [Map Case Drawer #73]
Box 110, Folder 5  Ashtarjan Mosque, rolled ink drawing [Shelf 31.c.2]
Box 110, Folder 6  Aziran, Isfahan Masjid-i Gabri
Box 110, Folder 7  Bersian, Isfahan, Manar and Masjid-i Jomeh
Box 110, Folder 8  Bersian, Isfahan Masjid-i Jomeh [Map Case Drawer #73]
Box 110, Folder 9  Buzan, Isfahan Imamzadeh Karrar
Box 110, Folder 10  Buzan, Isfahan Imamzadeh Karrar [Map Case Drawer #73]
Box 110, Folder 11  Damavand, Tehran Masjid-i Jomeh
Box 110, Folder 12  Damavand, Tehran, Masjid-i Jomeh, ink drawing [Map Case Drawer #15]
Box 110, Folder 13  Damavand, Tehran Masjid-i Jomeh [Map Case Drawer #74]
Box 110, Folder 14  Gulpaigan [Golpayegan], Gulpaigan Masjid-i Jomeh
Box 110, Folder 15  Hamadan, Hamadan Gunbad-i Alayvian
Box 110, Folder 16  Hamadan, Hamadan Gunbad-i Qurban
Box 110, Folder 17  Isfahan, Isfahan Chihil Sutun
Box 110, Folder 18  Isfahan, Isfahan Imamzadeh Jafar
Box 110, Folder 19  Isfahan, Isfahan Imamzadeh Jafar [Map Case Drawer #74]
Box 110, Folder 20  Isfahan, IsfahanMadrasa-i Madar-i Shah
Box 110, Folder 21  Isfahan, Sin, mosque [Map Case Drawer #73]
Box 110, Folder 22  Isfahan, Sin, mosque, inscription from the manar, rubbing? [Map Case Drawer #73]
Box 110, Folder 23  Maragha, Azarbaijan, tomb towers
Box 110, Folder 24  Mahallat, QumAteshgah
Box 110, Folder 25  Rasht, GilanBoah Suleiman Darab [Shelf 10.b.5]
Box 110, Folder 26  Rasht, Gilan, Rukah Suleiman Darab, rubbing [Map Case Drawer #73]
Box 110, Folder 27  Saveh, Tehran, inscription [Shelf 10.b.5]
Box 110, Folder 28  ShirazMasjid-i Jami Atiq [Shelf 10.b.5]
Box 110, Folder 29  ShirazMasjid-i Jami Atiq [Map Case Drawer #73]
Box 110, Folder 30  Tabriz, AzarbaijanMasjid-i Jami [Shelf 10.b.5]
Box 110, Folder 31  Takht-i SuleimanAzarbaijan [Shelf 10.b.5]
Box 110, Folder 32  Tawisar Khan [Tuyserkan], MalayerTomb of Habakkuk [Shelf 10.b.5]
Box 110, Folder 33  Varamin, TehranMasjid-i Juma [Shelf 10.b.5]
Box 110, Folder 34  Miscellaneous Notes and Sketches [Shelf 10.b.5]
Box 110, Folder 35  Varamin, TehranMasjid-i Juma [Map Case Drawer #73]
Box 110, Folder 36  "Persian Expedition" Architectural Sketches: Abarquh, Fars, Imamzadeh Taus al Haramayn; Aziran, Isfahan, Masjideh Gabri; Bersian, Isfahan, Masjid-i Jomeh; Gulpaigan [Golpayegan], Gulpaigan, Masjid-i Jomeh; Isfahan, Isfahan, Manar-i Khwaja Alam; Maragha, AzarbaijanGunbad-i Surkh [Map Case Drawer #74]
Box 110, Folder 37  Isfahan, Isfahan, Qaysariya Bazaar, faience mosaics, pounced tracings [Map Case Drawer #74]
Box 110, Folder 38  Isfahan, Isfahan, Madrasa-i Imami, faience mosaics, pounced tracings [Map Case Drawer #74]

Box 110, Folder 39  Isfahan, Isfahan, Sar Darb Bukah Shaykh Amir Masud, faience mosaics, pounced tracings [Map Case Drawer #74]

Box 110, Folder 40  Miscellaneous Sketches, unidentified [Shelf 10.b.5]

Box 110, Folder 41  Pounced Tracing, unidentified [Map Case Drawer #73]

Box 110, Folder 42  Pounced Tracing, unidentified, rolled item [Shelf 31.a.1]

Box 110, Folder 43  Isfahan, tile tracing, unidentified, rolled item [Shelf 31.a.1]

Box 111, Folder 1  Isfahan, Masjid-i Jomeh, work plan and notes

Box 111, Folder 2  Isfahan, Masjid-i Jomeh, survey notebook, 1936

Box 111, Folder 3  Isfahan, Masjid-i Jomeh, sketch book

Box 111, Folder 4  Isfahan, Masjid-i Jomeh, architectural sketches part 1, section drawings, great dome, main iwan and southeast manar

Box 111, Folder 5  Isfahan, Masjid-i Jomeh, architectural sketches part 2, southeast sahn

Box 111, Folder 6  Isfahan, Masjid-i Jomeh, architectural sketches part 3, northeast iwan

Box 111, Folder 7  Isfahan, Masjid-i Jomeh, architectural sketches part 4, deviation of axes on main section through domes and levels in bazaar

Box 111, Folder 8  Isfahan, Masjid-i Jomeh, architectural sketches part 5, small dome, 481 H

Box 111, Folder 9  Isfahan, Masjid-i Jomeh, architectural sketches part 6, main dome window detail and main iwan section through cornice at center

Box 111, Folder 10  Isfahan, Masjid-i Jomeh, architectural sketches part 7, sheet 1, column caps; sheet 2, mihrab; sheet 3, caps of columns main dome

Box 111, Folder 11  Isfahan, Masjid-i Jomeh, architectural sketches part 8, sheets 2 and 3, piers in sahn; second check of great court; sheet 3 extension to southwest

Box 111, Folder 12  Isfahan, Masjid-i Jomeh, architectural sketches part 9, sheet 5, private house
Box 111, Folder 13  Isfahan, Masjid-i Jomeh, architectural sketches part 10; sheet 6, repairs to southeast wall; sheets 8, 9 and 14, platform in sahn; sheets 7, 8 and 12, platform in sahn; sheets 12 and 14, platform in sahn; sheets 7, 8, 9, 12, 13 and 14 platform in sahn

Box 111, Folder 14  Isfahan, Masjid-i Jomeh, architectural sketches part 11; sheet 10, windows in alley; sheets 13 and 18, Dutchman, opening behind iwan; sheets 14 and 19, open court

Box 111, Folder 15  Isfahan, Masjid-i Jomeh, architectural sketches part 12; sheet 15, exterior door; sheet 15, check of latrine wall; sheets 15 and 20, alley behind mosque; sheet 17, 515 door; sheets 17 and 18, mosque house

Box 111, Folder 16  Isfahan, Masjid-i Jomeh, architectural sketches part 13; sheet 19, traverse for Qajar Shrine

Box 111, Folder 17  Isfahan, Masjid-i Jomeh, architectural sketches part 14, sheets 1 and 2, unidentified

Box 111, Folder 18  Isfahan, Masjid-i Jomeh, architectural sketches part 15, sheets 5 and 6, unidentified

Box 111, Folder 19  Isfahan, Masjid-i Jomeh, architectural sketches part 16, sheets 8, 11 and 15, unidentified

Box 111, Folder 20  Isfahan, Masjid-i Jomeh, architectural sketches part 17, sheets 17, 18 and 19, unidentified

Box 111, Folder 21  Isfahan, Masjid-i Jomeh, architectural sketches part 18, sheets 5 and 10, 3 and 4, 5, 10 and 15, 2 and 3, 6 and 11, unidentified

Box 111, Folder 22  Isfahan, Masjid-i Jomeh, architectural sketches part 19, sheets 10 and 15, 11 and 10, 11 and 16 and 17, 17 and 18, 19 and 20, unidentified

Box 111, Folder 23  Isfahan, Masjid-i Jomeh, architectural sketches part 20, unidentified

Box 111, Folder 24  Isfahan, Masjid-i Jomeh, plans copied from publications

Box 111, Folder 25  Isfahan, Masjid-i Jomeh Ground Plan by Schroeder, copy [Map Case Drawer #73]

Box 111, Folder 26  Isfahan, Masjid-i Jomeh Ground Plan, original ink drawing and copy [Map Case Drawer #73]
Box 111, Folder 27  Isfahan, Masjid-i Jomeh Ground Plan Sections, south corner, southwest riwaq south part, southwest riwaq west part and iwan-i qibla, ink drawings [Map Case Drawer #73]

Box 111, Folder 28  Isfahan, Masjid-i Jomeh Ground Plans, reproductions [Map Case Drawer #73]

Box 111, Folder 29  Isfahan, Masjid-i Jomeh Iwan and Manar, architectural drawing [Map Case Drawer #73]

Box 111, Folder 30  Isfahan, Masjid-i Jomeh Miscellaneous Architectural Drawings, originals [Map Case Drawer #73]

Box 111, Folder 31  Isfahan, Masjid-i Jomeh Miscellaneous Architectural Drawings, reproductions [Map Case Drawer #73]

Box 111, Folder 32  Isfahan, Masjid-i Jomeh, northwest side lateral, rolled linen tracing [Shelf 31.a.2]

Box 111, Folder 33  Isfahan, Masjid-i Jomeh, Plan, rolled "Dutchman" tracings [Shelf 31.a.2]

Box 111, Folder 34  Isfahan, Masjid-i Jomeh, "Dutchman for Vaulting," ink architectural drawings [Map Case Drawer #73]

Box 111, Folder 35  Isfahan, Masjid-i Jomeh, Section Long Façade Northwest, and small dome, and long entrance, rolled architectural sketches [Shelf 31.a.1]

Box 111, Folder 36  Isfahan, Masjid-i Jomeh, ground plans, ink drawings on linen, 3 rolled items, [Shelf 31.a.1]

Box 112, Folder 1  Inscription, rolled pounced tracing, unidentified [Shelf 11.a.2]

Box 112, Folder 2  Inscription, rolled tilework cartoon, unidentified [Shelf 11.a.2]

Box 112, Folder 3  Isfahan, Masjid-i Jomeh, southeast side lateral, rolled linen tracing [Shelf 11.a.2]

2.5: Myron Bement Smith Iran Photographs, Notebooks and Negative Registers

Myron Bement Smith (MBS) focused his research and photographic interest on the Islamic architecture of the Isfahan area and in particular the Masjid-i Jomeh. He also visited and documented many other Iranian Islamic monuments as well as contemporary building techniques, villages and landscapes. MBS' architectural photography is meticulous and records not just interiors and exteriors of buildings and their settings but also important architectural features and details. In keeping with his interest in photodocumentation as an important research tool, he took many photographs of each monument and returned to a monument many times during his time in Iran. MBS kept notebooks that included information on camera settings, film and ambient conditions. He used a 35 mm Leica and a large format film camera. Photographs taken with the Leica are designated with an alphanumeric beginning with L
and large format film photographs with a plain number. His negative registers for Iran consist of large ledgers with a contact print and information about site, feature and date photographed. Not all entries are complete. MBS also created a Persian Monuments Large Photo File arranged by province that includes enlargements of some of his Iranian photographs; criteria for inclusion is unclear. Also available is a card file containing 4" by 6" prints from many of MBS' Iran negatives arranged in numerical order. Reprints of some of MBS' non-Iranian negatives and slides are included separately. [For more information on MBS' photograph coding system see Subseries 2.1]

<p>| Box 113, Folder 1 | Photographic Field Notes, Varamin Masjid-i Jomeh, envelope # 1 |
| Box 113, Folder 2 | Photographic Field Notes, Ardabil Shrine of Shaykh Saft, Masjid-i Jami and Isfahan Masjid-i Musalla, envelope # 2 |
| Box 113, Folder 3 | Photographic Field Notes, Damavand, Abarquh and Bobol, envelope # 3 |
| Box 113, Folder 4 | Photographic Field Notes, Isfahan, Manar Bagootch-Khana and Pir-i Bakran, envelope # 4 |
| Box 113, Folder 5 | Negative List L170-L268, notebook, envelope # 5 |
| Box 113, Folder 6 | L270 Index, notebook, envelope # 6 |
| Box 113, Folder 7 | B &amp; W 1, L 270-288, notebook, envelope # 7, 1958 |
| Box 113, Folder 8 | Black-White FF 16° 289-305, notebook, envelope #8, 1959-1960 |
| Box 113, Folder 9 | Black &amp; White 306-311, notebook, envelope # 9, 1959-1960 |
| Box 113, Folder 10 | Color No. 1 MBS K Series, K1-K18, notebook, envelope # 10 |
| Box 113, Folder 11 | Color No. 2 MBS K Series, K19-K32, notebook, envelope # 11 |
| Box 113, Folder 12 | Kodachrome No. 3 Ektachrome MBS K Series K47-K61, notebook, envelope # 12 |
| Box 113, Folder 13 | Color No. 4 MBS K Series K62-K79, notebook, envelope # 13 |
| Box 113, Folder 14 | Color No. 5 MBS K Series K80-K97, notebook, envelope # 14 |
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<td>Examples of MBS Negative Sleeve Notes, large format portfolio</td>
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<td>Index List, large format negatives, # 101 - 200</td>
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<td>Box 114, Folder 4</td>
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2.6: Country Photograph File

Myron Bement Smith (MBS) accumulated a large collection of photographs from gifts, purchase or by copying photographs or negatives borrowed from friends and colleagues. The collection is highly eclectic, including many photographs that have little obvious relation to an Islamic or architectural subject. Photographs include socio-cultural information on Iran and other Islamic societies, some dating from the 1920s and 1930s, but the main focus is Islamic monuments. The collection includes photographs of some monuments at different points in time. In addition to Iran, Turkey and Saudi Arabia are also well-represented. One of the most notable collections is the glass plate negatives taken by Persian photographer Antoin Sevruguin in the late 19th century; MBS purchased these for the Islamic Archives from the American Presbyterian Mission in Tehran. They are housed separately as the Antoin Sevruguin Collection [Subseries 2.12]. Some collections are incomplete; photographs may not have been printed or may have been misplaced. Copy negatives exist for many collections [Subseries 3.4]. MBS identified each picture by country, monument or subject, donor and its Islamic Archives accession number. He may have planned to arrange the photographs by country and topic but either the plan was not completed or subsequent events resulted in its disorganization. Some photographs were in folders by country but many were in groups labeled by donor or in unlabeled envelopes and boxes. MBS assigned each collection an accession number with information on photographer or provider (not always the same), the subject matter and a date. Sometimes the date refers to when the photographs were taken but at other times it is evidently the date of the transaction with MBS. The record does not always specify. MBS also corresponded with many of his donors and additional information about photographs might be found in their letters. [Subseries 1.4] The information in the accessions list naming the countries covered does not always match the photographs; possibly not all photographs were kept or mistakes were made in recording the information. For convenience, the country photograph file is now arranged according to its Islamic Archives accession number. Several photographic collections do not have accessions numbers; these are arranged alphabetically by donor after the numbered collections. [For more information on the Islamic Archives alphanumeric accession number system and individual collections, see Subseries 2.1]

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Box 140, Folder 19 Wisconsin Historical Society, 165 G, Spain, Publishers Photo Service

Box 140, Folder 20 Wisconsin Historical Society, 165 G, Tanganyika, Publishers Photo Service

Box 140, Folder 21 Wisconsin Historical Society, 165 G, Tunisia, Publishers Photo Service
| Box 141, Folder 1 | Wisconsin Historical Society, 165 G, Turkey, Publishers Photo Service |
| Box 141, Folder 2 | Wisconsin Historical Society, 165 G, India |
| Box 141, Folder 3 | Wisconsin Historical Society, 165 G, Hawley photographs |
| Box 141, Folder 4 | Wisconsin Historical Society, 165 G, Lebanon, Jebail Mission School, Baghdad, and Constantinople |
| Box 141, Folder 5 | Wisconsin Historical Society, 165 G, Lebanon, Beirut Harbor, 1912 [?] |
| Box 141, Folder 6 | Wisconsin Historical Society, 165 G, Spain, Senan y Gonzales photographs |
| Box 141, Folder 7 | Wisconsin Historical Society, 165 G, Jerusalem and Baghdad, American Press Association photographs |
| Box 141, Folder 8 | Wisconsin Historical Society, 165 G, India, Raffius photographs |
| Box 141, Folder 9 | Wisconsin Historical Society, 165 G, miscellaneous |
| Box 141, Folder 10 | Wisconsin Historical Society, 165 G Nasir al-Din Shah [Box 152, Folder 12, 10.b.4] |
| Box 141, Folder 11 | Wisconsin Historical Society, 165 G, miscellaneous lithographs |

**20.6.30: Turkish Information Office Photographs**

| Box 141, Folder 12 | Turkish Information Office, 166 C, Turkey, Adana, Afyon, Amasya and Anamur, Basin-Yanin photographs, 1936-1940 |
| Box 141, Folder 13 | Turkish Information Office, 166 C, Turkey, Ankara, Antakya and Antalya, Basin-Yanin photographs, 1936-1940 |
| Box 141, Folder 14 | Turkish Information Office, 166 C, Turkey, Balikesir, Bergama, Bogazkoy and Bolu, Basin-Yanin photographs, 1936-1940 |
| Box 141, Folder 15 | Turkish Information Office, 166 C, Turkey, Bursa, Basin-Yanin Photographs, 1936-1940 |
| Box 141, Folder 16 | Turkish Information Office, 166 C, Turkey, Canakale, Divrig and Diyarbakir, Basin-Yanin photographs, 1936-1940 |
| Box 141, Folder 17 | Turkish Information Office, 166 C, Turkey, Edirne and Erzurum, Basin-Yanin photographs, 1936-1940 |
Box 141, Folder 18  Turkish Information Office, 166 C, Turkey, Gaziantep, Giresun, Harput-Edanzig, Hatay and Isparta, Basin-Yanin photographs, 1936-1940

Box 141, Folder 19  Turkish Information Office, 166 C, Turkey, Istanbul part 1, Basin-Yanin photographs, 1936-1940

Box 142, Folder 1  Turkish Information Office, 166 C, Turkey, Istanbul part 2, Basin-Yanin photographs, 1936-1940

Box 142, Folder 2  Turkish Information Office, 166 C, Turkey, Izmir, Izmit and Kars, Basin-Yanin photographs, 1936-1940

Box 142, Folder 3  Turkish Information Office, 166 C, Turkey, Kayseri and Kastamonu, Basin-Yanin photographs, 1936-1940

Box 142, Folder 4  Turkish Information Office, 166 C, Turkey, Konya, Basin-Yanin photographs, 1936-1940

Box 142, Folder 5  Turkish Information Office, 166 C, Turkey, Kutahya, Malatya, Manisa and Marasta, Basin-Yanin photographs, 1936-1940

Box 142, Folder 6  Turkish Information Office, 166 C, Turkey, Mardin, Mersin, Milas, Mugla, Silifke, Sinop and Sivas, 1936-1940

Box 142, Folder 7  Turkish Information Office, 166 C, Turkey, Tarsus, Tokat, Urfa, Urfada, Urgup and unidentified, 1936-1940

Box 142, Folder 8  Turkish Information Office, 166 C, Turkey, Alanya and Antalya, Zeki Arman Photographs, 1950

Box 142, Folder 9  Turkish Information Office, 166 C, Turkey, Balikesir, Bergama, Bursa and Canakale, Zeki Arman Photographs, 1950

Box 142, Folder 10  Turkish Information Office, 166 C, Turkey, Edirne, Ephesus, Erzerum and Isparta, Zeki Arman Photographs, 1950

Box 142, Folder 11  Turkish Information Office, 166 C, Turkey, Istanbul part 1, Zeki Arman Photographs, 1950

Box 142, Folder 12  Turkish Information Office, 166 C, Turkey, Istanbul part 2, Zeki Arman Photographs, 1950

Box 143, Folder 1  Turkish Information Office, 166 C, Turkey, Izmir and Kayseri, Zeki Arman Photographs, 1950
Box 143, Folder 2  
Turkish Information Office, 166 C, Turkey, Konya, Zeki Arman Photographs, 1950

Box 143, Folder 3  
Turkish Information Office, 166 C, Turkey, Kutahya, Malatya, Manisa, Mugla and Nigde, Zeki Arman Photographs.

Box 143, Folder 4  
Turkish Information Office, 166 C, Turkey, Bitlis, Bursa, Diyarbakir and Dogubayazit, Husnu Dirimen Photographs, 1950

Box 143, Folder 5  
Turkish Information Office, 166 C, Turkey, Erzurum, Iznik, Kayseri, Mardin, Nevsehir, Sivas and Van, Husnu Dirimen Photographs, 1950

Box 143, Folder 6  
Turkish Information Office, 166 C, Turkey, Istanbul, Suat Tenik Photographs, 1950

Box 143, Folder 7  
Turkish Information Office, 166 C, Turkey, Alanya, Aspendos, Antalya and Aydin, Hayri Tuncer Photographs, 1950

Box 143, Folder 8  
Turkish Information Office, 166 C, Turkey, Bursa, Hayri Tuncer Photographs, 1950

Box 143, Folder 9  
Turkish Information Office, 166 C, Turkey, Dogubayazit, Gaziantep, Istanbul and Iznik, Hayri Tuncer Photographs, 1950

Box 144, Folder 1  
Turkish Information Office, 166 C, Turkey, Kayseri, Hayri Tuncer Photographs, 1950

Box 144, Folder 2  
Turkish Information Office, 166 C, Turkey, Konya, Hayri Tuncer Photographs, 1950

Box 144, Folder 3  
Turkish Information Office, 166 C, Turkey, Mersin, Miletos, Milas and Nevsehir, Hayri Tuncer Photographs, 1950

Box 144, Folder 4  
Turkish Information Office, 166 C, Urgup, Hayri Tuncer Photographs, 1950

2.6.31: Freer Gallery of Art Herzfeld Photographs

Box 144, Folder 5  
Freer Gallery of Art, 167 C, Ernst Herzfeld photographs part 1

Box 144, Folder 6  
Freer Gallery of Art, 167 C, Ernst Herzfeld photographs part 2

Box 144, Folder 7  
Freer Gallery of Art, 167 C, Ernst Herzfeld photographs part 3

Box 144, Folder 8  
Freer Gallery of Art, 167 C, Ernst Herzfeld photographs part 4

Box 144, Folder 9

2.6.33: W. H. Tweedie Photographs, 173 G, Iran, Naqsh-i Rustam, Pasargadæ, Persepolis and Isfahan

Box 144, Folder 10

2.6.34: Oriental Institute Photographs

Box 145, Folder 1

Oriental Institute, University of Chicago Photographs, 174 G, Lebanon

Box 145, Folder 2

Oriental Institute, University of Chicago Photographs, 174 G, Syria, general

Box 145, Folder 3

Oriental Institute, University of Chicago Photographs, 174 G, Syria, Palmyra part 1

FSA A.04 2.6.174G.Palmyra: Photographs of Palmyra, Syria, circa 1867-76
29 albumen prints (various dimensions)

Image(s)
Image(s)
Image(s)
Image(s)
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Bonfils, Félix, 1831-1885
Smith, Myron Bement, 1897-1970, Collector
Félix Bonfils (1831 - 1885) was a French photographer and writer who was active in the Middle East. His family business "Maison Bonfils," dominated Middle East commercial photography in the late 19th century.

29 albumen prints depicting the architectural ruins at the ancient city of Palmyra, Syria. Also includes portraits of the Bedouins who inhabited the site, and a group of funerary portrait busts.

- 29 albumen prints mounted on board.

Local Numbers
FSA A.04 2.6.174G.Palmyra

Names: Islamic Archives
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Antiquities
       Architecture
       Bedouins
       Clothing and dress
       Landscapes
       Portrait photography

Place: Asia
       Palmyra (Syria)
       Syria

Genre/ Form: Albumen prints
            Photographic prints

Box 145, Folder 4 Oriental Institute, University of Chicago Photographs, 174 G, Syria, Palmyra part 2
Box 145, Folder 5 Oriental Institute, University of Chicago Photographs, 174 G, Syria, Palmyra part 3
Box 145, Folder 6 Oriental Institute, University of Chicago Photographs, 174 G, Cyprus
Box 145, Folder 7 Oriental Institute, University of Chicago Photographs, 174 G, Turkey

2.6.35: Josephine Powell Photographs
Box 145, Folder 8  Josephine Powell Photographs, 177 P, Iran, part 1

Box 145, Folder 9  Josephine Powell Photographs, 177 P, Iran, part 2

Box 145, Folder 10  Josephine Powell Photographs, 177 P, Iran, part 3

Box 145, Folder 11  Josephine Powell Photographs, 177 P, Iran, part 4

2.6.36: Government of India, Department of Archaeology Photographs, 178 P, India, Mandu

Box 145, Folder 12

2.6.37: Palmyra [outsize box]

Box 145A, Folder 1

2.6.38: Central Treaty Organization (CENTO) Photographs, 179 G, CENTO cultural seminar, 1960

Box 146, Folder 1

2.6.39: Prof. Mohibul Hasan Khan Photographs, 180 G, India, Kashmir

Box 146, Folder 2

2.6.40: Armed Forces Information Office of India, 181 G, Taj Mahal

Box 146, Folder 3

2.6.41: Prof. Kenneth Scott, 182 G, Libya, commercial photographs

Box 146, Folder 4

2.6.42: Egyptian State Tourist Administration, 184 G, Egypt, Cairo, C. Zachary photographs

Box 146, Folder 5

2.6.43: Unknown source, 186?, Turkey, Topkapi Sarai Miniatures

Box 146, Folder 6

2.6.44: United States Information Service Baghdad, 187 G, Iraq

Box 146, Folder 7

2.6.45: Unknown source, 188?, Egypt, Cairo, mosques

Box 146, Folder 8

2.6.46: Photo Manoug Beirut Photographs, 190?, Lebanon

Box 146, Folder 9

2.6.47: K.A.C. Cresswell, Photographs, 191 G, Egypt, Islamic architecture
Box 146, Folder 10

2.6.48: Saudi Arabian Embassy, 192 G, Saudi Arabia, Mecca and Medina

Box 146, Folder 11

2.6.49: United States Information Service Iran Photographs, 195 G, Iran, Varamin

Box 146, Folder 12

2.6.50: W. James Spot International, IR series, Iraq

Box 146, Folder 13

2.6.51: Captain S. K. Carrie Photographs, KG 11, Afghanistan, Herat

Box 146, Folder 14

2.6.52: Alban Photographe Paris Photographs

Box 147, Folder 1  Alban Photographe Paris, Isfahan frescoes part 1

Box 147, Folder 2  Alban Photographe Paris, Isfahan frescoes part 2

Box 147, Folder 3  Alban Photographe Paris, Isfahan frescoes part 3

Box 147, Folder 4  Alban Photographe Paris, Isfahan frescoes part 4

2.6.53: Alinari Photographs, Italy, Rome and Pompeii

Box 147, Folder 5

2.6.54: A.N.D. Photographs Algiers, 1890s

Box 147, Folder 6

2.6.55: Nicholas V. Artamonoff Photographs, Turkey [see boxes 230 and 231]

Box 148, Folder 1

2.6.55: Charles Ballingham Photographs Iraq

Box 148, Folder 2

2.6.56: Karl Bergner Photographs, unidentified

Box 148, Folder 3

2.6.57: Ernest Bristow Photograph, Iran, Isfahan

Box 148, Folder 4

2.6.58: Francois De La Broese (sp?) Photographs, Morocco, military

Box 148, Folder 5

2.6.59: Ernst Cohn-Wiener Photographs
Box 148, Folder 6  Ernst Cohn-Wiener Photographs, Tadzik SSR, Fergana Valley
Box 148, Folder 7  Ernst Cohn-Wiener Photographs, Turkmen SSR, Chasreti and Merv
Box 148, Folder 8  Ernst Cohn-Wiener Photographs, Uzbek SSR, Bukhara
Box 148, Folder 9  Ernst Cohn-Wiener Photographs, Uzbek SSR, Samarkand part 1
Box 148, Folder 10  Ernst Cohn-Wiener Photographs, Uzbek SSR, Samarkand part 2

2.6.60: Florence Day Photographs, Lebanon, Qadisha Valley

Box 149, Folder 1

2.6.61: Dr. Henry Field Photographs, Iran, Isfahan and Yazd-i Khwast, 1940

Box 149, Folder 2

2.6.62: French Government Service Photograph, Syria, Kalat Siman, aerial view, 1930

Box 149, Folder 3

2.6.63: Garzon Fotografo, Spain, Granada

Box 149, Folder 4

2.6.64: Henri Goblot Photographs, Iran

Box 149, Folder 5

2.6.65: Ed A. Guiragossian, Bonfils Photograph Album, Damascus

Box 149, Folder 6

2.6.66: Col. Melvin Hall Early Motoring Photographs, Turkey, Istanbul

Box 149, Folder 7

2.6.67: Col. Melvin Hall Early Motoring Photographs

Box 149, Folder 8  Col. Melvin Hall Early Motoring Photographs, China, 1910
Box 149, Folder 9  Col. Melvin Hall Early Motoring Photographs, Philippines, 1912
Box 149, Folder 10  Col. Melvin Hall Early Motoring Photographs, Java and Malaya, 1912
Box 149, Folder 11  Col. Melvin Hall Early Motoring Photographs, Ceylon, 1912
Box 149, Folder 12  Col. Melvin Hall Early Motoring Photographs, India, 1912
Box 149, Folder 13  Col. Melvin Hall Early Motoring Photographs, Japan, 1912
Box 149, Folder 14  Col. Melvin Hall Early Motoring Photographs, Korea, 1910
Box 149, Folder 15  Col. Melvin Hall Early Motoring Photographs, Manchuria, 1910
Box 149, Folder 16  Col. Melvin Hall Early Motoring Photographs, Russia, 1909-1910
Box 149, Folder 17  Col. Melvin Hall Early Motoring Photographs, Lapland, 1913
Box 149, Folder 18  Col. Melvin Hall Early Motoring Photographs, Europe, 1908, 1910
Box 149, Folder 19  Col. Melvin Hall Early Motoring Photographs, Europe, 1913, 1911
Box 149, Folder 20  Col. Melvin Hall Early Motoring Photographs, Germany, 1902-1913
Box 149, Folder 21  Col. Melvin Hall Early Motoring Photographs, Italy, 1920s, 1911, 1910
Box 149, Folder 22  Col. Melvin Hall Early Motoring Photographs, United States, 1889-1913
Box 150, Folder 1  Col. Melvin Hall Photographs, Europe, Curtis-Wright Mission, 1930s
Box 150, Folder 2  Col. Melvin Hall Photographs, France, 1927-1928, 1948-1960
Box 150, Folder 3  Col. Melvin Hall Photographs, Italy, 1962, 1944
Box 150, Folder 4  Col. Melvin Hall Photographs, Indochina, 1950s

2.6.68: Ernst Herzfeld Photographs, Iran, copies
Box 150, Folder 5

2.6.69: Prof. Ellsworth Huntington Photographs, Iran, Sistan, 1904
Box 150, Folder 6

2.6.70: R. Iliffe Photographs, Iran, Isfahan, 1937
Box 150, Folder 7

Box 150, Folder 8

2.6.72: Mrs. Ivan M. Johnston Photographs, Iran, Isfahan, tilework
Box 150, Folder 9
2.6.73: M. Kohn Photograph, Jerusalem
Box 150, Folder 10

2.6.74: Prof. Dogan Kuban Photographs, Turkey, Istanbul
Box 150, Folder 11

2.6.75: Lehnert and Landrock Photographs, North Africa
Box 150, Folder 12

2.6.76: Fred Lillich Jr. Photograph, Iran, Tehran, 1936
Box 150, Folder 13

2.6.77: William J. Luyten Photographs, Iran, 1931
Box 150, Folder 14

2.6.78: H.A. Mirza and Sons Photograph, India, Dehli Fort
Box 150, Folder 15

2.6.79: Museo Nazionale d'Arte Orientale Roma Photographs
Box 151, Folder 1 Museo Nazionale d'Arte Orientale Roma Photographs, Iran, Isfahan, Ali Qapu
Box 151, Folder 2 Museo Nazionale d'Arte Orientale Roma Photographs, Iran, Isfahan, Chihil Sutun
Box 151, Folder 3 Museo Nazionale d'Arte Orientale Roma Photographs, Iran, Isfahan, Hasht Behesht
Box 151, Folder 4 Museo Nazionale d'Arte Orientale Roma Photographs, Iran, Isfahan, Masjidi Jomeh

2.6.80: Nahon and Lasry Photograph Album, Souvenir de Tanger
Box 151, Folder 5

2.6.81: Photo-Hall Photograph, Spain, Alhambra
Box 151, Folder 6

2.6.82: Photo Soler Photograph, Tunisia, Kairouan
Box 151, Folder 7

2.6.83: Senan y Gonzalez Photographs, Spain, Alhambra
Box 151, Folder 8

2.6.84: Sylvia Sherk Photographs, Iran, Tehran, 1939
Box 151, Folder 9
2.6.85: Rev. W. J. Thompson Photographs, Iran, Persepolis, 1934
Box 151, Folder 10

2.6.86: S.P. Tolstov Photographs
Box 151, Folder 11  S.P. Tolstov Photographs, Central Asia, 1928
Box 151, Folder 12  S.P. Tolstov Sketches, Central Asia, 1928

2.6.87: Prof. T. Cuyler Young Jr. Photographs, Iran, Khamseh, tomb tower, 1965
Box 151, Folder 13

2.6.88: Unsourced Photographs
Box 151, Folder 14  Unsourced Photographs, Cyprus
Box 151, Folder 15  Unsourced Photographs, India
Box 151, Folder 16  Unsourced Photographs, Iran
Box 151, Folder 17  Unsourced Photographs, Iraq
Box 151, Folder 18  Unsourced Photographs, North Africa
Box 151, Folder 19  Unsourced Photographs, Syria

2.6.89: Iraq Museum Photographs, cut-brick ornament [Shelf 10.b.4]
Box 152, Folder 1

2.6.90: John J. Mapel Photographs, Jerusalem panorama, 1922 [Shelf 10.b.4]
Box 152, Folder 2

2.6.91: Mary-Helen Warden Schmidt Foundation Photographs
Box 152, Folder 3  Mary-Helen Warden Schmidt Foundation Iran, Isfahan and Shiraz, Erich Schmidt aerial photographs, 1937 [Shelf 10.b.4]
Box 152, Folder 4  Mary-Helen Warden Schmidt Foundation Iran, Isfahan, Masjid-i Jomeh, Erich Schmidt aerial photographs, 1937 [Shelf 10.b.4]

2.6.92: Wulsin Expedition Photographs, artifacts [Shelf 10.b.4]
Box 152, Folder 5

2.6.93: Unsourced Photographs
Box 152, Folder 6  Unsourced Photographs, Algeria Algiers [Shelf 10.b.4]
Box 152, Folder 7  Unsourced Photograph, India [Shelf 10.b.4]
Box 152, Folder 8  Unsourced Photograph, Turkey, Istanbul panorama [Shelf 10.b.4]
Box 152, Folder 9  Unsourced Photograph Album, Morocco, Tangier [Shelf 10.b.4]
Box 152, Folder 10  Unsourced Photograph, Portugal, Tower of Belem [Shelf 10.b.4]
Box 152, Folder 11  Persian Monuments Large Photo File, Isfahan Province part 4, Sin photomosaic [Shelf 10.b.4]
Box 152, Folder 12  Wisconsin Historical Society, 165 G Nasir al-Din Shah [Shelf 10.b.4]
Box 153, Folder 1  Unsourced Photograph Album, Algeria, Tlemcen [Shelf 10.b.4]
Box 154, Folder 1  Unsourced Photograph, Greece, Athens [Shelf 10.b.4]
Box 154, Folder 2  Unsourced Photograph Album, Spain [Shelf 10.b.4]

2.6.94: Persia, portfolio of mounted photographs inscribed by Erich Schmidt [Shelf 10.b.4]
Box 155, Folder 1  
2.6.95: List of portfolio contents [Shelf 10.b.4]
Box 155, Folder 2  
2.6.96: Rayy Expedition Season 1934 Photographs
Box 156, Folder 1  Rayy Expedition Season 1934, portfolio of photographs [Shelf 10.b.4]
Box 156, Folder 2  Rayy Expedition, portfolio of photographs, undated [Shelf 10.b.4]

2.6.97: Persepolis Expedition Portfolio, undated [Shelf 10.b.4]
Box 157, Folder 1

2.6.98: Expedition to Luristan Portfolio, undated [Shelf 10.b.4]
Box 157, Folder 2

2.7: Lantern Slide Collection
The Islamic Archives includes a small number of lantern slides. Some have Islamic Archives alphanumeric accession numbers but two of the larger collections are unnumbered. One of the latter
includes the colored lantern slides for an illustrated lecture on an Iranian Muharram celebration in the 1930s or before. Another set of mostly black and white lantern slides depicts Turkey in the 1930s.

2.7.1: Dr. Helmut de Terra Lantern Slides, 16 G, India

Box 158, Folder 1

2.7.2: Dr. Nelson C. Debevoise Lantern Slides, 18 G, Iran, Isfahan

Box 158, Folder 2

2.7.3: University of Wisconsin, Extension Service Lantern Slides, 169 ?, Middle East and South Asia

Box 158, Folder 3

2.7.4: Edward Van Altena Lantern Slides, 172 G, Iran

Box 158, Folder 4

2.7.5: Thomas B.W. Allen Lantern Slides, Iran, Muharram (Items 1-52), 1930s

Box 159, Folder 1

2.7.6: Nicholas V. Artamonoff Lantern Slides

Box 160, Folder 1 Nicholas V. Artamonoff Lantern Slides, Turkey (RA Series), 1930s

Box 160, Folder 2 Nicholas V. Artamonoff Lantern Slides, Turkey (RB, RBER, RM, RS Series)

Box 160, Folder 3 Nicholas V. Artamonoff Lantern Slides, Turkey (A-K Series)

2.7.7: Unsourced Lantern Slides, miscellaneous

Box 161, Folder 1

2.8: Myron Bement Smith 35 mm Color Slides

Myron Bement Smith (MBS) traveled and lectured in the Middle East, South Asia and Turkey in 1958 and 1960. The United States Information Service (USIS) sponsored most of this travel as part of its program of international education lectures. MBS took many slides of Islamic sites and monuments in the countries he visited. Most of these are general exterior shots of the sites and monuments not the meticulous architecturally detailed photography of his 1930s Iran photographs. The original slides taken by MBS were assigned the alphanumeric K plus a number.

Box 162, Folder 1 MBS 35 mm Color Slides, K 1, Pakistan, slide bins # 1 and 2, 1958

Box 162, Folder 2 MBS 35 mm Color Slides, K 2, Pakistan, slide bins # 3 and 4, 1958

Box 162, Folder 3 MBS 35 mm Color Slides, K 3, India, slide bins # 5 and 6, 1958

Box 162, Folder 4 MBS 35 mm Color Slides, K 4, India, slide bins # 7 and 8, 1958
Box 162, Folder 5  MBS 35 mm Color Slides, K 5, India, slide bins # 9 and 10, 1958
Box 162, Folder 6  MBS 35 mm Color Slides, K 6, India, slide bins # 11 and 12, 1958
Box 162, Folder 7  MBS 35 mm Color Slides, K 7, India, slide bins # 13 and 14, 1958
Box 162, Folder 8  MBS 35 mm Color Slides, K 8, India, slide bins # 15 and 16, 1958
Box 162, Folder 9  MBS 35 mm Color Slides, K 9, India, slide bins # 17 and 18, 1958
Box 162, Folder 10 MBS 35 mm Color Slides, K 10, India, slide bins # 19 and 20, 1958
Box 163, Folder 1  MBS 35 mm Color Slides, K 11, India, slide bins # 1 and 2, 1958
Box 163, Folder 2  MBS 35 mm Color Slides, K 12, India, slide bins # 3 and 4, 1958
Box 163, Folder 3  MBS 35 mm Color Slides, K 13, India, slide bins # 5 and 6, 1958
Box 163, Folder 4  MBS 35 mm Color Slides, K 14, India, slide bins # 7 and 8, 1958
Box 163, Folder 5  MBS 35 mm Color Slides, K 15, India, slide bins # 9 and 10, 1958
Box 163, Folder 6  MBS 35 mm Color Slides, K 16, India, slide bins # 11 and 12, 1958
Box 163, Folder 7  MBS 35 mm Color Slides, K 17, India, slide bins # 13 and 14, 1958
Box 163, Folder 8  MBS 35 mm Color Slides, K 18, India, slide bins # 15 and 16, 1958
Box 163, Folder 9  MBS 35 mm Color Slides, K 19, India, slide bins # 17 and 18, 1958
Box 163, Folder 10 MBS 35 mm Color Slides, K 20, Iraq, slide bins # 19 and 20, 1958
Box 164, Folder 1  MBS 35 mm Color Slides, K 21, Iraq, slide bins # 1 and 2, 1958
Box 164, Folder 2  MBS 35 mm Color Slides, K 22, Iraq, slide bins # 3 and 4, 1958
Box 164, Folder 3  MBS 35 mm Color Slides, K 23, Iraq, slide bins # 5 and 6, 1958
Box 164, Folder 4  MBS 35 mm Color Slides, K 24, Iraq, slide bins # 7 and 8, 1958
Box 164, Folder 5  MBS 35 mm Color Slides, K 25, Iraq, slide bins # 9 and 10, 1958
Box 164, Folder 6  MBS 35 mm Color Slides, K 26, Iraq, slide bins # 11 and 12, 1958
Box 164, Folder 7  MBS 35 mm Color Slides, K 27, Lebanon, slide bins # 13 and 14, 1958
Box 164, Folder 8  MBS 35 mm Color Slides, K 28, Lebanon, slide bins # 15 and 16, 1958
Box 164, Folder 9  MBS 35 mm Color Slides, K 29, Egypt, slide bins # 17 and 18, 1958
Box 164, Folder 10  MBS 35 mm Color Slides, K 30, Egypt, Istanbul and Iran, slide bins # 19 and 20, 1958
Box 165, Folder 1  MBS 35 mm Color Slides, K 31, Egypt and Iran, slide bin # 1, 1958
Box 165, Folder 2  MBS 35 mm Color Slides, K 32, Iran, slide bin # 2, 1958
Box 165, Folder 3  MBS 35 mm Color Slides, K 33, Iran, slide bins # 3 and 4, 1958
Box 165, Folder 4  MBS 35 mm Color Slides, K 34, Iran, slide bin # 5, 1958
Box 165, Folder 5  MBS 35 mm Color Slides, K 35, Iran, slide bin # 6, 1958
Box 165, Folder 6  MBS 35 mm Color Slides, K 36, Iran, slide bin # 7, 1958
Box 165, Folder 7  MBS 35 mm Color Slides, K 37, Iran, slide bin # 8, 1958
Box 165, Folder 8  MBS 35 mm Color Slides, K 38, Iran, slide bin # 9, 1958
Box 165, Folder 9  MBS 35 mm Color Slides, K 39, Iran, slide bin # 10, 1958
Box 165, Folder 10  MBS 35 mm Color Slides, K 40, Iran, slide bin # 11, 1958
Box 165, Folder 11  MBS 35 mm Color Slides, K 41, Iran, slide bin # 12, 1958
Box 165, Folder 12  MBS 35 mm Color Slides, K 42, Iran, slide bin # 13, 1958
Box 165, Folder 13  MBS 35 mm Color Slides, K 43, Turkey and Italy, slide bins # 14 and 15, 1958
Box 165, Folder 14  MBS 35 mm Color Slides, K 44, Italy, slide bins # 16 and 17, 1958
Box 165, Folder 15  MBS 35 mm Color Slides, K 45, Italy, slide bins # 18 and 19, 1958
Box 165, Folder 16  MBS 35 mm Color Slides, K 46, Italy, slide bin # 20, 1958
Box 166, Folder 1  MBS 35 mm Color Slides, K 47, Sudan and India, slide bins # 1 and 2, 1959
Box 166, Folder 2  MBS 35 mm Color Slides, K 48, India, slide bins # 3 and 4, 1960
Box 166, Folder 3  MBS 35 mm Color Slides, K 49, India, slide bins # 5 and 6, 1960
Box 166, Folder 4  MBS 35 mm Color Slides, K 50, India, slide bin # 7, 1960
Box 166, Folder 5  MBS 35 mm Color Slides, K 51, India, slide bin # 8, 1960
Box 166, Folder 6  MBS 35 mm Color Slides, K 52, India, slide bins # 9 and 10, 1960
Box 166, Folder 7  MBS 35 mm Color Slides, K 53, India, slide bins # 11 and 12, 1960
Box 166, Folder 8  MBS 35 mm Color Slides, K 54, India, slide bins # 13 and 14, 1960
Box 166, Folder 9  MBS 35 mm Color Slides, K 55, India, slide bins # 15 and 16, 1960
Box 166, Folder 10  MBS 35 mm Color Slides, K 56, India, slide bins # 17 and 18, 1960
Box 166, Folder 11  MBS 35 mm Color Slides, K 57, India, slide bins # 19 and 20, 1960
Box 167, Folder 1  MBS 35 mm Color Slides, K 58, India, slide bins # 1 and 2, 1960
Box 167, Folder 2  MBS 35 mm Color Slides, K 59, India, slide bins # 3 and 4, 1960
Box 167, Folder 3  MBS 35 mm Color Slides, K 60, India and Syria, slide bins # 5 and 6, 1960
Box 167, Folder 4  MBS 35 mm Color Slides, K 61, Syria, slide bins # 7 and 8, 1960
Box 167, Folder 5  MBS 35 mm Color Slides, K 62, Syria and Iran, slide bin # 9, 1960
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<td>Box 172, Folder 3</td>
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2.9: Country 35 mm Color Slide File

The country slide file is analogous to the country photograph file [Subseries 2.6]. As with the photographs, Myron Bement Smith (MBS) acquired a large collection of 35 mm slides taken by others. Some of these were donated or purchased but most were borrowed and copied by MBS. Many of these copies were made on poor quality film which has deteriorated. Many are poorly focused. As with the photographs, they include not only Islamic monuments and architecture but also other more general subjects. Not all of the slides are captioned but most series have some identifying information. Justice William O. Douglas donated 158 rolls of slides taken on a motor trip from Pakistan to Turkey in the late 1950s. The trip was sponsored by the National Geographic Society. MBS' academic friends in Turkey and Iran loaned him a large number of slides to copy. The Arab world and South Asia are also well represented in the slide collection. MBS assigned each slide set an alphanumeric accession number. The early collections were assigned a plain number with a letter to indicate whether it was a gift (G), copy (C) or purchase (P). He later used the letter K to indicate a color slide followed by G, C, or P and a number. [For more information on the accessions system and information about individual collections see Subseries 2.1.] As with the photographs, many slides are not identified and the information about some is suspect. Although MBS evidently planned his slide archive to be organized by country, many of the slides were never catalogued and organized or else the information was lost. Most of the slides were stored in boxes and trays, sometimes arranged by country or site but more often not. The slides are now organized according to the Islamic Archives accessions number.

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Box 174, Folder 2  P. W. Bourne, 35 mm Slides, 32 C, Egypt and India, slide bins # 2 to 7
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<td>Box 175, Folder 1</td>
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<td>Box 176, Folder 3</td>
<td>Dr. William G. Weld, 35 mm Slides, 53 C, Iran, slide bin # 5</td>
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<td>Rodney Wilcox Jones, 35 mm Slides, 67 C, India, slide bins # 1 to 8</td>
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<td>Box 178, Folder 2</td>
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<td>Box 180, Folder 1</td>
<td>Abdul Grafur Sheikh, 35 mm Slides, 70 C, Saudi Arabia, Lebanon, Syria, Iraq and Iran, slide bins # 1 to 7</td>
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Box 182, Folder 2  Maj. Alexis M. Gagarine, 35 mm Slides, 102 C, Iran, slide bins # 8 and 9
Box 182, Folder 3  Dr. Franklin S. Harris, 35 mm Slides, 109 C, Iran, slide bin # 10
Box 182, Folder 4  Harlan G. Greenfield, 35 mm Slides, 119 C, Morocco and Spain, slide bin # 11
Box 182, Folder 5  Patricia Stodhill, 35 mm Slides, 122C, North Africa, slide bins # 12 and 13
Box 182, Folder 6  Penn Camera Exchange 35 mm Slides, 124 P, Iran, slide bin # 14
Box 182, Folder 7  Mrs. Elsie Kraeling, 35 mm Slides, 128 C, Jordan, slide bin # 14
Box 182, Folder 8  Prof. Hushang Sanai, 35 mm Slides, 131 C, Iran, slide bins # 15 to 18
Box 182, Folder 9  Prof. Douglas D. Crary, 35 mm Slides, 134 C, unidentified, slide bin # 19
Box 182, Folder 10  Prof. Ernest N. McCarus, 35 mm Slides, 138 C, Iran, slide bin # 20
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Box 183, Folder 4  Father A. Jamme, 35 mm Slides, 154 C, Aden, Yemen, slide bins # 7 to 9
Box 183, Folder 5  Rodney Wilcox Jones, 35 mm Slides, 156 C, Iran, Syria and Turkey, slide bins # 10 to 14
Box 183, Folder 6  Dr. George C. Miles, 35 mm Slides, 158 C, Syria, slide bins # 15 and 16
Box 183, Folder 7  Commander Milo Hutchison, 35 mm Slides, 162 C, Palestine, Egypt, Syria and Jordan, slide bins # 17 to 19
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Box 185, Folder 1 Justice William O. Douglas, 35 mm Slides, 197 G, Pakistan and Afghanistan, slide bins # 1 to 20

Box 186, Folder 1 Justice William O. Douglas, 35 mm Slides, 197 G, Afghanistan and Iran, slide bins # 1 to 20

Box 187, Folder 1 Justice William O. Douglas, 35 mm Slides, 197 G, Iran, slide bins # 1 to 20

Box 188, Folder 1 Justice William O. Douglas, 35 mm Slides, 197 G, Iran and Iraq, slide bins # 1 to 20

Box 189, Folder 1 Justice William O. Douglas, 35 mm Slides, 197 G, Iran, Iraq and Turkey, slide bins # 1 to 20

Box 190, Folder 1 Justice William O. Douglas, 35 mm Slides, 197 G, Turkey and contacts, slide bins # 1 to 20

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Box 191, Folder 4 Amb. Raymond Hare, 35 mm Slides, KG 2, Egypt, slide bin # 8

Box 191, Folder 5 Hushang Sanai, 35 mm Slides, KG 3, Iran, slide bins # 9 to 14

Box 191, Folder 6 Hushang Sanai, 35 mm Slides, KG 5, Iran, slide bin # 15

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Box 192, Folder 1 Hushang Sanai, 35 mm Slides, KG 7, Iran, slide bins # 1 to 7
Box 192, Folder 2  Hushang Sanai, 35 mm Slides, KG 7, Turkey, slide bin # 8
Box 192, Folder 3  Unidentified 35 mm Slides, KG 7?, Iran, slide bin # 9
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Box 192, Folder 6  Kenneth Morgan, 35 mm Slides, KG 10, Malaysia, slide bin # 14
Box 192, Folder 7  Capt. S.K. Carrie, 35 mm Slides, KG 11, Afghanistan, slide bin # 14
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Box 194, Folder 7  Hossein Ravenbod, 35 mm Slides, KC 12, Iran, slide bin # 13

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Box 194, Folder 10  Robert E. Baumberger, 35 mm Slides, KC 15, Iran, slide bins # 17 and 18

Box 194, Folder 11  Dr. A. Douglas Tushingham, 35 mm Slides, KC 16, Jerusalem, Iran and Central Asia, slide bins # 19 and 20

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Box 195, Folder 3  Dr. James Kritzak, 35 mm Slides, KC 18, Central Asia, slide bin # 9

Box 195, Folder 4  Alexander B. Mapp, 35 mm Slides, KC 19, Pakistan and Afghanistan, slide bins # 10 to 12

Box 195, Folder 5  Dr. Bettina Warburg, 35 mm Slides, KC 20, Pakistan, Iran and Turkey, slide bins # 13 to 15

Box 195, Folder 6  Rufus Cook, 35 mm Slides, KC 21, Iran, slide bins # 16 to 20

Box 196, Folder 1  Rufus Cook, 35 mm Slides, KC 21, Iran, slide bins # 1 to 5

Box 196, Folder 2  Dr. Peter Burgess, 35 mm Slides, KC 22, Iran, slide bins # 6 and 7

Box 196, Folder 3  Milton Crane, 35 mm Slides, KC 23, Iran, India, Greece and Burma, slide bins # 8 and 9

Box 196, Folder 4  Ralph Esmerian, 35 mm Slides, KC 24, Iran and Central Asia, slide bins # 10 to 12

Box 196, Folder 5  Dr. Richard Robinson, 35 mm Slides, KC 25, Turkey, slide bins # 13 to 20

Box 197, Folder 1  Dr. Richard Robinson, 35 mm Slides, KC 25, Turkey, slide bins # 1 and 2

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<td>Box 200, Folder 1</td>
<td>Prof. Dogan Kuban, 35 mm Slides, KC 29, Turkey, slide bins # 1 to 13</td>
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<td>Box 200, Folder 3</td>
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<td>Prof. Adelaide Simpson, 35 mm Slides, KC 37, Turkey, slide bin # 10</td>
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<td>Box 201, Folder 12</td>
<td>Lt. Terry Damon, 35 mm Slides, KC 43, Iran and Syria, slide bins # 16 to 20</td>
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</tbody>
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Box 202, Folder 1  Peter Eddy, 35 mm Slides, KC 44, Morocco, slide bins # 1 and 2
Box 202, Folder 2  Dr. T. Cuyler Young Jr., 35 mm Slides, KC 45, Iran, slide bins # 3 to 8
Box 202, Folder 3  D. Malcolm Smith, 35 mm Slides, KC 46, Lebanon, Syria, Jordan, Iraq and Iran, slide bins # 9 to 12
Box 202, Folder 4  D. Malcolm Smith, 35 mm Slides, KC 46, Greece, Rome, India and Tanganyika, slide bin # 13
Box 202, Folder 5  Dr. Owen Maynard Williams, 35 mm Slides, KC 47, Spain, Morocco, Algeria, Tunisia, Lebanon, Syria, Jordan, Jerusalem, Istanbul, Cairo, Iran, Aden and India, slide bins # 14 to 16
Box 202, Folder 6  Henri Goblot, 35 mm Slides, KC 48, Iran, slide bin # 17
Box 202, Folder 7  Amb. Raymond Hare, 35 mm Slides, KC 49, Turkey, slide bins # 18 to 20
Box 203, Folder 1  Amb. Raymond Hare, 35 mm Slides, KC 49, Turkey, slide bins # 1 to 7
Box 203, Folder 2  Prof. Fred Latimer, 35 mm Slides, KC 50, Turkey, slide bins # 8 to 20
Box 204, Folder 1  Prof. Fred Latimer, 35 mm Slides, KC 50, Turkey, slide bins # 1 and 2
Box 204, Folder 2  Prof. D. Wallace Baldinger, 35 mm Slides, KC 51, India, Pakistan, Morocco and Spain, slide bins # 3 to 13
Box 204, Folder 3  Gail James, 35 mm Slides, KC 52, Jerusalem, Lebanon, Syria, Egypt, Turkey and Greece, slide bin # 14
Box 204, Folder 4  Dr. Herrick B. Young, 35 mm Slides, KC 53, Turkey, Israel, Jerusalem, Iran and Greece, slide bin # 15
Box 204, Folder 5  Lucy G. Watt, 35 mm Slides, KC 54, Lebanon, Jerusalem and Egypt, slide bin # 16
Box 204, Folder 6  Mary Kibele, 35 mm Slides, KC 55, Spain, Greece, Iran, Iraq, Lebanon and Syria, slide bin # 17
Box 204, Folder 7  Prof. Blake Alexander, 35 mm Slides, KC 56, France, Italy, Crete, Greece and Turkey, slide bins # 18 to 20
Box 205, Folder 1  Prof. Fred Shelloberger, 35 mm Slides, KC 57, India and Egypt, slide bin # 1
Box 205, Folder 2  Gene Williams, 35 mm Slides, KC 58, India, slide bin # 2
Box 205, Folder 3  Prof. J. Palmer Boggs, 35 mm Slides, KC 59, Pakistan and India, slide bins # 3 to 5
Box 205, Folder 4  Dr. John E. Burchard, 35 mm Slides, KC 60, Lebanon, Iran, Pakistan, India and Spain, slide bins # 6 to 10
Box 205, Folder 5  Prof. David Gebhard, 35 mm Slides, KC 61, Turkey, Lebanon, Jordan, Egypt, Iran, Pakistan and India, slide bins # 11 to 17
Box 205, Folder 6  Dr. A. Douglas Tushingham, 35 mm Slides, KC 62, Jerusalem and Turkey, slide bin # 18
Box 205, Folder 7  Prof. Frank Estrequest, 35 mm Slides, KC 63, Jerusalem, Turkey, Egypt, Lebanon and Tunisia, slide bin # 19
Box 205, Folder 8  Prof. Dowyn Lyndon, 35 mm Slides, KC 64, India, slide bin # 20
Box 206, Folder 1  Prof. Charles W. Moore, 35 mm Slides, KC 65, Spain and Morocco, slide bins # 1 to 3
Box 206, Folder 2  Richard Marshall, 35 mm Slides, KC 66, India and Iran, slide bins # 4 to 6
Box 206, Folder 3  Richard Marshall, 35 mm Slides, KC 66, Iraq, Syria, Jerusalem, Turkey, Egypt and Spain, slide bin # 7
Box 206, Folder 4  Dr. Richard Heindel, 35 mm Slides, KC 67, Spain and Italy, slide bin # 8
Box 206, Folder 5  Evelyn Murray, 35 mm Slides, KC 68, Egypt, Jerusalem, Jordan, Turkey, Greece, Italy, England, Uzbekistan and Pakistan, slide bins # 9 and 10
Box 206, Folder 6  Francis D. Weeks, 35 mm Slides, KC 69, Jerusalem, Jordan, Syria, Egypt, Iran and Turkey, slide bins # 11 to 20
Box 207, Folder 1  Francis D. Weeks, 35 mm Slides, KC 69, Turkey and Yugoslavia, slide bins # 1 and 2
Box 207, Folder 2  Francis D. Weeks, 35 mm Slides, KC 69, Egypt and Spain, slide bins # 3 to 8
Box 207, Folder 3  Francis D. Weeks, 35 mm Slides, KC 69, Unidentified Near East, slide bins # 9 to 12
Box 207, Folder 4  Harold K. Parsons, 35 mm Slides, KC 70, India and Syria, slide bin # 13
Box 207, Folder 5  Col. Lee Wallace, 35 mm Slides, KC 71, Iran, slide bin # 14
Box 207, Folder 6  Prof. Aptullah Kuran, 35 mm Slides, KC 72, Turkey, slide bins # 15 to 18
Box 207, Folder 7  Prof. Aptullah Kuran, 35 mm Slides, KC 72, Iraq, slide bins # 19 and 20
Box 208, Folder 1  Prof. Aptullah Kuran, 35 mm Slides, KC 72, Iraq, slide bins # 1 and 2
Box 208, Folder 2  Prof. Aptullah Kuran, 35 mm Slides, KC 72, Turkey, slide bins # 3 to 6
Box 208, Folder 3  Prof. Aptullah Kuran, 35 mm Slides, KC 72, India, slide bin # 7
Box 208, Folder 4  Prof. Aptullah Kuran, 35 mm Slides, KC 72, Turkey, slide bins # 8 and 9
Box 208, Folder 5  Prof. Aptullah Kuran, 35 mm Slides, KC 72, India, slide bin # 10
Box 208, Folder 6  Prof. Cyril Stanley Smith, 35 mm Slides, KC 73, Turkey and Iran, slide bins # 11 to 13
Box 208, Folder 7  Mrs. Lois E. Fouts, 35 mm Slides, KC 74, India, slide bin # 14
Box 208, Folder 8  Junius T. Moore, 35 mm Slides, KC 75, Iraq, slide bin # 15
Box 208, Folder 9  Joseph Bradley, 35 mm Slides, KC 76, Pakistan, India, Syria, Jerusalem and Egypt, slide bins # 16 and 17
Box 208, Folder 10 Louise Pfeiffer, 35 mm Slides, KC 77, Central Asia, slide bin # 18
Box 208, Folder 11 Aaron Frankel, 35 mm Slides, KC 78, Central Asia, slide bin # 19
Box 208, Folder 12 Mrs. M. Gordon Tiger, 35 mm Slides, KC 79, Iran, slide bin # 20
Box 209, Folder 1  Mrs. M. Gordon Tiger, 35 mm Slides, KC 79, Iran, slide bin # 1
Box 209, Folder 2  Prof. Charles L. Geddes, 35 mm Slides, KC 80, India, slide bins # 2 and 3
Box 209, Folder 3  David King, 35 mm Slides, KC 81, Sudan, Greece, Palestine, Jerusalem, Syria, Iraq and Iran, slide bin # 4
Box 209, Folder 4  David Garrett, 35 mm Slides, KC 82, Iran, slide bins # 5 to 7
Box 209, Folder 5  Paul Neil Bombardier, 35 mm Slides, KC 83, Iran, India, Jerusalem, Syria and Iraq, slide bins # 8 to 11
Box 209, Folder 6  Elgin Groseclose, 35 mm Slides, KC 84, Armenia, slide bin # 12
Box 209, Folder 7  Robert Newsen, 35 mm Slides, KC 85, Armenia, slide bin # 13
Box 209, Folder 8  Unsourced 35 mm Slides, labeled KC 50 but does not match KC 50 slide list, slide bins # 14 and 15
Box 209, Folder 9  Unsourced 35 mm Slides, labeled 79 C or 13 G. but does not match either slide list, slide bin # 16
Box 209, Folder 10 Unsourced 35 mm Slides, labeled "R", Iran, slide bin # 17
Box 209, Folder 11 35 mm Slides labeled "copy of original by Sanai," no further information, Iran, slide bin # 18
Box 209, Folder 12 35 Slides labeled "original gift of Sanai," no further information, slide bins # 19 and 20
Box 210, Folder 1  Unsourced 35 mm Slides, unnumbered, Syria and Lebanon, slide bins # 1 to 4
Box 210, Folder 2  Unsourced 35 mm Slides, unnumbered, South Asia, slide bin # 5
Box 210, Folder 3  Unsourced 35 mm Slides, unnumbered, Pakistan, slide bin # 6, 1936
Box 210, Folder 4  Unsourced 35 mm Slides, unnumbered, Jerusalem, slide bin # 7, 1957
Box 210, Folder 5  Unsourced 35 mm Slides, unnumbered, Turkey and Istanbul, slide bin # 8
Box 210, Folder 6  Unsourced 35 mm Slides, unnumbered, Samarkand, slide bin # 9

2.10: Myron Bement Smith Negatives
This material includes the original negatives from Myron Bement Smith's (MBS) photography during his field research in Iran in the 1930s. The negatives are arranged according to the numbering system MBS used in his photograph registers, that is, plain numbers refer to large format negatives and L numbers refer to Leica 35 mm negatives [See Subseries 2.5]. MBS M number negatives denote photographs and plans copied from published material.

Box 211  MBS Large Format Negatives # 1 to 400 [Freezer]
Box 212  MBS Large Format Negatives # 401 to 775 [Freezer]
Box 213  MBS Large Format Negatives # 776 to 1129 [Freezer]
Box 214  MBS Large Format Negatives # 1130 to 1267 [Freezer]
2.11: Country Photograph Negatives

Some of the photograph collections acquired by Myron Bement Smith (MBS) for the Islamic Archives included negatives but in most cases the negatives are copies. MBS not only copied photographs but also made black and white copy negatives of color slide collections in addition to duplicating the slides themselves for the Archives. The Smithsonian Institution also made copy negatives of some collections [SubSeries 3.4]. For some collections, photographs are missing and only the negatives exist. As with the photographs and slides, most negatives are labeled with MBS' alphanumeric accessions number while others have only a name or no source information at all. [See Subseries 2.1 for more information on the alphanumeric accession number system and individual collections.] For convenience, negatives are stored by format or size and therefore boxes are not in series order nor is a given series necessarily all in the same box.

Box 222, Folder 1  Col. Melvin Hall Negatives, 2 D, Book 2A [Freezer]
Box 222, Folder 2  Col. Melvin Hall Negatives, 2 D, Book 2B [Freezer]
Box 222, Folder 3  Col. Melvin Hall Negatives, 2 D, Iran Miscellaneous [Freezer]
Box 222, Folder 4  Col. Melvin Hall Negatives, 2 D, Envelope 1, unidentified landscape [Freezer]
Box 222, Folder 5  Col. Melvin Hall Negatives, 2 D, Envelope 2, Iran, Persepolis et alia [Freezer]
Box 222, Folder 6  Col. Melvin Hall Negatives, 2 D, Envelope 3, Iran, Isfahan, Qum, et alia [Freezer]
Box 222, Folder 7  Col. Melvin Hall Negatives, 2 D, Envelope 4, Anatolia [Freezer]
Box 222, Folder 8  Col. Melvin Hall Negatives, 2 D, Envelope 6, Shustar [Freezer]
Box 222, Folder 9  Col. Melvin Hall Negatives, 2 D, Envelope 7, Iran [Freezer]

Box 222, Folder 10 Col. Melvin Hall Negatives, 2 D, Envelope 8, Iran, Shustar, Dizful, et alia [Freezer]

Box 222, Folder 11 Col. Melvin Hall Negatives, 2 D, Envelope 8 D, Iran [Freezer]

Box 222, Folder 12 Col. Melvin Hall Negatives, 2 D, Envelope 9, "Persian Negs" [Freezer]

Box 222, Folder 13 Col. Melvin Hall Negatives, 2 D, Envelope 10, Iran, Meshed, et alia [Freezer]

Box 222, Folder 14 Col. Melvin Hall Negatives, 2 D, Envelope 11, Meshed [Freezer]

Box 222, Folder 15 Col. Melvin Hall Negatives, 2 D, Envelope 12, Meshed from the air [Freezer]

Box 222, Folder 16 Col. Melvin Hall Negatives, 2 D, Envelope 13, Iran, Sistan [Freezer]

Box 223, Folder 1 Col. Melvin Hall Negatives, 2 D, Envelope 14, Anatonia and Istanbul [Freezer]

Box 223, Folder 2 Col. Melvin Hall Negatives, 2 D, Envelope 15, Iran, Sistan [Freezer]

Box 223, Folder 3 Col. Melvin Hall Negatives, 2 D, Envelope 17, Iran, Torbat-i Sheikh, et alia [Freezer]

Box 223, Folder 4 Col. Melvin Hall Negatives, 2 D, Envelope 20, Iran, Meshed [Freezer]

Box 223, Folder 5 Col. Melvin Hall Negatives, 2 D, Envelope 21, Iran ? [Freezer]

Box 223, Folder 6 Col. Melvin Hall Negatives, 2 D, Envelope 22, Iran, Nishapur [Freezer]

Box 223, Folder 7 Col. Melvin Hall Negatives, 2 D, Envelope 23, Iran, Persian Gult, et alia [Freezer]

Box 223, Folder 8 Col. Melvin Hall Negatives, 2 D, Envelope 24, Iran, Shapur [Freezer]

Box 223, Folder 9 Col. Melvin Hall Negatives, 2 D, Envelope C, Iran, Miscellaneous [Freezer]

Box 223, Folder 10 Col. Melvin Hall Negatives, 2 D, Envelope E, Palestine [Freezer]

Box 223, Folder 11 Col. Melvin Hall Negatives, 2 D, Card Packet C, Iran [Freezer]

Box 223, Folder 12 Col. Melvin Hall Negatives, 2 D, Envelope F, Palmyra [Freezer]
Box 223, Folder 13  Col. Melvin Hall Negatives, 2 D, Envelopes D-F, Jerusalem and Palmyra [Freezer]
Box 223, Folder 14  Col. Melvin Hall Negatives, 2 D, Card Packets 1-6, unidentified [Freezer]
Box 223, Folder 15  Col. Melvin Hall Negatives, 2 D, Card Packets 7-10, unidentified [Freezer]
Box 223, Folder 16  Col. Melvin Hall Negatives, 2 D, Card Packets 12-15, Iran, Sistan and unidentified [Freezer]
Box 223, Folder 17  Col. Melvin Hall Negatives, 2 D, Card Packets 16-20, unidentified [Freezer]
Box 223, Folder 18  Col. Melvin Hall Negatives, 2 D, Card Packets 21-23, Sarakhs and Bushire [Freezer]
Box 223, Folder 19  Col. Melvin Hall Negatives, 2 D, Card Packets 24a-24h, unidentified [Freezer]
Box 223, Folder 20  Col. Melvin Hall Negatives, 2 D, Film Strip, unidentified [Freezer]
Box 224, Folder 1  Col. Melvin Hall Negatives, 2 D, Groups A, B, and C, Shapur, Yazdikhast and unidentified [Freezer]
Box 224, Folder 2  Col. Melvin Hall Negatives, 2 D, Provence, 1928 [Freezer]
Box 224, Folder 3  Col. Melvin Hall Negatives, 2 D, Provence, "not good" [Freezer]
Box 224, Folder 4  Col. Melvin Hall Negatives, 2 D, Venice and Chioggia, 1921 [Freezer]
Box 224, Folder 5  Col. Melvin Hall Negatives, 2 D, Lapland, 1913 [Freezer]
Box 224, Folder 6  Col. Melvin Hall Negatives, 2 D, Mulin Rouge and Romania [Freezer]
Box 224, Folder 7  Col. Melvin Hall Negatives, 2 D, Muharram, Meshed [Freezer]
Box 224, Folder 8  Col. Melvin Hall Negatives, 2 D, unidentified [Freezer]
Box 224, Folder 9  Helmut de Terra Negatives, 16G, India [Freezer]
Box 224, Folder 10  Neilson Debevoise Negatives, 18G, Persia Book I [Freezer]
Box 224, Folder 11  Neilson Debevoise Negatives, 18G, Persia Book II [Freezer]
Box 224, Folder 12  Neilson Debevoise Negatives, 18G, Palestine [Freezer]
Box 225, Folder 1  Col. Melvin Hall Negatives, 2 D, Turkey and Greece [Freezer]

Box 225, Folder 2  Robert Hamilton Negatives, 144 D, Cairo, Sleeves 24, 30, 33, 35, 36, 39, 40, 41, 42 [Freezer]

Box 225, Folder 3  Professor Millon Negatives, 175 G, Europe [Freezer]

Box 225, Folder 4  J. Hall Paxton Negatives, Unnumbered, R 1(7), Tihwa, Kashgar and Pusar [Freezer]

Box 225, Folder 5  J. Hall Paxton Negatives, Unnumbered, R 2(1), Pusar and Tiznaf River Valley [Freezer]

Box 225, Folder 6  J. Hall Paxton Negatives, Unnumbered, R 3(6), Tiznaf River, Yengi Pass, and Yarkand River [Freezer]

Box 225, Folder 7  J. Hall Paxton Negatives, Unnumbered, R 4(5), Karakoram River and Pass, Chojash, Jilga [Freezer]

Box 225, Folder 8  J. Hall Paxton Negatives, Unnumbered, R 5(2), Murgo River, Chongtash Lake and Sasser River [Freezer]

Box 225, Folder 9  J. Hall Paxton Negatives, Unnumbered, R 6(4), Sasser Serai and Glacier, Tutiyalik and Thalum Buti River [Freezer]

Box 225, Folder 10  J. Hall Paxton Negatives, Unnumbered, R 7(3), Khardong Sarai Glacier, Khardong La and Leh [Freezer]

Box 225, Folder 11  J. Hall Paxton Negatives, Unnumbered, R 8(8), Leh [Freezer]

Box 225, Folder 12  J. Hall Paxton Negatives, Unnumbered, C 1, Aqsu, Kashgar [Freezer]

Box 225, Folder 13  J. Hall Paxton Negatives, Unnumbered, C 2, Old Turki City to New Han City, Kashgar and Shufu [Freezer]

Box 225, Folder 14  J. Hall Paxton Negatives, Unnumbered, C 3, Old Turki City to New Han City, Kashgar and Shufu [Freezer]

Box 225, Folder 15  J. Hall Paxton Negatives, Unnumbered, C 4, Cashkar to Karghalik [Freezer]

Box 225, Folder 16  J. Hall Paxton Negatives, Unnumbered, C 5, Panmik Village and River Valley [Freezer]

Box 225, Folder 17  J. Hall Paxton Negatives, Unnumbered, C 6, Leh [Freezer]
Box 225, Folder 18  J. Hall Paxton Negatives, Unnumbered, C 7, Leh [Freezer]
Box 225, Folder 19  J. Hall Paxton Negatives, Unnumbered, C 8, Leh [Freezer]
Box 226, Folder 1  J. Rives Childs Negatives, 100 C, Iran [Freezer]
Box 226, Folder 2  J. Rives Childs Negatives, 100 C, Morocco, Tangier [Freezer]
Box 226, Folder 3  J. Rives Childs Negatives, 100 C, Morocco, Marrakesh, views between Ifrane and Midelt [Freezer]
Box 226, Folder 4  J. Rives Childs Negatives, 100 C, Morocco, Tinehir to Ouarzazate and Volubulis [Freezer]
Box 226, Folder 5  J. Rives Childs Negatives, 100 C, Morocco, Ifrane to Midelt and Ksar es Souk and Mazagan [Freezer]
Box 226, Folder 6  J. Rives Childs Negatives, 100 C, Morocco, Goulmine, 1910 [Freezer]
Box 226, Folder 7  J. Rives Childs Negatives, 100 C, Morocco, between Midelt and Ksar es Souk and Ksar es Souk, 1904 [Freezer]
Box 226, Folder 8  J. Rives Childs Negatives, 100 C, Morocco, Goulmine to Tinehir, Tinehir and between Ouarzazate and Marrakesh [Freezer]
Box 226, Folder 9  J. Rives Childs Negatives, 100 C, Morocco, between Ouarzazate and Marrakesh and Moulay Idriss [Freezer]
Box 226, Folder 10  J. Rives Childs Negatives, 100 C, Morocco, Taroudant area, Taroudant to Marrakesh via Tizn Test pass [Freezer]
Box 226, Folder 11  J. Rives Childs Negatives, 100 C, Morocco, (Spanish Morocco) Xanen and road scenes Tetuan to Xanen [Freezer]
Box 226, Folder 12  J. Rives Childs Negatives, 100 C, Morocco, Sale and Rebat [Freezer]
Box 227, Folder 1  J. Rives Childs Negatives, 100 C, Morocco, Tiznit and Taroudant [Freezer]
Box 227, Folder 2  J. Rives Childs Negatives, 100 C, Morocco, Safi and Mogador [Freezer]
Box 227, Folder 3  J. Rives Childs Negatives, 100 C, Morocco, Mzora Megalithic remains [Freezer]
Box 227, Folder 4  J. Rives Childs Negatives, 100 C, Morocco, Meknes and Fez [Freezer]
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<td>Box 227, Folder 6</td>
<td>J. Rives Childs Negatives, 100 C, Morocco, Miscellaneous [Freezer]</td>
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<td>Box 228, Folder 1</td>
<td>Millar Burrows Negatives, 115 b, Jordan [Freezer]</td>
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<tr>
<td>Box 228, Folder 2</td>
<td>Wisconsin State Historical Society Negatives, 165 G, Lebanon, Jebail Mission School [Freezer]</td>
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<tr>
<td>Box 228, Folder 3</td>
<td>Wisconsin State Historical Society Negatives, 165 G, Middle East miscellaneous [Freezer]</td>
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<tr>
<td>Box 228, Folder 4</td>
<td>Emily Dairs Negatives, 171 G, Pazyrk Kurgan [Freezer]</td>
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<tr>
<td>Box 228, Folder 5</td>
<td>Unsourced Negatives, 193 G, Algiers and Gibraltar, 1910 [Freezer]</td>
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<tr>
<td>Box 228, Folder 6</td>
<td>Unsourced Negatives, 194 G, Nile Scenes, 1904 [Freezer]</td>
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<tr>
<td>Box 228, Folder 7</td>
<td>Unsourced Negative, Irem Temple, Wilkes Barre, PA [outsize item in own folder-Freezer]</td>
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<tr>
<td>Box 229, Folder 1</td>
<td>Amb. James S. Moose, Jr. Negatives, NG 1, #1-10, Iran [Freezer]</td>
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<tr>
<td>Box 229, Folder 2</td>
<td>Amb. James S. Moose, Jr. Negatives, NG 1, #11-20, Iran [Freezer]</td>
</tr>
<tr>
<td>Box 229, Folder 3</td>
<td>Amb. James S. Moose, Jr. Negatives, NG 1, #21-29, Iran [Freezer]</td>
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<tr>
<td>Box 229, Folder 4</td>
<td>Amb. James S. Moose, Jr. Negatives, NG 1, #30-40, Iran [Freezer]</td>
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<tr>
<td>Box 229, Folder 5</td>
<td>Amb. James S. Moose, Jr. Negatives, NG 1, #41-48, Iran [Freezer]</td>
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<tr>
<td>Box 229, Folder 6</td>
<td>Amb. James S. Moose, Jr. Negatives, NG 1, #49-58, Iran [Freezer]</td>
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<tr>
<td>Box 229, Folder 7</td>
<td>J. Hall Paxton Negatives, 80 C, Iran, 1 canister, unnumbered [Freezer]</td>
</tr>
<tr>
<td>Box 229, Folder 8</td>
<td>Dr. Laurence Lockhart Negatives, 86 C, Iran and Harold D. Gresham Negatives, 92 C, Iran and Syria, canister #1 [Freezer]</td>
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<tr>
<td>Box 229, Folder 9</td>
<td>Dr. Laurence Lockhart Negatives, 96 C, Iran, cansisters # 2 and 3 [Freezer]</td>
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<tr>
<td>Box 229, Folder 10</td>
<td>Major Alexis M. Gagarine Negatives 103 C, Iran, canister #4 [Freezer]</td>
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Box 229, Folder 11  Millar Burrows Negatives, 114 C, Jordan; Harlan G. Greenfield Negatives, 120 C, Morocco and Spain; Patricia Stodhill Negatives, 123 C, Morocco, canister # 5 [Freezer]
Box 229, Folder 12  Mrs. Elsie Kraeling Negatives, 129 C, Jordan, canister # 6 [Freezer]
Box 229, Folder 13  Hushang Sanai Negatives, 132 C, Iran, canister # 7 [Freezer]
Box 229, Folder 14  Prof. Douglas D. Crary Negatives 135 C, canister # 8 [Freezer]
Box 229, Folder 15  Prof. Ernest N. McCarus Negatives 139 C, Iraq and Iran, canister # 9 [Freezer]
Box 229, Folder 16  Prof. Douglas D. Crary Negatives, 142 C, Africa, canister # 10 [Freezer]
Box 229, Folder 17  Unidentified Negatives, canisters # 11-30 [Freezer]
Box 230, Folder 1  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RA Series [Freezer]
Box 230, Folder 2  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RB and RBER Series [Freezer]
Box 230, Folder 3  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RC Series [Freezer]
Box 230, Folder 4  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RF Series [Freezer]
Box 231, Folder 1  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RL Series [Freezer]
Box 231, Folder 2  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RM Series [Freezer]
Box 231, Folder 3  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RN Series [Freezer]
Box 231, Folder 4  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RS Series [Freezer]
Box 231, Folder 5  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RU Series [Freezer]
Box 231, Folder 6  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RV Series [Freezer]
Box 231, Folder 7  Nicholas V. Artamonoff Negatives and Photographs, Turkey, RZ Series [Freezer]

Box 231, Folder 8  Nicholas V. Artamonoff Negatives and Photographs, Turkey, A to K Series [Freezer]

Box 231, Folder 9  Nicholas V. Artamonoff Negatives and Photographs, Turkey, no series information [Freezer]

Box 231, Folder 10  M.E. Dions Negatives, 165 G, India, Egypt and Jerusalem [Freezer]

Box 231, Folder 11  Wisconsin State Historical Society, 165 G, Middle East, North Africa, and Spain [Freezer]

Box 231, Folder 12  Winifred H. Tweedie Negatives, 173 G, Iran [Freezer]

Box 231, Folder 13  Prof. Millon Negatives, 175 G, Europe [Freezer]

Box 231, Folder 14  Edward Dennis Negative, Personal Photograph and Note [Freezer]

Box 231, Folder 15  Unsourced Negatives, Turkey and Thailand [Freezer]

Box 231, Folder 16  Unsourced Negative, Mosque [Freezer]

Box 231, Folder 17  J. Hall Paxton Negatives, 76 TD, Southern Iran, 8 film canisters [Freezer]

Box 231, Folder 18  Amb. Raymond Hare Negatives, unidentified, 4 canisters [Freezer]

Box 232, Folder 1  George Woodbridge Negatives, 15 G, Egypt, Syria, and Palestine, 5 rolls [Freezer]

Box 232, Folder 2  Prof. Andrew S. Keck Negatives, 25 D, Egypt, Cyprus, Greece, Iraq, Iran, Jordan, Jerusalem, Syria, Istanbul, and Saloniki, 29 canisters [Freezer]

Box 233, Folder 1  Prof. Carlton S. Coon and Paul Schumacker Negatives, 27 C, Iran, 12 canisters [Freezer]

Box 233, Folder 2  P. W. Bourne Negatives, 33 C, Islamic Architecture, 2 canisters [Freezer]

Box 233, Folder 3  Hossein Ravenbod Negatives, 37 C, Iran, 2 canisters [Freezer]

Box 233, Folder 4  Harold Glidden Negatives, 40 C, North Africa, Egypt and Palestine, 2 canisters [Freezer]
2.12: Antoin Sevruguin Photographs , 1880s-1933

66 Photographic prints (various dimensions)
695 glass negatives (b&w; 13 cm. x 18 cm)
98 Photographic prints (various dimensions)

Smith, Myron Bement, 1897-1970, Collector
Sevruguin, Antoin, 1851-1933, Photographer

Antoin Sevruguin managed and operated one of the most successful commercial photography studios in Tehran in the late 19th century. Born in the 1840s in Iran, Sevruguin's mother returned with her children to her hometown of Tbilisi after his father Vassil, a Russian diplomat in Iran, died in a horse riding accident. Trained as a painter, Sevruguin returned to Iran in the early 1870s accompanied by his two brothers, establishing a photography studio first in Tabriz and then Tehran. His studio's ties to Tbilisi, however, persisted through the years; many of the early portraits of Dervishes and women have been simultaneously attributed to Antoin Sevruguin and Dimitri Yermakov, the Georgian photographer who is often referred to as Sevruguin's mentor from Tbilisi. Many of Antoin Sevruguin's photographs were published as early as 1885 in travelogues, journals and books indicating that by that time he had a fully established practice in Tehran's Ala al-Dawla street, with ties to the court of Nasir al-Din Shah Qajar. Often unacknowledged as the producer of published images in his own time - the 1902 photographic survey of Persepolis being the most glaring of such authorial misrepresentations - he was nevertheless celebrated and acknowledged for his artistic vision and his keen eye for composition, achieving the Medal of Lion and Sun from Nasir al-Din Shah, the 1897 Medal of Honour in the Brussels International Exposition, and the 1900 Medal of Honour in Paris International Exposition. Reflecting a career that spans nearly half a century, Sevruguin's diverse body of work includes studio portraits of families, women and dervishes, survey photographs of archeological sites, objects, landscapes and architecture, and photographs of royalty, high officials and ceremonies of the Qajar court. The range of his output not only demonstrates his own pictorial concerns and artistic abilities but also the divergent interests of his clients. Despite numerous devastating incidents throughout his career - the loss of more than half of his negatives in a 1908 blast and fire, an unsuccessful attempt at diversifying into cinematography in the 1910s, and the confiscation of the remainder of his negatives in the mid-1920s to name a few - his studio remained operational even after his death in 1933. A number of negatives from the Sevruguin studio can be dated to the years after Antoin’s death, indicating that the Sevruguin studio continued to be commercially viable. As one of the most prolific early commercial photographers in Iran, Antoin Sevruguin's artistic legacy has since proved far more enduring.

Antoin Sevruguin operated a successful commercial photography studio in Tehran and was a court photographer to Nasr ed-Din Shah and succeeding Qajar rulers. Sevruguin's daughter and heir donated
his glass negatives to the American Presbyterian Mission in Tehran. The Committee for Islamic Culture, which administered the Islamic Archives, purchased 695 negatives from the Presbyterian Mission in 1951. The collection also includes 164 silver gelatin prints, 98 acquired by Myron Bement Smith (MBS) in 1934 and 66 donated by Joseph Upton in 1953. The glass negatives are numbered but without apparent organization. MBS organized his photoprints into subject categories. Upton's photoprints are numbered according to a handwritten caption list. [Located Bay 7] For specific information on items in the collection search Sevruguin on the Smithsonian Collections Search Center web site http://collections.si.edu.

- 66 black-and-white gelatin silver photoprints, unmounted, were a gift from Joseph Upton, received by the committee for Islamic Culture, as reported in their official minutes of October 24, 1953. The 66 photoprints were initially purchased by Joseph Upton in 1928 from Antoin Sevruguin in Tehran.

- 695 glass negatives were included into the "Islamic Archives," which was administered jointly by the committee for Islamic Culture and the committee for Arabic and Islamic Studies of the American Council of Learned Societies. According to the official minutes, the committee for Islamic Culture reported purchasing the 696 glass plates during their fiscal years 1951-1952 from the American Presbyterian Mission in Tehran. Antoin Sevruguin's daughter gave these plates to the mission with instruction that they be sold for the benefit of the mission.

- 98 gelatin silver photoprints were collected by Myron Bement Smith after he viewed a portion of Sevruguin's negatives in 1934 (these include recent finds in the Myron Bement Smith collection).

In addition of Antoin Sevruguin's 695 glass negatives and 164 silver gelatin prints in the Myron Bement Smith collection the Archives holds: 18 albumen prints in the Jay Bisno Collection of Sevruguin Photographs (FSA A.15); 34 photographic prints in the Ernst Herzfeld Papers (FSA A.6); as well as a photograph album and individual albumen prints donated by Stephen Arpee (FSA A2011.03). Finally, the Freer Gallery of Art and Arthur M. Sackler Gallery Archives also own 3 separate gelatin silver prints.

Myron Bement Smith Collection: Antoin Sevruguin Photographs

- 66 gelatin silver prints are arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture).

- 695 glass negatives, numbered, without any apparent organization, are housed in document boxes and stored on shelves.

- 98 gelatin silver prints are organized by Myron B. Smith into subject categories (people, architecture, royalty, landscape).

Microfiche available at the Freer Gallery of Art Library.

Local Numbers

FSA A.04 2.12

Titles and summary notes are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:

Islamic Archives
Muzaffar al-Din Shah, Shah of Iran, 1853-1907
Nasir al-Din Shah, Shah of Iran, 1831-1896
Reza Shah Pahlavi, Shah of Iran, 1878-1944
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Abbasids
Ancient Near Eastern Art
Antiquities
Architecture
Art of the Islamic World
Clothing and dress
Criminal procedure
Early Photography of Iran
Executions and executioners
Inscriptions
Landscapes
Portrait photography
Pottery
Relief (Sculpture)
Religious buildings
Royalty (Nobility)
Sassanids
Shrines
Textile design
headgear

Place:
Asia
Baghdad (Iraq)
Bastām (Iran)
Bishāpūr (Extinct city)
Delhi (India)
Dāmghān (Iran)
Fīrūzābād (Iran)
Hamadān (Iran)
India
Iran
Iraq
Iṣfahān (Iran)
Naqsh-i Rustam (Iran)
Pasargadae (Extinct city)
Persepolis (Iran)
Taq-e Bostan Site (Iran)
Tehran (Iran)
Uzbekistan

Genre/Form:
Gelatin silver prints
Glass negatives
Photographic prints

2.12.01: Glass Plate Negatives

695 glass negatives were included into the “Islamic Archives,” which was administered jointly by the committee for Islamic Culture and the committee for Arabic and Islamic Studies of the American Council of Learned Societies. According to the official minutes, the committee for Islamic Culture reported purchasing the 696 glass plates during their fiscal years 1951-1952 from the American Presbyterian Mission in Tehran. Antoin Sevruguin's daughter gave these plates to the mission with instruction that they be sold for the benefit of the mission. The glass negatives are numbered but without apparent organization.

Box 1 Glass Plate Negatives: Sets 1-61
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is taken from atop a rooftop in Tehran, looking north towards the Alborz mountain range and Damavand. The complex in the background seems like an official or royal building complex, judging by the size of the enclosure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers
FSA A.04 2.12.GN.00.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"General view of the Qame-Zani ritual. The men in white attire are mourning the death of Hussayn, the 3rd Imam of Shi'i, by re-enacting and re-experiencing his pain. At the end of the ceremony the white dress would be covered in red blood stains. The photo depicts the mourners in a row, with swords in their hands and blood stains on their white attire. The high vantage point of the photographer - atop one of the walls surrounding the avenue - allow him both an image of the wounded heads and an overall view of the Muharram ceremonies." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.1: Iran - Ashura." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.04 2.12.GN.01.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Rites and ceremonies

Place:
- Asia
  - Iran

Genre/Form:
- Glass negatives

FSA A.04 2.12.GN.00.01: Tehran (Iran): Royal Puppet Show, 1900-1930
1 glass negative (b&w; 12.9 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Royal Puppet Show [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is a close up of a puppet show’s very crowded setting, with too many elements and characters to specify a scene. It seems that - more than depicting a specific instance of a puppet show - the photographer is interested in having a visual record of all the puppets: a group portrait for the puppets. The puppet show or Khaymah Shab Bazi was usually accompanied by a group of musicians, not seen in this image. Khayma shab-bazi was usually performed by the travelling puppeteer and his group. The stories usually centered around the adventures of the commoner hero and his endeavors. In this instance however, the presence of royally dressed puppets allows for the assumption that this was probably prepared for a courtly audience. The front of a small model car is visible in the lower left side of the image. The first cars arrived in Iran during Muzaffar al-Din Shah's time and around 1900s. it is therefore safe to assume that the arrival of the toy model - and thus the capturing of the particular photo - proceeds this date. Also, the elements of various story-lines are already present in the scene: the head of a 'Western' woman in the mid-left of the setting, a bear in chains in the far right side of the scene, etc. (Related to Negative 24.1)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers

FSA A.04 2.12.GN.00.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.04 2.12.GN.00.03: Bishapur (Iran): Sasanian Rock Relief Depicting the Triumph of Shapur I over Roman Emperors, 1900-1904
1 glass negative (b&w; 8.9 cm. x 11.8 cm.)

Image(s): Bishapur (Iran): Sasanian Rock Relief Depicting the Triumph of Shapur I over Roman Emperors [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"A woman and a man are shown sitting on the base of the relief. Another man is leaning against the relief in the lower left corner. The relief depicts Shapur fighting with Valerian. The photo is from an angle and it depicts the lower half of the structure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers

FSA A.04 2.12.GN.00.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Friedrich Sarre, Die Kunst Des Alten Persien, 1922 (709.55 S24).

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Bishāpūr (Extinct city)
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.04 2.12.GN.00.04: Tehran (Iran): Front Courtyard of Kakh-i Gulistan (Gulistan Palace Complex): Salam Ceremony, 1880-1896
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Front Courtyard of Kakh-i Gulistan (Gulistan Palace Complex): Salam Ceremony [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of the attendants of an official Salam ceremony in Gulistan palace. The ceremony is most probably the Nowruz Salam
ceremony. During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects - or in this case their Nowruz greetings- to the residing Qajar King. The placement of everything from the king's hookah and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is taken during one of the official Salam ceremonies. It is notable that in all such occasions, the guards and military personnel stand to the right side of the Shah and the left side of the photo. The figure standing in the middle of the image and against the tree (in white) is Kamran Mirza (b.1858-d.1929), Nasir Al-Din Shah's son. The one standing right beside him on his right is Mirza Abd al-Vahab Khan Nizam al-Mulk (b.1849-d.1917). From 1889 till 1893 Nizam al-Mulk was the minister of the army. The photo must have been taken in this interval. The figure standing on the right side of the foreground with a tray in hand was usually a trusted officer of the court who would carry money in his tray." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number in white (inked, probably by Antoin Sevruguin) reads, "113."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers
FSA A.04 2.12.GN.00.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Rites and ceremonies
headgear

Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.04 2.12.GN.00.05: Tehran (Iran), Entrance to Kakh-i Gulistan (Gulistan Palace Complex) from Maydan-i Arg (Arg square or the old Canons' square): Zurkhana Wrestlers' Performance, possibly Part of Nowruz Festivities, 1880-1900
1 glass negative (b&w; 12.9 cm. x 17.9 cm.)

Image(s): Tehran (Iran), Entrance to Kakh-i Gulistan (Gulistan Palace Complex) from Maydan-i Arg (Arg square or the old Canons' square): Zurkhana Wrestlers' Performance, possibly Part of Nowruz Festivities [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"A large crowd of spectators gather around a group of Zurkhana wrestlers' performance in the courtyard in front of the Iwan-i Takht, Gulistan palace's entrance. The proximity of the view to the wrestlers, along with the elevated position of the camera means that the photograph has been taken atop a balcony in the entrance complex, overlooking the performance. The depiction is therefore reaffirms the presence of the photographer amongst the guests of the court, observing the performance alongside the other dignitaries and apart from the crowd in the Maydan."

[Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.
Local Numbers
FSA A.04 2.12.GN.00.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Rites and ceremonies
Wrestling

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.04 2.12.GN.00.06: Rooftops of a Small Village, most probably on the Northern Coast of Iran, beside Caspian Sea, 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.9 cm.)

Image(s): Rooftops of a Small Village, most probably on the Northern Coast of Iran, beside Caspian Sea [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The rooftops of the houses are indigenous to the shoreline cities of the Caspian sea." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number in white (inked, probably by Antoin Sevruguin) reads, "1129."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers

FSA A.04 2.12.GN.00.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.04 2.12.GN.00.07: Seated Man, Possibly in Costume, 1880-1931
1 glass negative (b&w; 11.9 cm. x 8.9 cm.)

Image(s): Seated Man, Possibly in Costume [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Portrait possibly made by the request of the seated figure in the image. The photo seems to have been taken on the front balcony of a house rather than inside the studio of the photographer. The relaxed pose and smile of the seated figure differs from the style of Sevruguin portraiture, further indicating that the image might have been produced on specific requests of the seated figure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers
FSA A.04 2.12.GN.00.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography

Place:
- Asia
- Iran

Genre/Form:
- Gelatin silver prints
- Photographic prints

FSA A.04 2.12.GN.00.08: Studio Portrait: Standing Officer, 1880-1900
1 glass negative (b&w; 11.9 cm. x 8.9 cm.)

Image(s): Studio Portrait: Standing Officer [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is a copy print of another image, by a studio called 'A. Ken Phot[o]' which is inscribed at the bottom left side of the image. A. Ken Phot was the official signature of a photographic studio on 10 Montmartre Blvd. in Paris, owned and operated by Alexander Ken (1831-1874). The man in the image has a medal that resembles 'Nishan-i Aftab' created by Nasir al-Din Shah Qajar." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers

FSA A.04 2.12.GN.00.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

http://gallica.bnf.fr/ark:/12148/btv1b8450688v

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Military
Portrait photography
Regalia (Insignia)
headgear

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints
Studio portraits

FSA A.04 2.12.GN.00.09: Riverside Landscape, 1880-1930
1 glass negative (b&w; 8.9 cm. x 11.9 cm.)

Image(s): Riverside Landscape [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"On the far left of the image traces of another land strip can be seen. Therefore the photo is from the coast of a river. There are other images
of the same kind of small vessels on Karun river." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers
FSA A.04 2.12.GN.00.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Landscapes

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.04 2.12.GN.00.10: Vicinity of Rasht (Iran): Safavid Bridge and Tower, 1880-1930
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Vicinity of Rasht (Iran): Safavid Bridge and Tower [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bridge is the subject matter of the photo which has been taken from a position that allows for the whole structure to fit in the boundaries of the image. The figures on top of the bridge bring a sense
of scale to the image. On top of the bridge there are two shadows in the same spot. There are of the same person moving. The same can be said about the shadow on the foot of the bridge.” [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "433."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "165."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Gelatin silver print numbered FSA A.4 2.12.Sm.80; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers

FSA A.04 2.12.GN.00.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Art of the Islamic World
Early Photography of Iran
Landslapes

Place: Asia
Iran
Rasht (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 24 cm. x 18.2 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is of a rock relief of Qajar period in the route from Tehran to Chishma Ali, one of the Qajar kings' favorite camping spots. The relief echoes the Sassanian tradition of depicting their kings in the rock relief. In the case of this one, Fath Ali Shah is surrounded by sixteen of his sons, the name of each of which is inscribed beside the carved heads. the relief includes two sets of inscriptions: a qasida by Andalib and verses by the head of the chancellery, Mirza Muhammad Taqi Aliabadi (Sahib-i Divan). The relief was ordered in 1830-1831, probably by Fath Ali Shah and it depicts Fath Ali Shah, seating on what appears to be the peacock throne, surrounded by sixteen of his sons, the name of each of which is inscribed beside the carved heads. Fath Ali Shah Qajar was the second king of Qajar dynasty in Iran that rulled the country for around 37 years (1797-1834). He was born to Aqa Mohammad Khan Qajar's brother and since Aqa mohammad Khan did not have a child, Fath Ali shah assumed the position of the king upon his death." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "817."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "131."


According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.
Gelatin silver print numbered FSA A.4 2.12.Sm.40; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
FSA A.04 2.12.GN.00.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography
J. P. Luft: The Qajar Rock Reliefs, Iranian Studies, Vol. 34, No. 1/4, p:33

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Relief (Sculpture)
Textile design
headgear

Place: Asia
Iran
Ray (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.04 2.12.GN.00.12: Kashan (Iran): Aerial View of the Bazaar Complex Domed Rooftop, 1880-1930
1 glass negative (b&w; 24.3 cm. x 18.2 cm.)

Image(s): Kashan (Iran): Aerial View of the Bazaar Complex Domed Rooftop [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "462."
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1615."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Gelatin silver print numbered FSA A.4 2.12.Sm.64; available in Myron Bement Smith Collection, ca. 1910-1970.

Glass negative numbered FSA A.4 2.12.GN.49.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.04 2.12.GN.00.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Architecture
Early Photography of Iran

Place:

Asia
Iran

Genre/Form:

Glass negatives

1 glass negative (b&w; 11.8 cm. x 8.9 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The view is of the Bazaar and the street in front of the main entrance to Masjid-I Shah. The mosque bears inscriptions with various dates but its construction is generally dated to Fath Ali Shah-I Qajar's (1772-1834) time (early 19th century). The names of the calligrapher and tile workers and designers are visible on the tileworks around the main courtyard. The minarets of the central iwan of the courtyard that flank the central clock structure are Nasir al-Din Shah's addition to the structure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.2: Iran. Tehran - Dawezeyi Dawlat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.03: Pottery shop, 1880-1930
1 glass negative (b&w; 11.9 cm. x 8.9 cm.)
Image(s): Pottery shop [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"There is a man in 'western' attire standing beside the shop with a small dog on leash." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.3: Iran - Pottery shop." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.04: Portrait of a Dervish, 1880s
1 glass negative (b&w; 8.9 cm. x 11.9 cm.)
Image(s): Portrait of a Dervish [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Portrait of a Dervish. Such portraits are numerous in Sevruguin's collection and they share a few characteristics: they are usually close ups of the faces and the upper bodies of the subject matter; the light and dark areas are very consciously set up and controlled by the artist; the figures also have some facial similarities: they usually have long hair - either in braids or loose - and beards. They sometimes carry a walking stick, part of which is cut outside the frame. The overall appearance of the portraits resembles the paintings of Christ. The genre might have been Sevruguin's experimentation with the stylistic capabilities of painting when applied to photography." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.4: Iran - a darvish." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.5: Iran - Threshing." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.05a

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. The photo is taken on a later date compared to 21.2, which shows the same structure, with the small animal heads attached to the piece on the top of the entrance." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.05b

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.06: Province of Fars (Iran): Yazd-i Khart or Izad-Khast Complex: Side View of the Eastern Part of the Complex, 1880-1904
1 glass negative (b&w; 9 cm. x 11.9 cm.)

Image(s): Province of Fars (Iran): Yazd-i Kharat or Izad-Khast Complex: Side View of the Eastern Part of the Complex [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"This complex contains the castle of Izad-khast (from Sassanid period), a caravanserai and a bridge of Safavid times. The works inside of the castle belong to different periods from Sassanids to Qajars. The castle of Izad-khast, built on a rock bed, has been resistant to decay and destruction because of its natural base. The photo depicts the structure from the side, presenting its overall size and extension into
space. Also, since the point of view of the camera is on a lower ground than the base of the structure, the building appears grander and more imposing in space." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Yazd (Iran)

Genre/Form:
Glass negatives

FSA A.04 2.12.GN.01.07: Tehran (Iran): Maydan-i Tupkhana (Canon's Square): Imperial Bank of Persia, 1931-1934
1 glass negative (b&w; 12.8 cm. x 9 cm.)

Image(s): Tehran (Iran): Maydan-i Tupkhana (Canon's Square): Imperial Bank of Persia [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is a copy of another photo of the newer building of the Imperial Bank in Maydan-i Tupkhana. The older structure, photos of which are also present in the archives was situated in Maydan-i Sipah or Maydan-i Tupkhana as well. It was destroyed in 1932. The new building was constructed on the site of Takkiya Dawlat that was destroyed in 1931. The new Canons' square and the two storey buildings surrounding it were built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two-storey building in the background of the image surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. A large and shallow pool, surrounded by trees and greenery and a railing around the whole area was constructed in the middle of the square. Adjacent to the railing, the canons of the military surrounded the central pool." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into “Box 1.”

Local Numbers

FSA A.04 2.12.GN.01.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names:         | Islamic Archives                           |
|               | Sevruguin, Antoin, 1851-1933              |
|               | Smith, Myron Bement, 1897-1970            |
| Topic:        | Architecture                               |
|               | Early Photography of Iran                 |
| Place:        | Asia                                       |
|               | Iran                                       |
|               | Tehran (Iran)                              |
| Genre/Form:   | Glass negatives                            |

FSA A.04 2.12.GN.01.08a: Portrait of a Bearded Man, 1930s
1 glass negative (b&w; 9 cm. x 12 cm.)

Image(s): Portrait of a Bearded Man [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Copy print of another photograph. The original photo is not an albumen print, indicated by the white borders. A close comparison of the background of the image with another image in the collection (1.7) indicates that this image -like the other one of the national bank of Iran- might be taken later in the 1930s."
[Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.04 2.12.GN.01.08a

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.08b: Portrait of a Bearded Man, 1930s
1 glass negative (b&w; 8.9 cm. x 13.1 cm.)

Image(s): Portrait of a Bearded Man [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Copy print of another photograph. The original photo is not an albumen print, indicated by the white borders. A close comparison of the background of the image with another image in the collection (1.7) indicates that this image -like the other one of the national bank of Iran—might be taken later in the 1930s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.04 2.12.GN.01.08b

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran
Portrait photography
headgear

Place:  Asia
Iran

Genre/Form:  Glass negatives

FSA A.04 2.12.GN.01.09: Qum (Iran): Hazrat-i Ma'suma Shrine Complex (Shrine of Fatima al-Ma'suma), 1880-1900
1 glass negative (b&w; 11.8 cm. x 9 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex (Shrine of Fatima al-Ma'suma) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The initial construction on the site of the holy shrine - with an octagonal plan - in Qum dates back to 13th century. In addition to northward expansion of the whole complex, the original octagonal dome was also modified into a round structure in the earlier years of Safavid dynasty. The southwest corner of the structure houses the tombs of more than a few of Safavid kings, including Shah Sultan Hussayn and Shah Safi. In the 1880s, the new courtyard to the shrine was ordered by Amin al-Sultan, during which the two grand minarets of the western iwan and the two smaller minarets of the entrance were also added to the complex. The golden dome is dated back to Fath Ali Shah-I Qajar, which is consistent with the other restorations to religious buildings of the time. The photograph shows the complex of the shrine from afar and behind so that that entrance arch is not visible. The view however shows a bit of the architectural landscape of the city around the shrine with domed rooftops. Fath Ali Shah Qajar and Muhammad Shah Qajar, as well as Mahd-i Awliya, Nasir al-Din Shah's mother, are buried in the northern courtyard of this shrine. The image might be a copy print." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.4: Iran. Kum - general view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.04 2.12.GN.01.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.
Bibliography

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Asia
Iran
Qum (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.01.10: Tehran (Iran): Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque), After 1890s
1 glass negative (b&w; 9 cm. x 11.8 cm.)

Image(s): Tehran (Iran): Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Seljuk Shrine/mosque has a lengthy list of restorations during the years, a few of the most significant of which is from Qajar period. From adding minarets and tile work to restoring the other structures and shrines around the main building, works were carried out in the span of about a hundred years during the reigns of Fath Ali Shah, Nasir al-Din Shah and Muzaffar al-Din Shah Qajar. Its golden dome was added during Nasir al-Din Shah's reign, who ordered the dome to be covered in Gold covered copper sheets around 1850s. The minarets were added around 1890s. Many of the images of the building
in the 1900s publications are missing the most recent addition of the minarets. The image shows the cemetery behind the main courtyard of the mosque, with the dome and minarets of the shrine visible in the background. The shrine is also the burial place of Nasir al-Din Shah whose tombstone - in white marble - is a notable marker of the Shah's burial place. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.4: Iran. Tehran - Shah Abdul Azim." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.4 2.12.GN.01.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings
       Shrines

Place: Asia
       Iran
       Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.01.11: Province of Fars (Iran): Yazd-i Khast or Izad-Khast Complex, 1880-1904
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"This complex contains the castle of Izad-khast (from Sassanid period), a caravanserai and a bridge of Safavid times. The works inside of the castle belong to different periods from Sassanids to Qajars. The castle of Izad-khast, built on a rock bed, has been resistant to decay and destruction because of its natural base. The photo depicts the structure from the side, presenting its overall size and extension into space. Also, since the point of view of the camera is on a lower ground than the base of the structure, the building appears grander and more imposing in space. Compared to another image of the same structure in the archives (FSA A.4 2.12.GN.01.06), this image seems to have been taken on different dates but from almost identical point of views. Also a close comparison of the two shows the state of a building in decay. The short pillars on the far left end of the rooftop of the building are all but eliminated in the newer image." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.4: Iran. Fars - Yazd-i Khwast." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.4 2.12.GN.01.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography


Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Yazd (Iran)

Genre/Form:
Glass negatives

1 glass negative (b&w; 12.4 cm. x 8.8 cm.)

Image(s): Tehran (Iran): Maydan-i Tupkhana (Canons Square): Bank-i Shahanshahi-i Iran (Imperial Bank of Persia) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bank was established as a result of Iran's agreement with Julius De Reuter in 1889. For the first year of its establishment the bank operated from its London headquarters after which it was moved to the building in Maydan-i Tupkhana. The old structure, depicted in this image was replaced by the new brick structure of National Bank in 1930s. The photo shows the structure in the background of a group of men and children in its courtyard. The children's semi military attire is characteristic of Pahlavi era headgear and formal dress." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.12: Iran. Tehran? - maidan Sepah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.4 2.12.GN.01.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Clothing and dress
Early Photography of Iran
headgear

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.01.13: Children and Adults Travelling on Donkeys, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Children and Adults Travelling on Donkeys [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.13: Iran. Horse riding." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.4 2.12.GN.01.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
- Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.01.14: Children and Adults on Donkeys, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Children and Adults on Donkeys [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.14: Iran. Horse riding." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is reddened. The devolved image who would have a completely white sky."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers

FSA A.4 2.12.GN.01.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.01.15: Man on Donkey, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Man on Donkey [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.15: Iran. poultry." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.4 2.12.GN.01.15

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.01.16: Men and Donkeys in Landscape, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Men and Donkeys in Landscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.16: Iran. Horse riding." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.4 2.12.GN.01.17

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
### Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

### Topic:
- Early Photography of Iran

### Place:
- Asia
- Iran

### Genre/Form:
- Glass negatives

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FSA A.4 2.12.GN.01.18: Isfahan (Iran): Si-o-Se pol or Pol-i Allah Verdi Khan (Allah Verdi Khan Bridge), 1880-1920s

1 nitrate negative (b&w; 10.3 cm. x 7.9 cm.)

### Image(s):
Isfahan (Iran): Si-o-Se pol or Pol-i Allah Verdi Khan (Allah Verdi Khan Bridge) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

This is the only film negative in the collection, and likely dates to the early 20th century. "The shepherd is standing on the banks of Zayanda Rud (Zayanda river) in Isfahan. The brick structure in the background is the main bridge over the river, called Allah Verdi Khan bridge or Si-o-Se pol (33 bridges). The focus of the scene seems to be on the shepherd and his sheep, however, a few other images of the same bridge is available in the archive of Sevruguin’s photographs which indicates that he has set up the space so that the remaining of the bridge would show behind the standing figure of shepherd." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Nitrate negative. With emulsion falling apart."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.18: Iran. Sheep farming." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This negative was included in "Box 1."

Local Numbers

FSA A.4 2.12.GN.01.18

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Nitrate negatives

FSA A.4 2.12.GN.01.19: Soldiers Standing behind Barbed Wire, 1920s
1 glass negative (b&w; 9.2 cm. x 13.2 cm.)

Image(s): Soldiers Standing behind Barbed Wire [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image - a copy print of another photograph - should have been taken during the earlier days of Pahlavi. The military attire and hats can be dated to around 1920s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.19: Iran - soldiers (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.4 2.12.GN.01.19

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress
        Early Photography of Iran
        Military
        Portrait photography
        headgear

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.01.20: Studio Portrait: A Family, 1880-1920s
1 glass negative (b&w; 12.6 cm. x 8.6 cm.)

Image(s): Studio Portrait: A Family [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is a family portrait in Sevruguin's studio. The family is posed in front of a railing - supposedly marble railings - and a half-drawn curtain. The background is of an open garden. The studio props - though inconsistent with an overall impression - give the illusion of the photo being taken in front of a window, overlooking a grand garden. The bit of railing on the side could be seen as the side railing
of a balcony. The setting is, however, foreign to the local principles of architecture in Iran, thus the illusion is of a western house.” [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.20: Iran - a family." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 1."

Local Numbers
FSA A.4 2.12.GN.01.20

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/ Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.02.01: Old Delhi (India): Shah Jahan's Jami Mosque, 1880-1930
1 glass negative (b&w; 10.6 cm. x 8 cm.)
Image(s): Old Delhi (India): Shah Jahan's Jami Mosque [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is of the entrance to the Shah Jahan’s Jami Mosque in New Delhi. The image stands alone in Sevruguin’s collection since there are no other images of the same site or of India. The negative therefore could have been acquired by Sevruguin Studio or might have been mixed up with his collection in Pahlavi’s confiscation of the collection." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin’s 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into “Box 2.”

Local Numbers
FSA A.4 2.12.GN.02.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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<td>Sevruguin, Antoin, 1851-1933</td>
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<td>India</td>
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</table>

| Genre/ Form | Glass negatives                                 |

FSA A.4 2.12.GN.02.02: Street Scene, 1880-1930
1 glass negative (b&w; 11.9 cm. x 9.8 cm.)

Image(s): Street Scene [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.02.03: Building, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Building [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers

FSA A.4 2.12.GN.02.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Architecture  
Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.02.04: Possibly the Dasht-i Lar Region, Mount Damavand in Background: Woman in European Attire with Caravan Escort, 1880-1910s  
1 glass negative (b&w; 11.7 cm. x 8.8 cm.)

Image(s): Possibly the Dasht-i Lar Region, Mount Damavand in Background: Woman in European Attire with Caravan Escort [graphic]  
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is reddened with brushworks visible. Snow drawn on the mountain top."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
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<tr>
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<td>Sevruguin, Antoin, 1851-1933</td>
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<tr>
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<td>Smith, Myron Bement, 1897-1970</td>
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<tr>
<td>Genre/ Form:</td>
<td>Glass negatives</td>
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FSA A.4 2.12.GN.02.05: Studio Portrait: Veiled Woman, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.7 cm.)

Image(s): Studio Portrait: Veiled Woman [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of a woman with chador and face-cover, with the white cloth of the face-cover partially removed to show the eyes and most of the nose. The studio portrait seems to have been produced on the orders of the patron as it differs from the other images of covered and uncovered women in the archive of Sevruguin images." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Most probably a patch of varnish on the face and the chador under the chin."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers

FSA A.4 2.12.GN.02.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Clothing and dress  
Early Photography of Iran  
Portrait photography  
Women  
headgear

Place:  
Asia  
Iran

Genre/  
Glass negatives

Form:  
Studio portraits

FSA A.4 2.12.GN.02.06: Tehran (Iran). Darvaza Dawlat (Dawlat City Gate): Soldiers Standing in Front of the Closed Gates, 1880-1900
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Tehran (Iran), Darvaza Dawlat (Dawlat City Gate): Soldiers Standing in Front of the Closed Gates [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts a group of soldiers in front of the Dawlat gate of Tehran. The structure is shown from inside the walls of the city. The structure of Darvaza Dawlat dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of all of the gates usually differed from the side facing the city to the side facing outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. an overall view of the Darvaza Dawlat from inside the city walls of Tehran can be seen in Neg.61.5." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Small spot on the bottom left of the negatives have parse line drawn."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."
Local Numbers
FSA A.4 2.12.GN.02.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.02.07: Studio Portrait: Seated Veiled Woman with Pearls, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Studio Portrait: Seated Veiled Woman with Pearls [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Portrait of the seated woman in velvet, wearing a pearl rope. The outline of the woman's face is visible under her sheer face cover. The pleated skirt of the woman indicates that the photo is produced most likely in the early 20th century. The composition and subject matter of the photo is different from other studio portraiture of women in Sevruguin's collection. The face of the figure is covered in this image and there is no trace of a background studio setting. The woman turns away from the camera, giving only a partial view of her profile." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Clothing and dress
- Early Photography of Iran
- Jewelry
- Portrait photography
- Women
- headgear

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives
- Studio portraits

FSA A.4 2.12.GN.02.08: Studio Portrait: Two Older Men Seated in Front of Standing Young Man, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Studio Portrait: Two Older Men Seated in Front of Standing Young Man [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Group portrait of three men. Two older men sitting in the front row and a younger man is standing between them at the back. The image is
devoid of any studio props or context. The background seems to be a bare wall and from only one leg of a chair visible in the image the chairs also seem to be unadorned. Both of the seated figures have very plain walking sticks in hands and the figure on the right is holding a tea cup in its saucer while the one on the left is holding a rosary. In contrast to the two seated figures' plain cloths, the young man/boy in the back is wearing what looks like a vest with adornment. The image seems to be a formal group portrait in composition, however, the bare surrounding and minimal embellishment of the setting and the figures are not common for the studio portraits of the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant] 

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Copy print."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: 
Asia
Iran

Genre/ Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.02.09: Studio Portrait: Two Men, A Young Man and Three Boys, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.9 cm.)

Image(s): Studio Portrait: Two Men, A Young Man and Three Boys [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Group portrait of two men and three children. The youngest boy is sitting on the chair, frowning at the camera, while the two older boys stand beside and behind him. A young man is accompanied by two older men in the back row of the image. The brick wall of the background wall is covered with a piece of cloth with a small part of the wall visible in the left top corner of the image. The seated young boy's hand is on top of a table, covered in cloth." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a reprint of a photograph that is missing the lower part. Antoin Sevruguin seems to have drawn the missing part on the photograph and then taken a image of the remade photograph. On the negative he puts extra varnish on this spot which would blur the brush work, making it look like part of the original image."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoín Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoín Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The figure on the right is in 'western' attire." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoín Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers

FSA A.4 2.12.GN.02.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.02.12: Men and Women on Donkeys, 1880-1930
1 glass negative (b&w; 11.8 cm. x 8.8 cm.)

Image(s): Men and Women on Donkeys [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P;
Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1:
Islamic Archives History, Collection Information; Box 60; Folder 44: 47
P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was included into "Box 2."

Local Numbers
FSA A.4 2.12.GN.02.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The small size of the structure and the absence of extensive decorations on the façade suggests that though the building is of official stature - judging by the flag on top of the main entrance - it might have been used more as a residence than an office building."

[Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "There is a small dent in the emulsion on top of the tree branches on the right."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 2: unknown." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 2."

Local Numbers

FSA A.4 2.12.GN.02.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 3.1: Hills near Gullak." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 3."

Local Numbers

**FSA A.4 2.12.GN.03.01**
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Early Photography of Iran  
Landscapes

Place:  
Asia  
Iran

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.03.02: Seascape with Men in Boats, 1880-1930  
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Seascape with Men in Boats [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Judging by the lone man's headgear, the scene could be taken on Karun river." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is chipped in an almost round shape."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "993."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 3.2: Boats on sea." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 3."

Local Numbers

   FSA A.4 2.12.GN.03.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

   Names:   Islamic Archives
            Sevruguin, Antoin, 1851-1933
            Smith, Myron Bement, 1897-1970

   Topic:   Early Photography of Iran

   Place:   Asia
            Iran

   Genre/Form:   Glass negatives

   FSA A.4 2.12.GN.03.03: Tehran (Iran): Maydan-i Tupkhana (Canons Square): Nearby Avenue, 1880-1930
   1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

   Image(s): Tehran (Iran): Maydan-i Tupkhana (Canons Square): Nearby Avenue [graphic]

   Sevruguin, Antoin, 1851-1933

   Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

   "The new Canons' square and the two storey buildings surrounding it was built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two storey building in the background of the image surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. Partially visible in this image, a large and shallow pool, surrounded by trees and greenery and a railing around the whole area was constructed in the middle of the square. Adjacent to the railing, the canons of the military surrounded the central pool." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

   - Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "521)
Nazmiyeh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 3.3: Nazmieh - Street scene." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 3."

Local Numbers

FSA A.4 2.12.GN.03.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.03.04: Tehran (Iran): Masjid-I Sipahsalar (Sipahsalar Mosque): Large Gathering in Front of the Main Entrance Portal, 1880-1930

1 glass negative (b&w; 18.1 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Masjid-I Sipahsalar (Sipahsalar Mosque): Large Gathering in Front of the Main Entrance Portal [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Madrasa/mosque complex was built in 1866 on the orders of Mirza Mohammad Khan Sipahsalar (d.1867), Nasir al-Din shah's minister of the army and later chief minister. The complex includes also a library, bath, and hospital. The photo depicts the gathering of people in front of the main entrance to the mosque. The recessed arches of the outer walls house the travelling merchants' products, which seems to consist mainly of fabrics." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "On the non-emulsion side of the negative a piece of paper is glued to the angles that covers the sky area around the top of the structure."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1092."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 3.4: Large mosque." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 3."

Local Numbers
FSA A.4 2.12.GN.03.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.03.05: Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons), 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1010."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "568."

"The new Canons' square and the two storey buildings surrounding it was built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two storey building in the background of the image surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. A large and shallow pool, surrounded by trees and greenery and a railing around the whole area was constructed in the middle of the square. Adjacent to the railing, the canons of the military surrounded the central pool. The main gate to the square and the structure known as Mil-Asia is visible outside the boundaries of the square." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The photographer's fingerprints is on the top of the negative. There are delicate markings on the foreground."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 3.5: Nazmieh - Toup Khaneh - g.v." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 3."

Albumen print numbered FSA A2011.03 A.09b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.03.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.03.06: Tehran (Iran): Kakh-i Sahibqaraniyya (Sahibqaraniyya Palace), Talar-i Ayena (Hall of Mirrors): Nasir Al-Din Shah at his Desk, 1880-1930

1 glass negative (b&w; 17.7 cm. x 13 cm.)

Image(s): Tehran (Iran): Kakh-i Sahibqaraniyya (Sahibqaraniyya Palace), Talar-i Ayena (Hall of Mirrors): Nasir Al-Din Shah at his Desk

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Kakh-i Sahib-Qaraniyya (Sahib-Qaraniyya palace complex) was built on the orders of Nasir al-Din Shah Qajar and by Yahya Khan-i Mushir al-Dawla in 1879. The complex was located in the village of Niavaran, which is in the northeast side of the current city of Tehran. The 1879 construction of the palace added to and expanded the small palace..."
complex which was built on the site during Fath Ali Shah's reign and
maintained during Mohammad Shah's time after his father. Nasir al-
Din Shah expanded the original plan to build one of the most elaborate
summer residences of both Qajar and Pahlavi kings in the next 70
years. The palace has since gone through multiple and extensive
rounds of renovations and expansions. In this photo, Nasir Al-Din
Shah can be seen at the far end of the image behind a desk with his
attendants looking at the camera. The photo is taken inside the Sahib-
Qaraniyya palace's main room, Talar-i Ayina (Hall of mirrors). The dark
figure of the photographer and his camera on its tripod is reflected in
the mirror behind Nasir Al-Din Shah. The composition cleverly positions
the photographer within the image and the Shah's courtiers, while
demanding the direct and exclusive engagement of the Shah with the
camera and the absent viewer of the image." [Freer Gallery of Art and
Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P;
Box 3.6: Nazmieh - Scene in home." [Myron Bement Smith Collection,
Subseries 2.1: Islamic Archives History, Collection Information; Box 60;
Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was included into "Box 3."

Local Numbers
FSA A.4 2.12.GN.03.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.04.01: Exterior of Jar, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)
Image(s): Exterior of Jar [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.1: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.04.02: Interior of Four Bowls, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

**Image(s):** Interior of Four Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.2; (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers

FSA A.4 2.12.GN.04.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

**Names:**

Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

**Topic:**

Antiquities  
Art of the Islamic World  
Early Photography of Iran  
Pottery

**Place:**

Asia  
Iran

**Genre/Form:**

Glass negatives

FSA A.4 2.12.GN.04.03: Interior of Minai Bowl, 1880-1930
1 glass negative (b&w; 15 cm. x 11.7 cm.)
Image(s): Interior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The bottom part of the negative has a stain."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.3: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.04.04: Figural Ewer, 1880-1930
1 glass negative (b&w; 17.9 cm. x 10.5 cm.)

Image(s): Figural Ewer [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The object is an ewer, attributed to Kashan in central Iran. It is currently held at the Victoria and Albert Museum's Islamic Art collection (C.1954-1910). According to the museum, it is made between 1175-1200 AD and the material is "Fritware with opaque cobalt-blue glaze and lustre-painted decoration." The ewer measures around 27.5 cm in height and 16.5 cm in diameter. The body of the ewer is decorated with two seated figures (probably men) with animals depicted on the neck of the object." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative has stains which might have been cause by water."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.4. (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers

FSA A.4 2.12.GN.04.04
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.5: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers

FSA A.4 2.12.GN.04.05
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Rugs

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.04.06: Exterior of Minai Bowl, 1880-1930
1 glass negative (b&w; 16 cm. x 12.7 cm.)

Image(s): Exterior of Minai Bowl [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bowl is dated to Seljuq Period, approximately 12th-13th century. It is attributed to Kashan, Iran as its place of origin. The bowl is currently in the Smithsonian's Freer|Sackler collection (1938.13). It is described as made of stone-paste, painted under clear glaze. The same bowl is shown in Neg.7.3 (FSA A.4 2.12.GN.07.03) and Neg. 11.3 (FSA A.4 2.12.GN.11.03)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken on thereby side with a big chunk missing. The measurements are taken of the longest part of the negative as it is today."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.6: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antiohe Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Gelatin silver print numbered FSA A.4 2.12.Sm.92; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
FSA A.4 2.12.GN.04.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.04.07: Two Earthenware Jars with Painted and Raised Ornamentation, 1880-1930
1 glass negative (b&w; 15.8 cm. x 12.8 cm.)

Image(s): Two Earthenware Jars with Painted and Raised Ornamentation [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken on thereby side with a
big chunk missing. The measurements are taken of the longest part of the negative as it is today."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.7: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Names:
  Islamic Archives
  Sevruguin, Antoin, 1851-1933
  Smith, Myron Bement, 1897-1970

- Topic:
  Antiquities
  Art of the Islamic World
  Early Photography of Iran
  Pottery

- Place:
  Asia
  Iran

- Genre/Form:
  Glass negatives

FSA A.4 2.12.GN.04.08: Earthenware Jar with Handles and Raised Ornamentation, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Earthenware Jar with Handles and Raised Ornamentation [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.8: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (??)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.04.09: Figural Ewer, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Figural Ewer [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The object in the photo looks like a lustre glazed ewer of around early 13th century with figures painted on its body." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There might be some retouching on the handle of the ewer."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.9: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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<th>Names</th>
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<td>Smith, Myron Bement, 1897-1970</td>
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<td>Early Photography of Iran</td>
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<td></td>
<td>Iran</td>
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<tr>
<td>Genre/Form</td>
<td>Glass negatives</td>
</tr>
</tbody>
</table>

FSA A.4 2.12.GN.04.10: Persian Carpet, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.4 cm.)

Image(s): Persian Carpet [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, “There is some emulsion loss on the right edge.”

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.10: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)". [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Names: Islamic Archives
  Sevruguin, Antoin, 1851-1933
  Smith, Myron Bement, 1897-1970

- Topic: Antiquities
  Art of the Islamic World
  Early Photography of Iran
  Rugs

- Place: Asia
  Iran

- Genre/Form: Glass negatives

FSA A.4 2.12.GN.04.11: Statue of Woman and Child, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)
Image(s): Statue of Woman and Child [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.11: Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
FSA A.4 2.12.GN.04.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
        Art of the Islamic World
        Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.04.12: Persian Carpet, 1880-1930
1 glass negative (b&w; 18.1 cm. x 12.3 cm.)

Image(s): Persian Carpet [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The emulsion is coming off on the right side."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.12: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers

FSA A.4 2.12.GN.04.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Rugs

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

1 glass negative (b&w; 14.6 cm. x 9.5 cm.)

Image(s): Incense Burner [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The incense burner is most probably made of bronze. The round body of the burner is supported on three legs and a bird is placed atop the body. The body of the burner is a pierced three-quarter sphere, with a small round opening on the top section, underneath the bird. The object is commonly attributed to Khurasan, on the northeastern corner of Iran, made between 12 and 13 century AD." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is chipped off on the right edge both on the side and the top."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 4.13: (P) [black-and-white print on hand]. Rugs and pottery in Shiraz (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 4."

Local Numbers
   FSA A.4 2.12.GN.04.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran

Place: Asia
       Iran
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.05.01: Jar with Handles and Raised Ornamentation, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)
Image(s): Jar with Handles and Raised Ornamentation [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.1: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Local Numbers

FSA A.4 2.12.GN.05.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The right foot of the object is painted over. The retouching constructs new outlines for the object on that foot."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.2: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Local Numbers
FSA A.4 2.12.GN.05.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.05.03: Mirror of Cast Bronze, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Mirror of Cast Bronze [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "983."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.3: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Local Numbers
FSA A.4 2.12.GN.05.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran

Place: Asia
   Iran
Genre/Form: Glass negatives

FSA A.4 2.12.GN.05.04: Vase with Painted Ornamentation, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)
Image(s): Vase with Painted Ornamentation [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Some touch ups might be the reason for the white streak on the left side of the object."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.4: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Local Numbers

FSA A.4 2.12.GN.05.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "A big chunk of glass is broken off the bottom."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.5: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.6: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Local Numbers
FSA A.4 2.12.GN.05.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Small stain on the top right side of the object."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5.7: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 5."

Local Numbers

FSA A.4 2.12.GN.05.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Slight browning on the glass negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.1: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers

FSA A.4 2.12.GN.06.01
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.06.02: Interior of Bowl with Animal Design, 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)
Image(s): Interior of Bowl with Animal Design [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.2: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Gelatin silver print numbered FSA A.4 2.12.Sm.94; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Local Numbers

FSA A.4 2.12.GN.06.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.06.03: Interior of Minai Bowl with Figural Ornamentation, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12 cm.)

Image(s): Interior of Minai Bowl with Figural Ornamentation [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The outlines of the seated figure is touched up and painted with ink on the negative. The ink is chipped away but still visible."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.3: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers
FSA A.4 2.12.GN.06.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.06.04: Interior of Bowl, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Interior of Bowl [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Lustre-Painted Ware, Sweetmeat dish, formerly in Kevorkian collection, Late 12th- early 13th century." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Remnants of brown varnish on the negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.4: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers

FSA A.4 2.12.GN.06.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.06.05: Interior of Bowl, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Interior of Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The borders of the trees on the left side of the object are darkened on the negative with ink that is chipping away."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.5: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers

FSA A.4 2.12.GN.06.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.06.06: Bowl, Two Ewers, and Two Jars, 1880-1930
1 glass negative (b&w; 17.8 cm. x 11.4 cm.)

Image(s): Bowl, Two Ewers, and Two Jars [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.6: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers
FSA A.4 2.12.GN.06.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.06.07: Interior of Four Bowls, 1880-1930
1 glass negative (b&; 17.8 cm. x 12.7 cm.)

Image(s): Interior of Four Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.7: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers
FSA A.4 2.12.GN.06.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.06.08: Bowl, Jar, and Jug, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Bowl, Jar, and Jug [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.8: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers

FSA A.4 2.12.GN.06.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.06.09: Jar and Interior of Two Bowls, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)
Image(s): Jar and Interior of Two Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 6.9: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 6."

Local Numbers
FSA A.4 2.12.GN.06.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.07.01: Interior of Minai Bowl, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Interior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Inside a Mina'i Bowl, Frit (stonepaste) body, with polychrome panting (haft rang or seven-colored) on opaque white glaze and blue and turquoise under the glaze, Kashan ware of around 12th-13th century. It is currently in Kuwait, Al-Sabah Collection (LNS 308 C). In his book of 1964 on Persian Art, Arthur Pope reproduces an image of the bowl and notes that it has been part of the Kelekian collection in Victoria and Albert Museum." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Remnants of brown varnish all over the negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.1: (P) [black-and-white print on hand], Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers

FSA A.4 2.12.GN.07.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
        Art of the Islamic World
        Early Photography of Iran
        Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.02: Interior of Minai Bowl, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names: | Islamic Archives  
|        | Sevruguin, Antoin, 1851-1933  
|        | Smith, Myron Bement, 1897-1970  

| Topic: | Antiquities  
|        | Art of the Islamic World  
|        | Early Photography of Iran  
|        | Pottery  

| Place: | Asia  
|        | Iran  

| Genre/Form: | Glass negatives  
|            | Glass negatives  

FSA A.4 2.12.GN.07.03: Exterior of Minai Bowl, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bowl is dated to Seljuq Period, approximately 12th- 13th century. It is attributed to Kashan, Iran as its place of origin. The bowl is currently in the Smithsonian's Freer|Sackler collection(1938.13). The bowl is described as made of stone-paste, painted under clear galze. The same bowl is shown in Neg.4.6 (FSA A.4 2.12.GN.04.06) and Neg. 11.3 (FSA A.4 2.12.GN.11.03)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place:
- Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.07.04: Interior of Four Bowls, 1880-1930
1 glass negative (b&w; --. cm. x 12.8 cm.)

Image(s): Interior of Four Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "A big chunk of glass at the right end of the image is broken thus a correct sizing of it is not possible."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.4: (P) [black-and-white print on hand]. Pottery. (broken)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers

FSA A.4 2.12.GN.07.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.05: Ewer, 1880-1930
1 glass negative (b&w; 17.7 cm. x 11.4 cm.)

Image(s): Ewer [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The left side border of the object might be touched up with ink."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.5: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The "Rustam and Dragon" star is dated to Seljuq period and around 12th century. The object is made of stone-paste and painted with enamel, most probably in Kashan, Iran. It measures around 18 centimeters in diameter and 1.7 centimeters in width. It is a gift of Charles Lang Freer currently in Freer|Sackler collection (F1911.319)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
Local Numbers
FSA A.4 2.12.GN.07.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.07.07: Exterior of Jar, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.3 cm.)

Image(s): Exterior of Jar [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top right edge of the negative is chipped off. There are remnants of brown varnish all over but very spotty."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.7: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.07.08: Fragment of Enameled Copper Dish with Elaborate Ornamentation, 1880-1930
1 glass negative (b&w; 16.3 cm. x 11.8 cm.)

Image(s): Fragment of Enameled Copper Dish with Elaborate Ornamentation [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.8: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Gelatin silver print numbered FSA A.6 04.05.v3.001; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

FSA A.4 2.12.GN.07.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.07.09: Fragments of Jar and Bowl with Arabic Inscription, 1880-1930
1 glass negative (b&w; 17.6 cm. x 11.9 cm.)

Image(s): Fragments of Jar and Bowl with Arabic Inscription [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.9: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Antiquities
        Art of the Islamic World
        Early Photography of Iran
        Inscriptions
        Inscriptions, Arabic
        Pottery

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.07.10: Jar and Interiors of Three Bowls, 1880-1930
1 glass negative (b&w; 17.7 cm. x 11.7 cm.)

Image(s): Jar and Interiors of Three Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The right side of the negative is chipped off. Spots of Rowan all over the surface."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.10: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.11: Pottery Figure of a Horse, 1880-1930
1 glass negative (b&w; 17.7 cm. x 11.5 cm.)

Image(s): Pottery Figure of a Horse [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is cut unevenly resulting in difference of width."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Animals in art
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.07.12: Sculpted Figure Depicting Bull's Head, 1880-1930

1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Sculpted Figure Depicting Bull's Head [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The smaller original negative is glued to a bigger negative. The tape is still visible on the sides."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.12: (P) [black-and-white print on hand]. Pottery. Antique." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers

FSA A.4 2.12.GN.07.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Animals in art
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Persian Carpet [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thick piece of glass."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.13: (P) [black-and-white print on hand]. Carpet. (neg. damaged)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Rugs

Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.07.14: Persian Carpet, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.2 cm.)

Image(s): Persian Carpet [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thick piece of glass."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.14: (P) [black-and-white print on hand]. Carpet. (neg. damaged)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 7."

Local Numbers
FSA A.4 2.12.GN.07.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Rugs

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.01: Jar with Arabic Inscription and Raised Ornamentation, 1880-1930
1 glass negative (b&w; 17.6 cm. x 12.7 cm.)

Image(s): Jar with Arabic Inscription and Raised Ornamentation [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.1: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers

FSA A.4 2.12.GN.08.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Inscriptions
       Inscriptions, Arabic
       Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.02: Jar, Bowl, and Ewer, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Jar, Bowl, and Ewer [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery. "The object on the far left side of the image is a vase made in Saveh of around 13th century." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative is chipped off on the top left side."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.2: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers
FSA A.4 2.12.GN.08.02
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
        Art of the Islamic World
        Early Photography of Iran
        Pottery

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.03: Interior of Twelve Bowls, 1880-1930
1 glass negative (b&w; 17.8 cm x 12.7 cm.)

Image(s): Interior of Twelve Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.3: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers

FSA A.4 2.12.GN.08.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
        Art of the Islamic World
        Early Photography of Iran
        Pottery

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.04: Dish, Jug, and Bowl, 1880-1930
1 glass negative (b&w; 17.7 cm. x 13 cm.)

Image(s): Dish, Jug, and Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative is chipped off on the either edge at the bottom."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.4: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves.

This glass negative was included into "Box 8."

Local Numbers

FSA A.4 2.12.GN.08.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers
FSA A.4 2.12.GN.08.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.5: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers

FSA A.4 2.12.GN.08.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.7: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers
FSA A.4 2.12.GN.08.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Shevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Pottery
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.8: Sculpture." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers

FSA A.4 2.12.GN.08.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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<thead>
<tr>
<th>Names:</th>
<th>Islamic Archives</th>
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<tr>
<td></td>
<td>Sevruguin, Antoin, 1851-1933</td>
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<tr>
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<td>Smith, Myron Bement, 1897-1970</td>
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<table>
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<th>Topic:</th>
<th>Antiquities</th>
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<tr>
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<td>Art of the Islamic World</td>
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<tr>
<td></td>
<td>Early Photography of Iran</td>
</tr>
</tbody>
</table>

| Place: | Asia |
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thick piece of glass."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 8.9: (P) [black-and-white print on hand]. Carpet." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 8."

Local Numbers

FSA A.4 2.12.GN.08.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Rugs

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.01: Ewer and Jug, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Ewer and Jug [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The ewer dates to 13th century and it has been part of the Parish-Watson collection." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.1: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers

FSA A.4 2.12.GN.09.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

R. Meyer Riefstahl, The Perish-Watson Collection of Mohammadan Potteries, New York: E. Weyhe, 1922, Fig.90
Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.02: Interior of Bowl, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Interior of Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.2: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers
FSA A.4 2.12.GN.09.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
      Art of the Islamic World
      Early Photography of Iran
      Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.03: Interior of Bowl, 1880-1930
1 glass negative (b&w; 17.6 cm. x 13 cm.)

Image(s): Interior of Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.3: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers

FSA A.4 2.12.GN.09.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers
FSA A.4 2.12.GN.09.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sevruguin, Antoin, 1851-1933

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers
FSA A.4 2.12.GN.09.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.09.06: Interior of Minai Bowl, 1880-1930

1 glass negative (b&w; 17.9 cm. x 11.7 cm.)

Image(s): Interior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"12th-13th Century." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.6: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers

FSA A.4 2.12.GN.09.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran

Pottery

Place: Asia
   Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.07: Interior of Minai Bowl (broken), 1880-1930
1 glass negative (b&w; 17.7 cm. x 11.7 cm.)

Image(s): Interior of Minai Bowl (broken) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"12th-13th Century." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.7: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers

FSA A.4 2.12.GN.09.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
    Iran
Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.08: Earthenware Jar with Handles and Raised
Ornamentation, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.9 cm.)

Image(s): Earthenware Jar with Handles and Raised Ornamentation
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial
photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P;
Box 9.8: Pottery." [Myron Bement Smith Collection, Subseries 2.1:
Islamic Archives History, Collection Information; Box 60; Folder 44: 47
P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was included into "Box 9."

Local Numbers
    FSA A.4 2.12.GN.09.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
    Sevruguin, Antoin, 1851-1933
    Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.09: Two Ewers and a Bowl, 1880-1930
1 glass negative (b&w; 18 cm. x 12 cm.)

Image(s): Two Ewers and a Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The ewer on the right side of the image is from late 13th century." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation and condition reads, "Brushworks visible on the negative. A very dark brown color is on the negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.9: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."

Local Numbers
FSA A.4 2.12.GN.09.09
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.10: Pottery Figure of a Ram, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Pottery Figure of a Ram [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation and condition reads, "Brushworks visible on the negative. A very dark brown color is on the negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.10: Sculpture." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 9."
Local Numbers
FSA A.4 2.12.GN.09.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Animals in art
        Antiquities
        Art of the Islamic World
        Early Photography of Iran
        Pottery

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.10.01: Persian Carpet, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.4 cm.)

Image(s): Persian Carpet [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.1: (P) [black-and-white print on hand]. Carpet." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."
Local Numbers
FSA A.4 2.12.GN.10.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Rugs

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.10.02: Ornate Teapot and Sugar Bowl, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Ornate Teapot and Sugar Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.2: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."
Glass negative numbered FSA A.4 2.12.GN.58.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.10.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place:
- Asia
- Iran

Genre/
Form:
- Glass negatives

FSA A.4 2.12.GN.10.03: Ewer, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Ewer [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.3: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers
FSA A.4 2.12.GN.10.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Antiquities  
Art of the Islamic World  
Early Photography of Iran  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.10.04: Pottery Figure of a Horse, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)
Image(s): Pottery Figure of a Horse [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.3: (P) [black-and-white print on hand]. Sculpture." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

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<td>Iran</td>
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<tr>
<th>Genre/Form:</th>
<th>Glass negatives</th>
</tr>
</thead>
</table>

FSA A.4 2.12.GN.10.05: Interior of Bowl (broken), 1880-1930

1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Interior of Bowl (broken) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is stuck to another. Seems that it was broken and the either sheet of glass is protecting it."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.5: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers

FSA A.4 2.12.GN.10.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.10.06: Interior of Bowl, 1880-1930
1 glass negative (b&w; 16 cm. x 10.4 cm.)

Image(s): Interior of Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoine Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top edge is cut uneven."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.6: (P) [black-and-white print on hand]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers
FSA A.4 2.12.GN.10.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.10.07: Eight Bowls, 1880-1930
1 glass negative (b&w; 18 cm. x 12.6 cm.)

Image(s): Eight Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.7: ." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers
FSA A.4 2.12.GN.10.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.10.08: Interior of Multi-Lobed Bowl, 1880-1930
1 glass negative (b&w; 16.5 cm. x 12 cm.)

Image(s): Interior of Multi-Lobed Bowl [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Bowl, Lustre-Painted and polychrome, possibly from Ray, 13th century, Klekian Collection currently in Victoria and Albert Museum..." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top edge is chipped off."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers

FSA A.4 2.12.GN.10.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.10.09: Interior of Two Bowls, 1880-1930
1 glass negative (b&w; 16.5 cm. x 11.7 cm.)
Image(s): Interior of Two Bowls [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers

FSA A.4 2.12.GN.10.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamıc Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.10.10: Ceramic Container Depicting an Elephant, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Ceramic Container Depicting an Elephant [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Browsing on the lower right quarter of the glass negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.10: (P) [black-and-white print on hand]. Sculpture." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers

FSA A.4 2.12.GN.10.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Animals in art
        Antiquities
        Art of the Islamic World
        Early Photography of Iran
        Pottery

Place:  Asia
        Iran

Genre/ Form:  Glass negatives

FSA A.4 2.12.GN.10.11: Figure Depicting Lion's Head, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Figure Depicting Lion's Head [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Browsing on the lower right quarter of the glass negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.11: (P) [black-and-white print on hand]. Sculpture." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers
FSA A.4 2.12.GN.10.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Animals in art
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.10.12: Three Bowls and Two Jars, 1880-1930
1 glass negative (b/w; 17.8 cm. x 12.8 cm.)

Image(s): Three Bowls and Two Jars [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.12: (P) [black-and-white print on hand]. (cracked) Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers
FSA A.4 2.12.GN.10.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/ Form:
Glass negatives

1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Ceramic Container Depicting an Elephant [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.13: (P) [black-and-white print on hand]. Sculpture." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 10."

Local Numbers

FSA A.4 2.12.GN.10.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Animals in art  
Antiquities  
Art of the Islamic World  
Early Photography of Iran  
Pottery

Place: Asia  
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.11.01: Earthenware Jar with Raised Ornamentation, 1880-1930  
1 glass negative (b&w; 17.7 cm. x 12.9 cm.)  
Image(s): Earthenware Jar with Raised Ornamentation [graphic]  
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1252."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.1: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers

FSA A.4 2.12.GN.11.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- Names: Islamic Archives
  - Sevruguin, Antoin, 1851-1933
  - Smith, Myron Bement, 1897-1970

- Topic: Antiquities
  - Art of the Islamic World
  - Early Photography of Iran
  - Pottery

- Place: Asia
  - Iran

- Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.02: Ewer, Two Jugs, and Two Bowls, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Ewer, Two Jugs, and Two Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.2: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers

FSA A.4 2.12.GN.11.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.03: Figural Ornamentation on Base of Minai Bowl, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Figural Ornamentation on Base of Minai Bowl [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bowl is dated to Seljuq Period, approximately 12th-13th century. It is attributed to Kashan, Iran as its place of origin. The bowl is currently in the Smithsonian's Freer|Sackler collection (1938.13). The bowl is described as made of stone-paste, painted under clear glaze. The same bowl is shown in Neg.4.6 (FSA A.4 2.12.GN.04.06) and Neg.7.3 (FSA A.4 2.12.GN.07.03)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.3; (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Gelatin silver print numbered FSA A.4 2.12.Sm.93; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
FSA A.4 2.12.GN.11.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
    Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.04: Jug, Two Jars, Bowl, and Animal Head, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Jug, Two Jars, Bowl, and Animal Head [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.4: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers

FSA A.4 2.12.GN.11.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
    Sevruguin, Antoin, 1851-1933
    Smith, Myron Bement, 1897-1970

Topic: Animals in art
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.11.05: Earthenware Jar with Raised Ornamentation, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Earthenware Jar with Raised Ornamentation [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P;
Box 11.5: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers

FSA A.4 2.12.GN.11.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers
FSA A.4 2.12.GN.11.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.7: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers

FSA A.4 2.12.GN.11.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.08: Ewer and Four Jars, 1880-1930
1 glass negative (b&w; 17.6 cm. x 12.7 cm.)

Image(s): Ewer and Four Jars [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.8: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers

FSA A.4 2.12.GN.11.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
        Art of the Islamic World
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 11."

Local Numbers
FSA A.4 2.12.GN.11.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Antoin Sevruguin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of an etching, depicting the Ayina-Khana palace in Isfahan. The palace was built by Shah Safi (Safavid) or Shah Abbas II in the 17th century to resemble Chihil Sutun. It was destroyed in 1891 by orders from the Qajar ruler of the city: Zil al-Sultan. Mas'ud Mirza or Zil al-Sultan was Nasir Al-Din Shah's oldest son and the governor of Isfahan for about thirty years. There are photographs of the same building in Sevruguin's archives. The photo is from a lithograph published in Voyage en Perse de 'MM. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de M. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de M. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41.'" [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.1: Iran. Photograph of etching: Isfahan - Chihil Sutun - g.v." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers
FSA A.4 2.12.GN.12.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran
        Palaces

Place:  Asia
        Iran
        Iṣfahān (Iran)

Genre/ Form:  Glass negatives

FSA A.4 2.12.GN.12.02: Isfahan (Iran): Masjid-i Shah (Royal Mosque), 1880-1930
1 glass negative (b&w; --.- cm. x --.- cm.)
Image(s): Isfahan (Iran): Masjid-i Shah (Royal Mosque) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is from a lithograph depicting Masjid-i Shah (Shah Mosque) in Isfahan's Naqsh-i Jahan square. The view of the maydan and the mosque are reversed in the lithograph. The mosque should be flanked by the Ali Qapu entrance/palace to its left and Shaykh Lutf Allah mosque to its right. The lithograph was published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41. The book was one of the comprehensive studies of the orient at the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.2: Iran. Photograph of etching: Isfahan - maidan-i Shah and masjid-i Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers
FSA A.4 2.12.GN.12.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Palaces
Religious buildings

Place:
Asia
Iran
Iṣfahān (Iran)

Genre/Form:
Glass negatives

1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Isfahan (Iran): Madrasa-i Shah Hussayn (Madrasah-i Madar-i Shah) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is from a lithograph depicting Masjid-i Shah (Shah Mosque)'s entrance arch from inside its courtyard. The book was one of the comprehensive studies of the orient at the time. The photo is from the lithograph published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.3: Iran. Photograph of etching: Isfahan - masjid-i Shah. Portal." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers

FSA A.4 2.12.GN.12.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings

Place: Asia
       Iran
       Isfahān (Iran)

Genre/ Form: Glass negatives

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The lithograph depicts the front courtyard of Gulistan palace and Takht-i Marmar on the balcony from the left side of the building. The book was one of the comprehensive studies of the orient at the time. The photo is from the lithograph published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.4: Iran. Photograph of etching: ? - Palace. Similar to Shrine of Fatimeh at Kum." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers

FSA A.4 2.12.GN.12.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The lithograph depicts the front courtyard of Gulistan palace and Takht-i Marmar on the balcony from the right side of the building. The lithograph was published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41. The book was one of the comprehensive studies of the orient at the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.5: Iran. Photograph of etching: ? - Palace. Similar to Shrine of Fatimeh at Kum." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran)
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers

FSA A.4 2.12.GN.12.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Palaces
Thrones

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.12.06: Vicinity of Tehran (Iran): Barut-Khana or gunpowder factory/reservoir, 1880-1930
1 glass negative (b&w; --.- cm. x --.- cm.)

Image(s): Vicinity of Tehran (Iran): Barut-Khana or gunpowder factory/reservoir [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"According to the text under the image the photo is from a lithograph depicting a gunpowder factory/reservoir or Barut-Khana in the outskirts of Tehran. The lithograph was published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entreprise par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut."
Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41. The book was one of the comprehensive studies of the orient at the time. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.6: Iran. Photograph of etching: ? - Kasr-i Kajar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers

FSA A.4 2.12.GN.12.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.07: Tehran (Iran): Old Dawlat Gate and City Walls, 1880-1930
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Tehran (Iran): Old Dawlat Gate and City Walls [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is from a lithograph depicting the old Darcaza Dawlat or Dawlat gate and city walls of Tehran. The lithograph was published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41. The book was one of the comprehensive studies of the orient at the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "the glass negative is broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.7: Iran. Photograph of etching: ? - Kasr-i Kajar. (Cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers
FSA A.4 2.12.GN.12.07
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran
        Tehran (Iran)

Genre/ Form:  Glass negatives

FSA A.4 2.12.GN.12.08: Tehran (Iran): Palace Complex of Qasri-Qajar (Qasr-e-Qajar), 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The title of the image identifies the structure as Qasr-i Qajar in the outskirts of Tehran. The palace was built during Fath Ali Shah's reign on elevated grounds of outside Tehran. The palace was mainly used as the spring residence of Fath Ali Shah. The lithograph was published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d'après les instructions dressées par l'Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41. The book was one of the comprehensive studies of the orient at the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.8: Iran. Photograph of etching: ? - Kasr-i Kajar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers

FSA A.4 2.12.GN.12.08
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is from a lithograph depicting - according to the text under the image - a group of 'Persian musicians.' The musical instruments in the image are (from right to left) Kamancha, Daf and two Tunbaks (one in the nad of the man and the other lying on the ground beside him), the three of the most commonly known local - or transnational - musical instruments. The man depicted in the middle seems to be singing while playing the Daf. The lithograph was published in Flandin, Eugène, and Pascal Coste. Voyage en Perse de mm. Eugène Flandin, peintre, et Pascal Coste, architecte, entrepris par ordre de m. le ministre des affaires étrangères, d’apres les instructions dressées par l’Institut. Publié sous les auspices de m. le ministre de l'intérieur. Paris: Gide et J. Baudry, 1840-41. The book was one of the comprehensive studies of the orient at the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin's glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers
FSA A.4 2.12.GN.12.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Musical instruments

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

Occupation:
- Musicians

FSA A.4 2.12.GN.12.10: Seated Woman with a Lyre, inside a Harem, 1880-1930
1 glass negative (b&w; --.- cm. x --.- cm.)

Image(s): Seated Woman with a Lyre, inside a Harem [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.10: Iran. Photograph of etching: Court musicians." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers

FSA A.4 2.12.GN.12.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Musical instruments
Women

Place:
Asia
Iran

Genre/Form:
Glass negatives

Occupation:
Musicians

FSA A.4 2.12.GN.12.11: Seated Woman inside a Harem, 1880-1930
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Seated Woman inside a Harem [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.11: Iran. Photograph of etching: Girl." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers
FSA A.4 2.12.GN.12.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Women

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.12: Group of Men Eating Food in a Room, 1880-1930
1 glass negative (b&w; --. cm x --. cm.)
Image(s): Group of Men Eating Food in a Room [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 12.12: Iran. Photograph of etching: Meal at court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 12."

Local Numbers
FSA A.4 2.12.GN.12.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.13.01: Shimiran (Iran): Nasir Al-Din Shah at Abshar-i Shimiran (Shimiran's Waterfall), 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Shimiran (Iran): Nasir Al-Din Shah at Abshar-i Shimiran (Shimiran's Waterfall) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts Nasir al-Din Shah standing in the mountainous region of Shimiran, north of Tehran. The Shimiran waterfall was one of the favorite leisure destinations of the Qajar king close to the city of Tehran. Nasir al-Din Shah's velvet covered short seat is at his foot and four of his attendants are in the background of the image. While the king looks away from the camera into the distance the attendants engage the gaze of the camera and the viewer. The photo must have been taken in the later years of Nasir al-Din Shah's reign." [Freer

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.333: Nasr u Din Shah. At Abshar, Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers
FSA A.4 2.12.GN.13.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.13.02: Province of Gilan (Iran): Park Area at Port of Bandar Anzali, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Province of Gilan (Iran): Park Area at Port of Bandar Anzali [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. The port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo mush have been taken after the death of Antoin Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.(?): Garden by river." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers
FSA A.4 2.12.GN.13.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Bandar Anzalī (Iran)
Iran

Genre/Form: Glass negatives

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Kakh-i Sahibqaraniyya (Sahibqaraniyya palace complex) was built on the orders of Nasir al-Din Shah Qajar and by Yahya Khan-i Mushir al-Dawla in 1879. The complex was located in the then village of Niavaran, which is in the northeast side of the current city of Tehran. The 1879 construction of the palace added to and expanded the small palace complex which was built on the site during Fath Ali Shah's reign and maintained during Mohammad Shah's time after his father. Nasir al-Din Shah expanded the original plan to build one of the most elaborate summer residences of both Qajar and Pahlavi kings in the next 70 years. The palace has since gone through multiple and extensive rounds of renovations and expansions. The photo depicts the king in the main room of the palace while he is listening to a report read to him by Mohammad Baqir Khan-I Adib al-Mamalik, the scribe and reader to the king. Mohammad Baqir Khan published Iran's first newspaper, called Khulasa al-Havadith." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1191."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative is brown all over. There is a spreading stain on the lower right edge."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.332: Nasr u Din Shah. Firman." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers
FSA A.4 2.12.GN.13.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Early Photography of Iran  
Palaces  
Qajar dynasty, -- Iran, -- 1794-1925  
Royalty (Nobility)

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.13.04: Tehran (Iran), Shimiran, Pul-i Rumi, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Tehran (Iran), Shimiran, Pul-i Rumi [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.164: Tehran. Shimran. Pol-i Rumi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers

FSA A.4 2.12.GN.13.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.13.05: Tehran (Iran): Maydan-I Tupkhana (Square of Canons), Baladiyya (City Hall or Municipality), 1900-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Maydan-I Tupkhana (Square of Canons), Baladiyya (City Hall or Municipality) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The first legal definition of the responsibilities of the city hall was approved by the congress in 1907 and the construction of the new building of Baladuiyya started around the same time. The complex was later destroyed by Riza Shah to make room for the expansion of the square of Canons." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.165: Tehran. municipal building." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers
FSA A.4 2.12.GN.13.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.13.06: Soldier and Four Individuals Seated in front of a Waterfall, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12 cm.)

Image(s): Soldier and Four Individuals Seated in front of a Waterfall [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.166: Shimran. Waterfall." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran] According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers
FSA A.4 2.12.GN.13.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
<thead>
<tr>
<th>Names:</th>
<th>Islamic Archives</th>
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<tbody>
<tr>
<td>Antoin, 1851-1933</td>
<td>Smith, 1897-1970</td>
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<table>
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<tr>
<th>Topic:</th>
<th>Early Photography of Iran</th>
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<tbody>
<tr>
<td>Landscapes</td>
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<th>Place:</th>
<th>Asia</th>
</tr>
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<tbody>
<tr>
<td>Iran</td>
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| Genre/ Form: | Glass negatives |

FSA A.4 2.12.GN.13.07: View towards North, Mount Damavand of the Alborz Range, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): View towards North, Mount Damavand of the Alborz Range [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1015."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.437: Damawand." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers

FSA A.4 2.12.GN.13.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Two women are seated on the either sides of a Kursi, the heated low table. While the figure on the right looks away from the camera, the one on the left engages the gaze of the viewer and the lens. Both women have faint traces of smiles, adding to the intimacy of the scene, which is unlike the studio settings of harem women in Sevruguin's collection." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.438: Two women under a kursi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."
Albumen print numbered FSA A2011.03 A.24b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.13.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Women

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.13.09: Tehran (Iran): Entrance to Bagh-i Milli from Sipah Avenue, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Entrance to Bagh-i Milli from Sipah Avenue [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The sign on the wall reads Maydan-i Sipah. The uniform of the guard and the soldier in the mid-ground of the image suggests early Pahlavi period." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.442: ? . Khiabani Arch." [Myron Bement Smith Collection, Subseries
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers

FSA A.4 2.12.GN.13.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Wedding Ceremony of Aziz al-Sultan (Malijak-i Duvvom) and Akhtar al-Dawla, Nasir Al-Din Shah’s Daughter [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The photograph is of a group of guests - religious figures - attending the wedding ceremony of Akhtar al-Dawla- Nasir al-Din Shah's daughter - and Aziz al-Sultan. Aziz al-Sultan is 16 on the occasion of his wedding. The ceremony was amongst the most elaborate and expensive weddings of the time. The photo is taken from inside the Baharistan complex also called Imarat-i Muayyir al Mulk. The same building later houses the newly established national assembly of Iran. Dishes of pastry fill the glass tables in front of the guests who are - as per the common practice of the time - sitting in a row on the carpet. The photographer has managed to capture the attention of almost all the guests who directly engage the gaze of the camera." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1134."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.440: Mullahs about to eat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 13."

Local Numbers
FSA A.4 2.12.GN.13.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography
Iraj Afshar, Ganjina'i Akshay-i Iran, 1984, p:224

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Rites and ceremonies
Royalty (Nobility)
headgear
FSA A.4 2.12.GN.14.01: Ta‘ziya Performance, 1880-1900
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)
Image(s): Ta‘ziya Performance [graphic]

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According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers
FSA A.4 2.12.GN.14.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Masjid-i Sipahsalar (Sipahsalar Mosque): Shops in Courtyard [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Madrasa/mosque complex was built in 1866 on the orders of Mirza Mohammad Khan (Sipahsalar) (d.1867), Nasir al-Din shah's minister of the army and later chief minister. The complex includes also a library, bath, and hospital. The view is from atop the walls of the Mosque's courtyards showing the shops (Fabric sellers)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.2: Celebration at a mosque." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers

FSA A.4 2.12.GN.14.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography

Jean-Baptiste Feuvrier, Trois Ans a la Cour de Perse, Paris: F. Juven, 1900, p:193

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.03: Three Men and a Stag, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Three Men and a Stag [graphic]

Sevruguin, Antoin, 1851-1933

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"The man on the right side seems to be carrying a piece of melon, feeding the stag." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.3: an ass(?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."
Local Numbers

FSA A.4 2.12.GN.14.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Early Photography of Iran

Place:  
Asia  
Iran

Genre/Form:  
Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): View of Zagros Mountains [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A piece of paper is stuck all through the sky to make it appear a consistent white."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.4: View of (town) a hill behind it." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."
Local Numbers
FSA A.4 2.12.GN.14.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.05: Rural View: Woman and Boy at Spring, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.6 cm.)
Image(s): Rural View: Woman and Boy at Spring [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The boy seems to mimic the gesture of the photographer." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.5: Yard." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."
Local Numbers
FSA A.4 2.12.GN.14.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Domestic scenes
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.06: Falcon on Stand, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Falcon on Stand [graphic]

Sevruguin, Antoin, 1851-1933

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"The boy seems to mimic the gesture of the photographer." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "973."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1072."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.6: Falcon." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevrugin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers

FSA A.4 2.12.GN.14.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevrugin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran

Place:
- Asia
- Iran

Genre/
Form:
- Glass negatives

FSA A.4 2.12.GN.14.07: Tree Lined Street with Carriages, 1880-1930
1 glass negative (b&w; 17.8 cm. x 13 cm.)

Image(s): Tree Lined Street with Carriages [graphic]

Sevrugin, Antoin, 1851-1933

Antoin Sevrugin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevrugin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevrugin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevrugin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The boy seems to mimic the gesture of the photographer." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevrugin) reads, "977."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.7: Gardens." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevrugin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers

FSA A.4 2.12.GN.14.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 13 cm.)

Image(s): North of Tehran (Iran): Shimiran, Imamzadeh Qasim Shrine [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Based on the earliest inscriptions found in the building of Imamzada Qasim, the building is dated to mid 16th century. However, like many other religious structures of Tehran and its surrounding area, it has gone through various stages of restoration, expansion and reconstruction through the years, in particular through the reigns of Faht Ali Shah Qajar and Nasir al-Din Shah Qajar, amongst which are the addition of the three iwans of the southern sides. The image depicts the shrine in the background of the image and from the lower
grounds of the southeast side. The dome of the shrine is visible in the upper left side of the background of the image, identified by the pattern of its tilework. An unidentified young man is standing in the mid ground of the image, holding a cigarette in hand and seemingly playing with a small dog in front of. His attire suggests that the image was taken in the early Pahlavi era." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is reddened all the way down to the tree branches."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.8: Gardens." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers
FSA A.4 2.12.GN.14.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.14.09: Bridge and Retaining Wall Made of rocks, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The boy seems to mimic the gesture of the photographer." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.9: Gardens and bridge." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers
FSA A.4 2.12.GN.14.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

- Topic: Early Photography of Iran

- Place: Asia
Iran

- Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.10: Nasir Al-Din Shah (under umbrella on black horse) with his Cavalry, on Expedition to Lar, 1880-1890
1 glass negative (b&w; 17.9 cm. x 12.7 cm.)

Image(s): Nasir Al-Din Shah (under umbrella on black horse) with his Cavalry, on Expedition to Lar [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Nasir al-Din Shah is depicted in almost the centre of the image on horseback and under the umbrella. On the white horse on the king's right side Aziza al-Sultan can be seen on horseback. The king and his entourage are probably on their way to Dasht-I Lar, one of the usual hunting spots of Nasir al-Din Shah." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is reddened all the way down to the mountain range."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.10: People." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers

FSA A.4 2.12.GN.14.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The black tent on the right side of the mid-ground seems to be the royal tent." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P: Box 14.11: Camp ground." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers

FSA A.4 2.12.GN.14.11
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.12: Large Crowd of Spectators at Annual Horse Race, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Large Crowd of Spectators at Annual Horse Race [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1233."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.12: Camp ground." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 14."

Local Numbers

FSA A.4 2.12.GN.14.12
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1907."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "the glass negative is broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.1: City." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."
Local Numbers

FSA A.4 2.12.GN.15.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.15.02: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Front Courtyard of the Palace: Possibly Part of Nowruz Festivities, 1880-1889

1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Front Courtyard of the Palace: Possibly Part of Nowruz Festivities [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects - or in this case their Nowruz greetings- to the residing Qajar King. The placement of everything from the king's hooka and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo depicts a close up of part of the Salam ceremony in which the court and military officials would approach the throne's balcony and pay their respects to the king. The two figures at the back of the image and in front of the tree
are Kamran Mirza - Nasir al-Din Shah's son- and Aziz al-Sultan. The figure in the foreground - identified as Nizam al-Mulk (b.1830-d.1889) - blocks the view to the event in the background of the image which has captured the attention of Kamran Mirza and a few other attendants on either sides of the scene. The photo is most probably taken during the Salam ceremony, as part of the Nowruz festivities in the palace." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is chipped off on the right and the bottom sides."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.2: Military review." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

http://www.niavaranmu.com/Menu1/Description.aspx?id=325

Bibliography


Names:
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Rites and ceremonies
Royalty (Nobility)
headgear

Place:
Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.15.03: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Talar-i Salam or Talar-i Takht (Throne Room), 1880-1920
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. The photo is taken from the middle of the room and in the opposite direction of the entrance, facing the throne at the far end. The room is depicted empty with only one attendant whose reflection is visible in the mirror to the left side the throne. The walls and tables on the either sides of the hallway are decorated with paintings and objects that could be the valuable gifts of the visitors to the Qajar court." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is chipped off on the right and the bottom sides."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.3: Tehran. Golestan Palace. Throne room." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."
Local Numbers
FSA A.4 2.12.GN.15.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Thrones

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.15.04: Royal Encampment in Valley, 1880-1920
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Royal Encampment in Valley [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The white spots in the background of the image are the tents of the royal camp." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.4: Mountains." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Early Photography of Iran  
Landscapes

Place:  
Asia  
Iran

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.15.05: Tehran (Iran): Maydan-i Mashq (Shooting Range), 1880-1900
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Maydan-i Mashq (Shooting Range) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image depicts the canons' squad of army in Maydan-i Mashq, possibly in the midst of training. Abdul-Hussayn Farman-farma (b.1858-d. 1939) (minister of war) can be seen on horseback. Abd al-Hussayn Khan was appointed to the ministry of war in 1897 and removed from the position 1898. In 1910, he again became the minister of war and remained in the position for the next 4 years until assuming the position of chief minister in 1915. Maydan-i Mashq in Tehran was constructed during the reign of Fath Ali Shah Qajar and expanded and renovated during Nasir al-Din shah's reign and on the orders of Mirza Mohammad Khan Sipahsalar. The square was noted as the biggest one of its kind in Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.5: Military review." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P; Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Early Photography of Iran  
Military

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.15.06: Studio Portrait: Kurdish Family (?), 1880-1920  
1 glass negative (b&w; 17.6 cm. x 12.7 cm.)

Image(s): Studio Portrait: Kurdish Family (?) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Family portrait in studio. The backdrop of the studio comprise of a drape and a painted scene of railings and curtains. The three seated women, the older one sitting in the middle, are flanked by a young
boy standing to their right." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The emulsion is peeling off of the surface of the glass."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.6: Ali Zilahis (#435) (peeling)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress  
Early Photography of Iran  
Portrait photography  
Women  
headgear

Place:  Asia  
Iran

Genre/  Glass negatives  
Form:  Studio portraits

FSA A.4 2.12.GN.15.07: Tehran (Iran): British Embassy: View from Inside the Garden, 1880-1900
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The British embassy in Tehran was constructed by a British architect called James Wild on a piece of land acquired by the British government in 1860. The construction of the building lasted for almost sixteen years, the bulk of which was constructed from 1871 to 1876. The dome of the building - visible in the background of the image - along with some of the large glass windows, were imported from United Kingdom, the transport of which posed unforeseen problems for the completion of the building. The photograph is taken from inside the embassy's garden (south), depicting a child on horseback with an attendant. The photograph was turned into a postcard at approximately the same time."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.7: Palace. side view. (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography

Ghasem Safi, Kart-Pustalha-i Tarikh-i Iran, Mu'assesa-i Farhangi-i Gustarish-i Hunar: 1989, p:103 (the photograph is published as postcard)

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.15.08: Townscape, 1880-1930  
1 glass negative (b&w; 18 cm. x 13.1 cm.)

Image(s): Townscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "986."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "222."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The sky is layered with paper. It is chipped off on the top left edge. The negative is browned all over."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.8: View of city." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.15.09: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Talar-i Salam or Talar-i Takht (Throne Room), 1880-1920
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Takht-i Tavoos (Peacock Throne) is a later name of Takht-i Khurshid or the Sun Throne. Erroneously the name of the Throne as the peacock throne equated it with the famous Indian throne of Shah Jahan and Nadir's war booty from India, whereas Takht-i Khurshid - visible in this image - was ordered by Fath Ali Shah Qajar around 1800s and built by an Isfahani artist known as Haji Muhammad Hussayn Khan Sadr. The name of the throne changed to Takht-i Tavoos or the Peacock Throne after Fath Ali Shah's marriage to Tavoos Khanum, his favorite wife. The marriage was celebrated on this particular throne. In the occasion of various royal celebrations - such as Salam-i Nawruz -
the throne would be moved out of the palace and into the Iwan-i Dar al-Imara (later known as the hall of Takht-i Marmar or the marble throne) and would be the seating place of the Qajar kings of the time. Takht-i Tavoos or Peacock Throne, along with a bust of Nasir Al-Din Shah are the focal points of the photograph. In the left corner of the image, a partial silhouette of the photographer is reflected in the mirror behind the Throne. The sideview of the Throne allows for the details of metalwork on the round mirror at the far back of the throne to be visible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "943."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is chipped off on the right and the bottom sides."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.9: Tehran. Golestan Palace. Throne room (broken)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers
FSA A.4 2.12.GN.15.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Thrones

Place: Asia
FSA A.4 2.12.GN.15.10: Men at a Campsite, 1880-1920
1 glass negative (b&w; 17.8 cm. x 12.5 cm.)

Image(s): Men at a Campsite [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure in the background is, most probably, a caravanserai." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "473."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1232."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glasses chipped off at the top and left edge."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.10: Camp (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.10
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Transportation

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.15.11: Naqsh-i Rustam (Iran): Sasanian Relief Showing the Investiture of Ardashir I by the God Ahura Mazda (Hormizd), 1900-1905
1 glass negative (b&w; --.- cm. x --.- cm.)

Image(s): Naqsh-i Rustam (Iran): Sasanian Relief Showing the Investiture of Ardashir I by the God Ahura Mazda (Hormizd) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The relief is the first one from the left in the site, marking the precedence of the Sassanian dynasty. The photograph is most probably taken in the mid-day sun as the deep shadows under the horses - particularly that of the king - give volume to the relief." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1183."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.11: Sassanian relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Gelatin silver print numbered FSA A.6 04.27.058; available in Ernst Herzfeld papers, 1899-1962.

Local Numbers
FSA A.4 2.12.GN.15.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Animals in art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids
headgear

Place:
Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.15.12: Qazvin (Iran): Imamzada Hussayn Mosque (Shahzade Hossein Tomb Complex), 1890-1920
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Qazvin (Iran): Imamzada Hussayn Mosque (Shahzade Hossein Tomb Complex) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Based on the different inscriptions in the building, the earliest part of the structure can be dated to early 15th century. The building however has extensive renovations from Safavid and Qajar period. The visible inscriptions in the photo dates to 1307 (1890), therefore the photograph must have been taken after this date. The inscription bears the name and signature of the artist, as well as Nasir al-Din Shah's praises." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1267."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1264."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.12: Kazvim. mosque of Shah Sultan Hussein. Entrance (sent to Prof. Varjavand, U. of Tehran)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 15."

Local Numbers

FSA A.4 2.12.GN.15.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran  
Religious buildings  
Shrines

Place:  
Asia  
Iran  
Qazvīn (Iran)

Genre/ Form:  
Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.1: Landscape." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers
FSA A.4 2.12.GN.16.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Landscapes

Place: Asia
       Iran

Genre/Form: Glass negatives
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Province of Gilan (Iran): Park and Buildings at Port of Bandar Anzali [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". The port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken and missing the left lower corner."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.2: View of Town." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers

FSA A.4 2.12.GN.16.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Bandar Anzali (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.03: Royal Encampment near Stream, 1880-1910
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Royal Encampment near Stream [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "966."

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Small area on top of the mountain range is painted over with black ink."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.3: Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers
FSA A.4 2.12.GN.16.03
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "476."

- Myron Bement Smith handwritten caption in English reads, "47, P; Box 16.4: Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers

FSA A.4 2.12.GN.16.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers

FSA A.4 2.12.GN.16.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of Cossack Brigade in Maydan-i Mashq (view towards east). The headquarters of the Cossack Brigade was located in this Maydan. The cossack brigade was established in 1879, modelled after the Russian Cossack formations. The brigade remained under the rule of Russian officers well after the Russian revolution of 1917, with its first Iranian commander being Riza Khan (1920). The brigade - initially comprised of only 400 men and later expanded to accommodate the service of around 8000 -became increasingly identified with the royal police force, standing on the side of Qajar king of the time, Mohammad Ali Shah, during the constitutional revolution of 1908. The photo depicts the brigade in Tehran's Maydan-i Mashq. Maydan-i Mashq in Tehran was constructed during the reign of Fath Ali Shah Qajar and expanded and renovated during Nasir al-Din shah's reign and on the orders of Mirza Mohammad Khan Sipahsalar. The square was noted as the biggest one of its kind in Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers

FSA A.4 2.12.GN.16.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran
         Military

Place:  Asia
         Iran
         Tehran (Iran)

Genre/Form:  Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Muzaffar Al-Din Shah in Maydan-i Mashq [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image depicts Muzaffar al-Din Shah Qajar (b.1853-d.1906) on horseback and amongst a group of court attendants in Maydan-i Mashq, Maydan-i Mashq in Tehran was constructed during the reign of Fath Ali Shah Qajar and expanded and renovated during Nasir al-Din shah's reign and on the orders of Mirza Mohammad Khan Sipahsalar. The square was noted as the biggest one of its kind in Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1149."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "650."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.7: Nasr ud Din and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers
FSA A.4 2.12.GN.16.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Muzaffar al-Dīn Shāh, Shah of Iran, 1853-1907
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Rites and ceremonies
Royalty (Nobility)
headgear

Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.16.08: Men Before Banquet Table, 1880-1900
1 glass negative (b&w; 18 cm. x 12.8 cm.)

Image(s): Men Before Banquet Table [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1029."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.8: Nasr ud Din and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers

FSA A.4 2.12.GN.16.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress  
Early Photography of Iran  
Rites and ceremonies  
headgear

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.09: Procession of Men in Garden, 1880s
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Procession of men in garden. The two figures towards the end of the group, looking directly at the camera are identified as Akbar Khan Nayib-i Nazir and Majd al-Dawla. Mahdi Bamdad identifies this image as a normal procession of men carrying Nasir Al-Din Shah's food to the court. He explains the matter as such: "The food was carried to the presence of the king accompanied by Khansalar and Nayib-i Nazir, in sealed packages. The seal would only be broken in front of the king to ensure that there was no poison added to it on the way."

The procession however looks more like a wedding dowry procession. Considering that a few other images in the set are also from the settings and preparations for a feast, it would be not be too far fetched to assume the later explanation to be correct as well." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

"The two figures towards the end of the group, looking directly at the camera are identified as Akbar Khan Nayib-i Nazir and Majd al-Dawla." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.9: Nasr ud Din and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 16."

Local Numbers

FSA A.4 2.12.GN.16.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Rites and ceremonies
headgear

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.17.01: Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of the Mirror Iwan, 1880-1920
1 glass negative (b&w; 12.8 cm. x 17.9 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of the Mirror Iwan [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The initial construction on the site of the holy shrine - with an octagonal plan - in Qum dates back to 13th century. In addition to northward expansion of the whole complex, the original octagonal dome was also modified into a round structure in the earlier years of Safavid dynasty. The southwest corner of the structure houses the
tombs of more than a few of Safavid kings, including Shah Sultan Hussayn and Shah Safi. In the 1880s, the new courtyard to the shrine was ordered by Amin al-Sultan, during which the two grand minarets of the western iwan and the two smaller minarets of the entrance were also added to the complex. The golden dome is dated back to Fath Ali Shah-I Qajar, which is consistent with the other restorations to religious buildings of the time. The photographer depicts the western iwan of the shrine which represents the most recent additions and embellishments of the time. The image is therefore taken after the Nasiri additions to the structure. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1036."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.1: Tehran. Abdul Azim (#489)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Gelatin silver print numbered FSA A.4 2.12.Sm.57; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers

FSA A.4 2.12.GN.17.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:
- Asia
- Iran
- Qum (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.17.02: Nasir Al-Din Shah Supervising a Banquet for Ashpazan, 1880-1896

1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Nasir Al-Din Shah Supervising a Banquet for Ashpazan [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Depicted most probably in one of his short trips outside the city of Tehran, Nasir al-Din Shah is sitting in the far end of the image, looking directly at the camera. Aziz al-Sultan is standing on the right side of the king and Aziz Khan-I Khaja is the taller figure at the edge of the tent on the left side of the king and the right side of the image. The courtiers and cooks of the palace, in the company of the king in such trips are shown preparing for a meal. In front of the row of kitchen staff, trays of ingrediates are laid out in two rows, with small cups into each, probably used for measuring the ingrediants before taking them to the cooking stations, outside the tent." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.2: Shah in tent." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."
Local Numbers

FSA A.4 2.12.GN.17.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
        Sevruguin, Antoin, 1851-1917
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Qajar dynasty, -- Iran, -- 1794-1925
       Rites and ceremonies
       Royalty (Nobility)
       headgear

Place: Asia
       Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 18 cm. x 13 cm.)

Image(s): Tehran (Iran): Maydan-i Tupkhana (Canons Square): Bank-i Shahanshahi-i Iran (Imperial Bank of Persia) [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bank was established as a result of Iran's agreement with Julius De Reuter in 1889. The building in this picture was replaced by the new structure in Square of Canons in 1889. Though the bank operated inside Iran, it was under the British rules and regulations. Until 1894, the bank was the sole authority for publishing money notes in Iran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
 According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin’s 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Local Numbers
FSA A.4 2.12.GN.17.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.17.04: Tehran (Iran): Maydan-i Sipah or Maydan-I Tupkhana, Nazmiyya Building, 1920s
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Maydan-i Sipah or Maydan-I Tupkhana, Nazmiyya Building [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts the building of Nazmiyya (Police headquarters) in Maydan-I Sipah or Maydan-I Tupkhana in its background. The new structure of police headquarter was built around 1880, a few years after Antoine de Montfort - along with a delegation of 14 other austrian officers - arrived in Iran with the mission to establish the new police force in Iran. The photo however is taken at least a few decades after the above mentioned date, as a car can be seen in the background of the image passing the street. The first cars arrived in Iran after 1900 and within the next ten to fifteen years they became a relatively common sight in Tehran. The model of the car also points to the 1920s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Two thin lines on the bottom and the right side of the negative. The two sides are intentionally broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.4: Bldgs." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Local Numbers
FSA A.4 2.12.GN.17.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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<tr>
<th>Genre/Form</th>
<th>Glass negatives</th>
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FSA A.4 2.12.GN.17.05: Tehran (Iran): Darvaza-i Khurasan (Khurasan Gate), 1882-1900
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The gate pictured here might also be Darvaza-i Rah-Ahan (Gate of the Train). The photo should have been taken on the earlier days of railway construction between Tehran and Shah Abdul 'Azim by a Belgian engineer, M. Buvatal. The first line was constructed between Khurasan gate and Shah Abd al-'Azim gate in 1882. The steam coming out of the train was the reason behind the local naming of the train as Mashin Doodi (Smoking Machine)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1031."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Three small brown spots in the centre and to the left side of the negative."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.5: Train." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Local Numbers

FSA A.4 2.12.GN.17.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography

http://www.rai.ir/Site.aspx?ParTree=A0100010


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Transportation

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.17.06: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Talar-i Salam or Talar-i Takht (Throne Room), 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room stared in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well. The photo depicts the room empty of the crowd, with only two attendants of the court standing in the row of the chairs on the side of the room, looking back at the camera. The photographer's camera is placed mid-length of the room,
looking away from the placement of the throne to the other side of the room." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.6: Tehran. Golestan Palace. Throne room." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Local Numbers

FSA A.4 2.12.GN.17.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.17.07: Tehran (Iran): Street Scene, 1900-1930
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Street Scene [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "978."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.7: Street scene." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Local Numbers

FSA A.4 2.12.GN.17.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Transportation

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.17.08: Tehran (Iran); Kakh-i Gulistan (Gulistan Palace): View from the Garden, 1885-1905
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Tehran (Iran); Kakh-i Gulistan (Gulistan Palace): View from the Garden [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure seen in the image was an addition to the already existing Bagh-I Gulistan (Gulistan garden) the construction of which concluded in 1876. Since then the building was used both as the official reception room of the palace and as a museum of local and international artworks. Takht-i Tavoos was also located inside the main hallway of this building. The building, located on the northwest side of the garden, is currently a museum. The photograph depicts the front shallow pool and the entrance of the structure. The windows are shown covered with painted fabrics on both top and lower floors of the building. In order to achieve the specific framing of both the pool and the entrance gate, the photographer's tripod would have been located on a narrow bridge over the waterway in front of the gate, immediately beyond the lower edge of the image. Photos and paintings of the structure were frequently published in journals and books from 1885 onwards. A close comparison of the images from 1885 to 1890s with the ones published after 1904 shows the addition of the lamp-posts in the shape of standing human figures, seen in this image." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1230."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Lost emulsion on the sides."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.8: Tehran. Imperial Bank of Persia (?) (#488)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."
Local Numbers
FSA A.4 2.12.GN.17.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names:
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.17.09: Interior of Minai Bowl, 1880-1930
1 glass negative (b&w; 12 cm. x 17.9 cm.)

Image(s): Interior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative has two sets of imprints. The one that is seemingly underneath is of two women and a baby and a girl. On top of that imprint, the bowl sits the imprint underneath is still quite visible in through the bottom of the bowl and the two sides."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 17.9: (P) [black-and-white print on hand]. Pottery." [Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 17."

Local Numbers

FSA A.4 2.12.GN.17.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: 
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place: 
- Asia
- Iran

Genre/Form: 
- Glass negatives

FSA A.4 2.12.GN.18.01: Townscape, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)
Image(s): Townscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A piece of paper is stuck to the emulsion side to
cover the sky. The area between the paper and the mountain range is colored with red ink."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.1: View of City." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

FSA A.4 2.12.GN.18.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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| Genre/Form      | Glass negatives |

FSA A.4 2.12.GN.18.02: Studio Portrait: Western Woman Posed in Chador, 1880-1930

1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Studio Portrait: Western Woman Posed in Chador [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A layer of varnish covers the face and the hand of the woman."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.2: Woman with chadur pitchah (#476)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

FSA A.4 2.12.GN.18.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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<td>Studio portraits</td>
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FSA A.4 2.12.GN.18.03: Tehran (Iran): Imarat-i Atabak (Atabak’s Palace): View to the Inner Court, 1900-1922

1 glass negative (b&w; 12.4 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Imarat-i Atabak (Atabak’s Palace): View to the Inner Court [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The park and palace of Atabak was built between 1886 and 1888 on the orders of Mirza Ali Asghar Khan, The second Amin al-Sultan and the chief minister of Nasir al-Din Shah. After Amin al-Sultan's assassination in 1907, the complex, which was a debt collateral with Russian Bank for discounted loans to Amin al-Sultan, was repossessed by the bank and used as the Russian Embassy. The building was destroyed in fire in 1922. Originally only a one storey building, Imarat-i Atabak was renovated around 1900 (based on the earliest published account) to add a second storey to the building. The photo must have been taken after this addition." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative seems to have been broken in almost half."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.3: Palace (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

FSA A.4 2.12.GN.18.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Shahristanak (Iran): Imarat-i Shahristanak, Nasir Al-Din Shah's Royal Summer Compound [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace complex of Shahristanak was built in 1877-1878 on the orders of Nasir al-Din Shah Qajar as a summer palace for the court. The architect of the complex was Haji Abulhassan Mi'mar Bashi. The palace was built on route from Tehran to Caspian Sea and the city of Chalus and on the north side of Alborz mountains. It was primarily used as a getaway from the capital by the royal court. The exterior and the plan resemble those of Sahibqaraniyya Palace in northern Tehran. The elevate position of the photographer in this image allows for a bird's eye view of the structure in its entirety, showcasing its plan and the arrangement of the palace's different sections such as Andaruni and Divan-Khana." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1218."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.4: Mountain fortress." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

FSA A.4 2.12.GN.18.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives

Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture

Early Photography of Iran

Place: Asia

Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.18.05: Studio Portrait: Seated Man, 1880-1910

1 glass negative (b&w; --.- cm. x --.- cm.)

Image(s): Studio Portrait: Seated Man [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.5: Man." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran. Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

FSA A.4 2.12.GN.18.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.18.06: Group Portrait: Hospital Staff and Patients, 1880-1920
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Group Portrait: Hospital Staff and Patients [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.6: Family." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Antoine Sevruguin, one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio. The image shows a building much older than the other buildings of the
same site, most probably dated back to late 19th century. However, the lamp post on the far left side of the image is identical to the ones in the other images of the series." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.7: Building." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

   FSA A.4 2.12.GN.18.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names:     | Islamic Archives                                          |
|           | Sevruguin, Antoin, 1851-1933                             |
|           | Smith, Myron Bement, 1897-1970                           |

| Topic:     | Architecture                                              |
|           | Early Photography of Iran                                  |

| Place:     | Asia                                                     |
|           | Bandar Anzali (Iran)                                     |
|           | Iran                                                     |

| Genre/     | Glass negatives                                         |
| Form:      |                                                         |

FSA A.4 2.12.GN.18.08: Tehran (Iran): Khiaban-i Ala al-Dawla (Firdawsi Avenue), 1880-1908

1 glass negative (b&w; 18 cm. x 13 cm.)

Image(s): Tehran (Iran): Khiaban-i Ala al-Dawla (Firdawsi Avenue) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The name of the street was changed to Firdausi Avenue in 1933 and upon the conclusion of the Millennia of Firdausi ceremonies in Mashhad. Antoin Sevruguin's studio was also located in this street, along with the British consulate. The wall in the image might be the outer walls of the British Consulate. The photo seems to have been taken before the bombing of Sevruguin's neighbour during the events of the constitutional revolution of 1908." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Thin lines on all four sides, probably where he wanted to cut the glass. The edges are all rough."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 18.8: Khiabani A'lai Dowleh (#484)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 18."

Local Numbers

FSA A.4 2.12.GN.18.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
        Early Photography of Iran
        Transportation

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image has a very specific date and description attributed to it in Mahdi Bamdad's book. The following is a summary of the description: In Ramadan of 1307 (May of 1890) the 57,000 tooman owed to the treasury is returned. Aqa Dali is cooking the beans and on the right Mirza Ali Akbar (Bamdad, vol.5, p:159-160) has received the bags of money to send to treasury. The figures are identified as: From Right to left: Mirza Muhammad Malijak Amin Khan, General, Amin Huzur, I'timad al-Harem Khaja-Bashi, Aqa Da'i, Aqa Da'i's son, Aqa Da'i's brother, Rika, Nasir Al-Din Shah, Aqa Muhammad Saray-dar, Mirza Sayyid Ali (Mirza Ali Akbar's son). The figure sitting beside the bags of money is Mirza Ali Akbar." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1083."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.1: Nasr ud Din Shah and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."
Local Numbers
FSA A.4 2.12.GN.19.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Rites and ceremonies
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.02: Dushan Teppe (Iran): Frontal View of the Royal Tent: Outdoor Gathering at Horse Racing Event, 1880-1910
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Dushan Teppe (Iran): Frontal View of the Royal Tent: Outdoor Gathering at Horse Racing Event [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photographer has erased any trace of a figure underneath the tent but from the direction of the attendants' gaze and posture, one can conclude that the king (probably Nasir Al-Din Shah) was sitting in the tent, receiving dignitaries." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1083."

- Myron Bement Smith handwritten caption in English reads, "47.P.; Box 19.2: Nasr ud Din Shah and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers
FSA A.4 2.12.GN.19.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Rites and ceremonies  
Royalty (Nobility)

Place:  
Asia  
Iran

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.50.04: Royal Encapment in Lar Valley, 1880-1930  
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Royal Encapment in Lar Valley [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers
FSA A.4 2.12.GN.50.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 12.9 cm. x 17.7 cm.)

Image(s): Wooden Doors with Elaborate Ornamentation [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers
FSA A.4 2.12.GN.19.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.05: Townscape, 1880-1910
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Townscape [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers
FSA A.4 2.12.GN.19.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
      Sevruguin, Antoin, 1851-1933
      Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Landscapes

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.06: Studio Portrait: Seated Officer, British Medal near Throat, 1880-1910
1 glass negative (b&w; 13 cm. x 18 cm.)

Image(s): Studio Portrait: Seated Officer, British Medal near Throat [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "790."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.6: Seated officer." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers
FSA A.4 2.12.GN.19.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Clothing and dress
Early Photography of Iran
Military
Portrait photography
Regalia (Insignia)
headgear

Place: 
Asia
Iran

Genre/ Form: 
Glass negatives
Studio portraits

FSA A.4 2.12.GN.19.07: Street Scene, 1880-1920
1 glass negative (b&w; 17.7 cm. x 12.9 cm.)

Image(s): Street Scene [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Slit touch up around one of the tree tops in the background."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.7: Street view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers

FSA A.4 2.12.GN.19.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 17.7 cm. x 12.9 cm.)
Image(s): Tehran (Iran): Street Scene and Post Office [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The buildings are situated at the intersection of Lalah Zar avenue and Maydan-i Sipah." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Small areas on the mountain range is darkened with black ink."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.8: Street view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers

FSA A.4 2.12.GN.19.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
      Sevruguin, Antoin, 1851-1933
      Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.09: View from Villa, Looking towards Water Fountain, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): View from Villa, Looking towards Water Fountain [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.9: Garden." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers

FSA A.4 2.12.GN.19.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.10: Tehran (Iran): Street Scene, 1880-1920
1 glass negative (b&w; 17.7 cm. x 12.9 cm.)  
Image(s): Tehran (Iran): Street Scene [graphic]  
Sevruguin, Antoin, 1851-1933  
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.  
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "790."  
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.10: Street view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]  
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."  
Local Numbers  
FSA A.4 2.12.GN.19.10  
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.  
Names:  
- Islamic Archives  
- Sevruguin, Antoin, 1851-1933  
- Smith, Myron Bement, 1897-1970  
Topic:  
- Architecture  
- Early Photography of Iran  
Place:  
- Asia  
- Iran  
- Tehran (Iran)  
Genre/Form:  
- Glass negatives  
FSA A.4 2.12.GN.19.11: Townscape, 1880-1920
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Townscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky has two layers of paint: black underneath and red on top."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.11: Outside Town." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers

FSA A.4 2.12.GN.19.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
        Iran

Genre/Form: Glass negatives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is most probably part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi", the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo musn have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.12: Street view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P; Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers
FSA A.4 2.12.GN.19.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Bandar Anzali (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.20.01: Tehran (Iran): Dirt Path and Rock wall with Gate Post at Shimiran, 1880-1910
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Dirt Path and Rock wall with Gate Post at Shimiran [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 173): Tehran. Shimiran. Garden." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers
FSA A.4 2.12.GN.20.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo shows the northern wall of the Canons' square or Maydan-i Tupkhana. The new Canons' square and the two storey buildings surrounding it was built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two storey building in the background of the image surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. A large and shallow pool, surrounded by trees and greenery and a railing around the whole area was constructed in the middle of the square. Adjacent to the railing, the canons of the military surrounded the central pool. The photo is taken before the construction of the new city hall in 1921-22 on the same side of the square." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative is a dark brown all over."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "964."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "232"
Makshmaidan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 232): Naksh-maidan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers

FSA A.4 2.12.GN.20.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/ Form:  
Glass negatives

FSA A.4 2.12.GN.20.03: Tehran (Iran): Maydan-i Mashq (Shooting Square): Horse and Driver with an Open Carriage, 1880-1910  
1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Tehran (Iran): Maydan-i Mashq (Shooting Square): Horse and Driver with an Open Carriage [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The carriage is shown in Maydan-i Mashq or shooting range in Tehran. The headgear and clothing of the man indicates that this might have been an official carriage. Maydan-i Mashq in Tehran was constructed during the reign of Fath Ali Shah Qajar and expanded and renovated during Nasir al-Din shah's reign and on the orders of Mirza Mohammad Khan Sipahsalar. The square was noted as the biggest one of its kind in Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 175): Droshka." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers
FSA A.4 2.12.GN.20.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.20.04: Portrait of Haj Ismail Yazdi, 1880-1900
1 glass negative (b&w; 12.8 cm. x 17.9 cm.)

Image(s): Portrait of Haj Ismail Yazdi [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Iraj Afshar records the name of the figure, noting that - contrary to previous explanation - Haj Ismail was ridiculed for his obesity and not being 'the middle sex." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "926."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 236): Middle sex." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers

FSA A.4 2.12.GN.20.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iraj Afshar, Ganjina'i Aksha-i Iran, 1984, p:245
Names: Islamic Archives
   Sevruguin, Antoin, 1851-1933
   Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
   Portrait photography

Place: Asia
   Iran
   Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.20.05: Tehran (Iran): Shimiran Townscape, 1880-1910
1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Tehran (Iran): Shimiran Townscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky has visible brush marks with red color. There is writing on the top border with "n 5" readable."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 172): Tehran. Shimran. General view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers
FSA A.4 2.12.GN.20.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.20.06: Landscape with a Large Rock, 1880-1930
1 glass negative (b&w; 18.2 cm. x 13.3 cm.)

Image(s): Landscape with a Large Rock [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "964."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (?): Shimiran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers
FSA A.4 2.12.GN.20.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Landscapes

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.20.07: North of Tehran (Iran): Bagh-i Firdaws (Garden of Paradise) at Shimiran, 1890-1920
1 glass negative (b&w; 18 cm. x 12.8 cm.)

Image(s): North of Tehran (Iran): Bagh-i Firdaws (Garden of Paradise) at Shimiran [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace/residence is shown almost in the centre of the background of the scene. The structure can be identified as Bagh-i Firdaws by its very distinct and imposing façade and entrance. The residence was initially built on the site of Muhammad Shah Qajar's Mohamadiya Palace by Muayyir al-Mamalik. Nasir's chief of finance and treasury, Muayyir al-Mamalik was also the first Iranian who opened an account in the British Royal bank and transferred a large part of his belonging to that account. The house was decorated with sheets of gold and marble and known to the contemporaneous travelers to Iran as one of the most extravagant structures of its time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 187): Dyzashur - landscape." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers

FSA A.4 2.12.GN.20.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
        Iran
        Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.20.08: Tehran (Iran): Jeanne d'Arc School, 1880-1920
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Jeanne d'Arc School [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace/residence is shown almost in the centre of the background of the scene. The structure can be identified as Bagh-i Firdows by its very distinct and imposing façade and entrance. The residence was initially built on the site of Muhammad Shah Qajar's Mohamaddiya Palace by Muayyir al-Mamalik. Nasir's chief of finance and treasury, Muayyir al-Mamalik was also the first Iranian who opened an account in the British Royal bank and transferred a large part of his belonging to that account. The house was decorated with sheets of gold and marble and known to the contemporaneous travelers to Iran as one of the most extravagant structures of its time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 171): Tehran. Jean d'Arc School." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers
FSA A.4 2.12.GN.20.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran
Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.20.09: Portrait of the King of Bukhara, 1880-1910
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): Portrait of the King of Bukhara [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The whole area around the figure is covered in black paper that is stuck to the emulsion side of the negative. The image is taken from a book."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 238): King of Bukhara." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 20."

Local Numbers

FSA A.4 2.12.GN.20.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Regalia (Insignia)
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 17.7 cm. x 12.9 cm.)

Image(s): North of Tehran (Iran): Man Seated on a Mountain Top in Shimiran [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1033."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 501): Shimiran. Mountains." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into “Box 20.”

Local Numbers
FSA A.4 2.12.GN.20.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.21.01: Studio Portrait: Two Wrestlers Taking the Pose, 1880-1920
1 glass negative (b&w; 11.9 cm. x 16.3 cm.)

Image(s): Studio Portrait: Two Wrestlers Taking the Pose [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There is touch up on the arms and faces of both figures. Brush work is visible on the bodies maybe as a result of putting on varnish."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.1: Wrestlers (# 415)." [Myron Bement Smith Collection, Subseries
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers
FSA A.4 2.12.GN.21.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
Wrestling

Place:
Asia
Iran

Genre/Form:
Glass negatives
Studio portraits

FSA A.4 2.12.GN.21.02: Tehran (Iran): Darvaza Dawlat (Dawlat City Gate), Before 1890
1 glass negative (b&w; 18 cm. x 13.2 cm.)

Image(s): Tehran (Iran): Darvaza Dawlat (Dawlat City Gate) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls
of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. The photo is taken on an earlier date compared to 1.5b, which shows the same structure, without the small animal heads attached to the piece on the top of the entrance. The later images of the gate all lack the animal as well. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is completely covered in red ink with brush marks very visible."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) non readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.2: Tehran. Darwazeyi Dowlat (# 441)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers

FSA A.4 2.12.GN.21.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Semsar & Saraian, Golestan Palace Photo Archive: Catalogue of Qajar Selected Photographs, Tehran: Kitabkhana'i Milli-i Iran, p:445

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1156."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.3: Horsemen." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers

FSA A.4 2.12.GN.21.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives

Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Rites and ceremonies

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 12 cm. x 17.8 cm.)

Image(s): Studio Portrait: Seated Persian Girl in Ballet Costume [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts one of Sevruguin's female models sitting on a carpet covered short seat. The model reappears in some of the other studio portraits of the artist alongside other male and female models in various clothing and poses. Most of the famous studio portraits of the artist have been produced in the earlier days of his career. The portraits were frequently published in books and travelogues of the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

"The image is a copy print of another, placed on various sheets of paper. One of the papers underneath is a ticket for what seems to be a play." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.4: Persian girl (# 416)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers

FSA A.4 2.12.GN.21.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Hairstyles
       Portrait photography
       Women

Place: Asia
       Iran

Genre/ Form: Glass negatives
            Studio portraits

FSA A.4 2.12.GN.21.05: Scene from a Theatrical or Film Performance, 1910-1920
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)
Image(s): Scene from a Theatrical or Film Performance [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Brush work visible all around the figures."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.5: Picture of a play (330-331)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers

FSA.A.4 2.12.GN.21.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 18 cm. x 13.3 cm.)

Image(s): Group Portrait: Women and Children [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers

FSA A.4 2.12.GN.21.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names:               | Islamic Archives
|                     | Sevruguin, Antoin, 1851-1933
|                     | Smith, Myron Bement, 1897-1970
| Topic:              | Clothing and dress
|                     | Early Photography of Iran
|                     | Portrait photography
| Place:              | Asia
|                     | Iran
| Genre/Form:         | Glass negatives


1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Studio Portrait: Family (?) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper reads, "Note manner of binding midriff of man at left. cf. charioteer, for Greco-Roman bronze." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.7: Group of men." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 21."

Local Numbers

FSA A.4 2.12.GN.21.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Portrait photography
       headgear

Place: Asia
       Iran

Genre/ Form: Glass negatives
            Studio portraits

FSA A.4 2.12.GN.22.01: Landscape with Buildings and Mounds, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of "ethnic types," architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The sides are rough."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "960."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "657."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 22.1: Landscape." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 22."

Local Numbers

FSA A.4 2.12.GN.22.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Landscapes

Place:
- Asia
- Iran
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.22.02: Tehran (Iran): Marizkhana’i Dawlati (Public Hospital), 1920s
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)
Image(s): Tehran (Iran): Marizkhana’i Dawlati (Public Hospital) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The sign on the building reads: Marizkhana'i Mubaraka-i Dawlati, Darb-i Vorudi (Public Hospital, Entrance). The hospital was built in or around 1873. The guard in front of the door, however, is in Pahlavi-era military attire." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 22.2: Alley." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 22."

Local Numbers
FSA A.4 2.12.GN.22.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.22.03: Tehran (Iran): Cossack Brigade at Maydan-i Mashq (Shooting Square), 1890-1920
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Tehran (Iran): Cossack Brigade at Maydan-i Mashq (Shooting Square) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The cossack brigade was established in 1879, modelled after the Russian Cossack formations. The brigade remained under the rule of Russian officers well after the Russian revolution of 1917, with its first Iranian commander being Riza Khan (1920). The brigade - initially comprised of only 400 men and later expanded to accommodate the service of around 8000 - became increasingly identified with the royal police force, standing on the side of Qajar king of the time, Mohammad Ali Shah, during the constitutional revolution of 1908. The photo depicts the brigade in Tehran's Maydan-i Mashq. Maydan-i Mashq in Tehran was constructed during the reign of Fath Ali Shah Qajar and expanded and renovated during Nasir al-Din shah's reign and on the orders of Mirza Mohammad Khan Sipahsalar. The square was noted as the biggest one of its kind in Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "963."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1285."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 22.3: Parade." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 22."

Local Numbers
FSA A.4 2.12.GN.22.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Military

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.22.04: Portrait of the Mirza Nasrullah Khan-i Na'ini (d. 1907), Known as Mushir al-Dawla, 1897-1907
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s): Portrait of the Mirza Nasrullah Khan-i Na'ini (d. 1907), Known as Mushir al-Dawla [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"One of the most influential men of Nasir Al-Din Shah's court, Mushir al-Dawla was appointed as the minister of army in 1897. He was later appointed as the minister of foreign affairs. His two sons, Hassan and Hussayn Pirnia both became prominent politicians of Pahlavi era. Hassan Pirnia was the prime minister of Riza Shah and a long time minister of various departments and Hussayn Pirnia was the
chief council of national congress for many years. The portrait was taken not in the photographer's studio but inside a garden. Mushir al-Dawla is sitting on a high chair that back of which is carefully removed in the image, traces of which is visible on the left shoulder of the figure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Small touch up on the shoulders of the figure."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 22.4: Man." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 22."

Local Numbers
FSA A.4 2.12.GN.22.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Portrait photography

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.22.05: Palace Villa, 1880-1930
1 glass negative (b&w; 17.8 cm. x 13 cm.)
Image(s): Palace Villa [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is very thick."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 22.5: Kajar (?) residence." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 22."

Local Numbers

FSA A.4 2.12.GN.22.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.01: Scene from a Theatrical or Film Performance, 1910-1920
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Scene from a Theatrical or Film Performance [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.1: A theatrical performance." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P; Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.02: Tehran (Iran), Maydan-I Arg: Zurkhana Wrestlers Warming Up and Large Crowd of Spectators, 1880-1900
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Zurkhana wrestlers are depicted warming up to perform in front of the large crowd of spectators (partly visible) and possibly the king and his attendants. The camera's point of view - slightly elevated and above the main platform of performances - places the photographer on the balcony of the palace's entrance and close to the Royal seating place." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "963."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.2: Athlete exhibition (# 328)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers

FSA A.4 2.12.GN.23.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.3: Kadkhoda on donkey (# 327)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers

FSA A.4 2.12.GN.23.03
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.23.04: Group of Men Standing near Motor Car, 1910s
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)
Image(s): Group of Men Standing near Motor Car [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.4: People." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  

Topic: Early Photography of Iran  
Place: Asia  
Iran  
Genre/Form: Glass negatives  

FSA A.4 2.12.GN.23.05: Tree-Lined Avenue Leading to a Gate and Garden, 1890-1920  
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)  

Image(s): Tree-Lined Avenue Leading to a Gate and Garden [graphic]  
Sevruguin, Antoin, 1851-1933  

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.5: Tree-lined avenue." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]  

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers  
FSA A.4 2.12.GN.23.05  

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  

Topic: Early Photography of Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The construction of the complex of Saltanat-Abad was ordered by Nasir al-Din Shah; it started in 1859 and was finished in 1887. Located in the north eastern part of the present-day Tehran, the palace complex includes different (usually free-standing) buildings such as Hawz-Khana (fountain room), Khab-gah (bedroom), Haram-Khana (harem) and Abdar-Khana (kitchen). Hawz-Khana of the palace complex is famous for its exquisite tile work. One of the main features of the palace building is that Saltana-Abad palace has unobstructed view on all four sides. The interior of Hawz-Khana is the subject of one of Kamal al-Molk's paintings." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1127."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.6: Garden and pools." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."
Local Numbers
FSA A.4 2.12.GN.23.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.07: Tehran (Iran): Darvaza-i Maydan-i Tupkhana or the old Darvaza Dawlat (Square of Canons' Gate): Military Procession, 1880-1920
1 glass negative (b&w; 18 cm. x 13.4 cm.)

Image(s): Tehran (Iran): Darvaza-i Maydan-i Tupkhana or the old Darvaza Dawlat (Square of Canons' Gate): Military Procession [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The new Canons' square and the two storey buildings surrounding it was built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two storey building surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. A large and shallow pool, surrounded by trees and greenery and a railing around the pool area were constructed in the middle of the square. Adjacent to
the railing, the canons of the military surrounded the central pool. The image shows the entrance gate to the square. This Dawlat gate connected the two main squares or Maydan of the city to each other: Maydan-i Tupkhana and Maydan-i Arg. It was built in 1871 along with the construction of the Almasiyya street by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). The size of the gate made it the earliest attempt at such large scale-inner-city-constructions of its time. The photograph was taken from inside the Tupkhana square." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation and condition reads, "The sky is completely covered in red ink. This line on the sides and the edges are cut off and very rough."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "921."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "19."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.7: Gulestan Palace, Tehran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Military

Place: Asia
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The soldiers of Cossack Brigade are preparing the canons. Note that the person in white military attire is most probably one of the Russian leaders of Cossack Brigade. The figure standing beside him is most probably Abd al-Hussayn Khan Farmanfarma, the minister of war of Hassan Mostawfi's cabinet (1910)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a copy print. In the original print the area in the middle of the image was painted over, covering the hat of one of the standing men, going over the face of another and chopping off another figure's face."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "996."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.8: Canon exhibition." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Military

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.23.09: Studio Portrait: Nomad Women, 1880s
1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Studio Portrait: Nomad Women [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is a copy print." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "919."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.9: Zoroastrian women (# 517)." [Myron Bement Smith Collection,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Albumen print numbered FSA A2011.03 B.53; available in Stephen Arpee Collection of Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.27a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.23.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.23.10: Men on a Hunting Trip, 1880-1910
1 glass negative (b&w; 12.8 cm. x 18 cm.)

Image(s): Men on a Hunting Trip [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.10: Man." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P. Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers

FSA A.4 2.12.GN.23.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
- Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.11: Men Posed with Hunting Rifles, 1880-1920
1 glass negative (b&w; 18 cm. x 13 cm.)

Image(s): Men Posed with Hunting Rifles [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.11: Rifle exhibition." [Myron Bement Smith Collection, Subseries
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.12: Nasir Al-Din Shah's Group of Hunters along with the Head of the Royal Stable, Mohammad Hussayn Mirza, Mir Akhur, 1896-1904

1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Nasir Al-Din Shah's Group of Hunters along with the Head of the Royal Stable, Mohammad Hussayn Mirza, Mir Akhur [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The man sitting in the window-opening is Muhammad Hussayn Mirza Mir Akhur, Yamin al-Sultan. Yamin al-Sultan died in 1904. He was given the title of Yamin al-Sultan in 1896 and he was appointed to his position
as the chief of Royal stable (Mir Akhur) in 1884.“ [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "947."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.12: Hunting hawks ( # 511)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Glass negatives

1 glass negative (b&w; --.- cm. x --.- cm.)

Image(s): Group Portrait: Mullahs Seating "Bast" [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "510) Mullahs on strike (bāst)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.13: Mullahs on strike (# 510) bāst." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 23."

Local Numbers
FSA A.4 2.12.GN.23.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The show was usually accompanied by men in foreground playing musical instruments. The man sitting on the left side of the image and close to the scene is called Murshid. He is the one who speaks with the puppets and guides the play. The small carpet on top of the scene and on the curtain reads: Kaka Mahalla on its left. the right hand side writing is not legible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.1: Marionette (# 512)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Albumen print numbered FSA A2011.03 B.53; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.24.01
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.24.02: Group Portrait: Mullahs Seating "Bast", 1880-1910
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Group Portrait: Mullahs Seating "Bast" [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "2."

- Handwritten information on slip of paper reads, "Mullahs taking bäst." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.2: Mullahs taking bäst." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."
Albumen print numbered FSA A2011.03 B.53; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.24.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place:
Asia
Iran

Genre/ Form:
Glass negatives

FSA A.4 2.12.GN.24.03: Men on a Hunting Trip, 1880-1920
1 glass negative (b&w; 18 cm. x 12.9 cm.)

Image(s): Men on a Hunting Trip [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.3: Hunters." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."
Local Numbers
FSA A.4 2.12.GN.24.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.24.04: Men on a Hunting Trip, 1880-1920
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Men on a Hunting Trip [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.4: Hunters ( # 513)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers

FSA A.4 2.12.GN.24.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.24.05: Tehran (Iran): Maydan-i Tupkhana, Baladiyya (City Hall), 1900s
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)
Image(s): Tehran (Iran): Maydan-i Tupkhana, Baladiyya (City Hall) [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The city hall is located in the north wing of the Tupkhana square (Maydan-i Tupkhana). The new Canons' square and the two storey buildings surrounding it were built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two-storey building in the background of the image surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "521)
Baladieh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.5: Baladieh (# 521)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers

FSA A.4 2.12.GN.24.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
        Early Photography of Iran

Place: Asia
        Iran
        Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.24.06: Tehran (Iran): Turkmen Representatives at Maydan-i Mashq (Shooting Range), 1880s-1910
1 glass negative (b&w; 18.2 cm. x 12 cm.)

Image(s): Tehran (Iran): Turkmen Representatives at Maydan-i Mashq (Shooting Range) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The bottom and the two sides are ragged. The glass was sowed off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1173."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.6: Men outside mosque (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers
FSA A.4 2.12.GN.24.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Rites and ceremonies
headgear

Place:  Asia
Iran
Tehran (Iran)

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.24.07: Royal Banquet with Nasir Al-Din Shah's Brother, Abbas Mirza, 1880-1897
1 glass negative (b&w; 18 cm. x 12.7 cm.)

Image(s): Royal Banquet with Nasir Al-Din Shah's Brother, Abbas Mirza [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The figures are identified as such: From right to left: Mirza Tahir Mostawfi Basir al-Molk, Ahmad Mirza Azad al-Dawla, Muhammad Taqi Mirza Rukn al-Dawla, Abbas Mirza Mulk-are, Abd al-Samad Mirza 'Ez al-Dawla, and Shahzada (prince) Amid al-Dawla. Nasir Al-Din Shah's brother, Abbas Mirza, was a contender to the throne of Muhammad Shah and after the crowning of Nasir Al-Din Shah he departed Iran to Baghdad and lived there for twenty-five years. He was born in 1839, left Iran in 1853 and returned to Iran in 1878. He died one year after the death of Nasir Al-Din Shah in 1897. The photo must have been taken a few years after his return to Iran."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1121."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.7: Men seated at meal in palace." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers
FSA A.4 2.12.GN.24.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Royalty (Nobility)

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.24.08: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Inner court/Garden, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Inner court/Garden [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"From the motifs of the tiles one can guess that they are most probably intended to secular/residential decoration." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1002."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.8: Men seated in palace (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers
FSA A.4 2.12.GN.24.08
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: 
Asia
Iran
Tehran (Iran)

Genre/Form: 
Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Front Courtyard of Kakh-i Gulistan (Gulistan Palace): Salam Ceremony [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects - or in this case their Nowruz greetings- to the residing Qajar King. The placement of everything from the king's hookah and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is most probably taken during Salam ceremony, however the difference in the decoration of the front balcony of the palace, when compared to another print of a similar ceremony in the archives (FSA A.4
2.12.GN.15.02) suggests that the ceremony might have been due to an official occasion other than Nowruz." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The bottom edge is ragged. The glass is sowed off at the bottom edge."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1131."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.9: Men outdoors." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers
FSA A.4 2.12.GN.24.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Rites and ceremonies
Royalty (Nobility)
headgear

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 18 cm. x 13 cm.)

Image(s): Men Selling Textile Fabrics in Bazaar [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1197."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.10: Carpet displays." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers
FSA A.4 2.12.GN.24.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran

Place:  Asia
        Iran

Genre/Form:  Glass negatives

1 glass negative (b&w; 12.8 cm x 17.8 cm.)

Image(s): Studio Portrait: Sardar Zafar Bakhtiari [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"One of the major Bakhtiari Khans of during the constitutional revolution in Tehran, Sardar Zafar, originally was a defender of the Royalist government of Mohammad Ali Shah Qajar, was appointed the Ilkhan of Bakhtiari in 1908, replacing his half-brother Samsam al-Saltana. In 1909 and following their overtake of Isfahan, Sardar As'ad and the rest of the revolutionary Bakhtiaris convinced him to switch sides and merge with the revolutionaries; a request with which he obliged."

[Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All the four edges are rough."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1073."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 24.11: Bakhtiari Sardar Zafar (335)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 24."

Local Numbers

FSA A.4 2.12.GN.24.11
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The building was built in 1877-1878 on the orders of Nasir al-Din Shah Qajar as a summer palace for the court. The architect of the complex was Haji Abulhassan Mi'mar Bashi. The palace was built on route from Tehran to Caspian Sea and the city of Chalus. It was primarily used as a getaway from the capital by the royal court. The exterior and the plan resemble those of Sahibqaraniyya Palace in northern Tehran. The image shows the structure admist one of the royal camping trips' entourage. The while tents in front of the palace are the residences of the royal entourage." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1189."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.1: View of valley and fortress." [Myron Bement Smith Collection,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

**Local Numbers**

FSA A.4 2.12.GN.25.01

**Title and summary note** are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

**Bibliography**


**Bibliography**


**Names:**

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

**Topic:**

Architecture
Early Photography of Iran

**Place:**

Asia
Iran

**Genre/Form:**

Glass negatives

FSA A.4 2.12.GN.25.02: Province of Gilan (Iran): Port of Bandar Anzali, 1930s

1 glass negative (b&w; 18 cm. x 12.7 cm.)

**Image(s):** Province of Gilan (Iran): Port of Bandar Anzali [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All the four sides are rugged. The bottom cut sowed through a scratched number."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "12??.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1749."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) non readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.2: Ships and docks." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers
FSA A.4 2.12.GN.25.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Transportation

Place: Asia
Bandar Anzalī (Iran)

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.03: Tehran (Iran), City Rooftops, View towards North, 1880-1920
1 glass negative (b&w; 17.9 cm. x 13.1 cm.)

Image(s): Tehran (Iran), City Rooftops, View towards North [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The edges are rugged."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "965."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.3: View of village roofs." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers

FSA A.4 2.12.GN.25.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Topic: Early Photography of Iran
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.04: Province of Gilan (Iran): House and Formal Garden at Port of Bandar Anzali, 1930s
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Province of Gilan (Iran): House and Formal Garden at Port of Bandar Anzali [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo mush have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is very light and thin."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.4: (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers
FSA A.4 2.12.GN.25.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Bandar Anzali (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.05: Illustration Page Depicting a Large, Persian Man, 1923-1930s
1 glass negative (b&w; 12.9 cm. x 17.9 cm.)
Image(s): Illustration Page Depicting a Large, Persian Man [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K,' '1923,' 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There is black paper stuck to the emulsion side of the negative on all four sides of the image."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers

FSA A.4 2.12.GN.25.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.25.06: Illustration Page Depicting a Man Viewing a Woman with a Child, 1923-1930s

1 glass negative (b&w; --. cm x --. cm.)

Image(s): Illustration Page Depicting a Man Viewing a Woman with a Child [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period
between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.6: Etching." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers
FSA A.4 2.12.GN.25.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.07: Illustration Page Depicting Men Performing Qame-Zani (a form of self-flagellation), 1923-1930s
1 glass negative (b&w; 18 cm. x 12.9 cm.)

Image(s): Illustration Page Depicting Men Performing Qame-Zani (a form of self-flagellation) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.7: Etching." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers

FSA A.4 2.12.GN.25.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.25.08: Illustration Page Depicting a Woman in Carriage and Man with Bow, 1923-1930s

1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Illustration Page Depicting a Woman in Carriage and Man with Bow [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.8: Miniature." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers

FSA A.4 2.12.GN.25.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.09: Illustration Page Depicting Men Performing Qame-Zani (a form of self-flagellation), 1923-1930s
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)
Image(s): Illustration Page Depicting Men Performing Qame-Zani (a form of self-flagellation) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.9: Miniatures." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers
FSA A.4 2.12.GN.25.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
- Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper stuck to the four sides of the image on the emulsion side."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.10: Miniatures." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers
FSA A.4 2.12.GN.25.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper stuck to the four sides of the image."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.11: Miniatures." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."
Local Numbers
FSA A.4 2.12.GN.25.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.25.12: Illustration Page Depicting a Woman with Servant, 1923-1930s
1 glass negative (b&w; 12.8 cm. x 17.9 cm.)

Image(s): Illustration Page Depicting a Woman with Servant [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper stuck to the four sides of the image."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.12: Miniatures." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers

FSA A.4 2.12.GN.25.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.13: Illustration Page Depicting a Procession, 1923-1930s
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Illustration Page Depicting a Procession [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph is of a painting signed 'M.A.K', '1923', 'Tehran'. Not much is known about the artist, Pavel Petrovich Ivanov (b.1891-d.1967), except for the fact that he had lived in Iran for a short period between 1922 and 1925, practiced a style inspired by miniature painting and then immigrated to Belgium where he lived and worked for the rest of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper stuck to the four sides of the image."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 25."

Local Numbers
FSA A.4 2.12.GN.25.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.26.01: Portrait of Reza Shah Pahlavi with Boris Shumyatsky, the Soviet Ambassador, 1923-1925
1 glass negative (b&w; 17.8 cm. x 23.8 cm.)

Image(s): Portrait of Reza Shah Pahlavi with Boris Shumyatsky, the Soviet Ambassador [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of Riza Khan in the position of Iran's prime minister accompanied by Boris Shumyatsky, the Russian ambassador to Iran between 1923 and 1925. Riza Khan later founded the Pahlavi dynasty
in Iran. Initially an officer of the Cossack Brigade and a brigadier general in later years, Riza Khan quickly rose to power during the final years of Qajar dynasty, becoming first the minister of war and later the prime minister of the last Qajar King, Ahmad Shah. After Ahmad Shah's deposition in November of 1925, to which the congress ruled under heavy pressure from Riza Khan, Riza Shah took his imperial oath and became the Shah of Iran. His coronation, however, happened a few months later, in April of 1925. This photo is taken during his term as the prime minister and during Shumyatsky's appointment in Iran. The image is part of a series of images that show Shumyatsky accompanied by various religious and official groups, including another image of him and Riza Khan amongst the later's members of cabinet. (Neg.27.7, Neg.27.6)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Traces of varnish around both figures' faces."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.1: Reza Pahlevi and Russian ambassador (# 48)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers
FSA A.4 2.12.GN.26.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "295."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "917."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.2: Khiabani Nasirieh (# 51)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers

FSA A.4 2.12.GN.26.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "109."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "4?6."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.3: Landscape. Valley of very old river (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers

FSA A.4 2.12.GN.26.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Landscapes

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.26.04: Tehran (Iran): Dawlat Gate, Northeast City Gate, with Alborz Mountain Range in Background, 1880-1890
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Dawlat Gate, Northeast City Gate, with Alborz Mountain Range in Background [graphic]

Sevrugin, Antoin, 1851-1933

Antoin Sevrugin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevrugin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevrugin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevrugin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). and at least until the end of 1870s, it had the central archway facing the city and the goat heads of the central top piece on its other side, facing outside the city. During a reconstruction in 1880s the archway of the internal side, along with the goat-heads of the external side were removed. This photo is of the gate when it had both features. The winter view of the road ending to the gate from the city allows a rare view of the surrounding area. Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and
Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Black paper stuck to the sky. Small sticker on the bottom left corner on the glass side."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "277."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "109."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "9."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.4: Tehran. Darwazeyi Dowlat (# 217)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers
FSA A.4 2.12.GN.26.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.5: Two ancient dishes (# 211-212)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Gelatin silver print numbered FSA A.4 2.12.Sm.90; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A.4 2.12.GN.26.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; --.- cm. x --.- cm.)
Image(s): Studio Portrait: Three Wrestlers Taking the Pose [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with missing piece in lower right corner."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "237."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.6: Wrestlers (# 214) (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers

FSA.A.4 2.12.GN.26.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Wrestling

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Studio Portrait: Man, Woman and Infant [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is missing a piece in lower right corner."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.7: Two beggers (# 213) (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers

FSA A.4 2.12.GN.26.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

1 glass negative (b&w; 17.9 cm. x 23.7 cm.)

Image(s): Shahr-i Ray (Iran): North side of Naqar Khana, Tomb Tower
[graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The tower is attributed to Seljuk times. Myron Bement Smith refers to it in his own photographic archives (Box 82 of 250). In his description of the photo however, he mentions there are no numbers on it. The negative has a scratched number. The note is date to June of 1936. The image does not appear to have a number in the publication." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red ink covers the sky all the way down to the edges of the structure."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1706."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.8 (P) [black-and-white print on hand]. Tehran. Rayy. Mausoleum (# 214)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Gelatin silver print numbered FSA A.4 2.12.GN.26.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.26.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Ray (Iran)

Genre/ Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 23.7 cm.)

Image(s): Tus (Iran): Haruniya Mausoleum [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Built in mid 14th century on the road to Mashhad, the tomb houses a Mihrab inside. The photograph is the view towards north and from the southern façade of the structure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There is red paper stuck to the area around the structure and black and red paint covers the area between the paper and the structure. Two figures standing in front of the structure are also painted over with black ink."

- Handwritten number (scratched, probably by Antoin Sevruguin) reads, "711."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "267."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.9 (P) [black-and-white print on hand]. Khorasan. Tus. "Hauriyaniyeh" Mausoleum (# 218)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Built in mid 14th century on the road to Mashhad, the tomb houses a Mihrab inside. The photograph is the view towards north and from the southern façade of the structure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
and the structure. Two figures standing in front of the structure are also painted over with black ink.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "11."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1293."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.10: Residence salon (# 53)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Gelatin silver print numbered FSA A.4 2.12.Up.62; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.26.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
   Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.11: Portrait of a Veiled Persian Woman Standing in a Courtyard, 1880s
1 glass negative (b&w; --. cm. x --. cm.)

Image(s): Portrait of a Veiled Persian Woman Standing in a Courtyard [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "143."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.11: Persian woman (# 215) (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers
FSA A.4 2.12.GN.26.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Women

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.12: Qum (Iran): Hazrat-i Ma'suma Shrine Complex and Islamic Cemetery in the Foreground, 1880-1920
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex and Islamic Cemetery in the Foreground [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The intial construction on the site of the holy shrine - with an octoganal plan - in Qum dates back to 13th century. In addition to northward expansion of the whole complex, the original octagonal dome was also modified into a round structure in the earlier years of Safavid dynasty. the southwest corner of the structure houses the tombs of more than a few of Safavid kings, including Shah Sultan Hussayn and Shah Safi. In the 1880s, the new courtyard to the shrine was ordered by Amin al-Sultan, during which the two grand minarets of the western iwan and the two smaller minarets of the entrance were also added to the complex. The golden dome is dated back to Fath Ali Shah-I Qajar, which is consistent with the other restorations to religious buildings of the time. The image depicts the vast cemetery in front of the Shrine of Fatima al-Ma'suma with visitors to the tombs. It was deemed a great honour and a privilege for people to be buried on the site of the two holy shrines in Iran, Imam Riza Shrine of Mashhad and Fatima al-
Ma'suma shrine in Qum." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is missing a piece in the lower right corner."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.12: (P) [black-and-white print on hand]. Qum. Qum. Shrine of Fatimeh. General view (# 216)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Gelatin silver print numbered FSA A.4 2.12.Sm.55; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A.4 2.12.GN.26.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings
       Shrines

Place: Asia
       Iran
       Qum (Iran)

Genre/Form: Glass negatives

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The figure standing off-centre of the image to the right is Mostawfi al-Mamalik. Born in 1875, he inherited his father's title and official post as the chief of treasury when he was only 10. He left Iran for Paris in 1900 and came back in 1907 to accept the new role of minister of army in Amin al-Sultan's cabinet. In later years, he was repeatedly appointed as prime minister or the minister of army until he passed away in 1932." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran). Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 26."

Local Numbers
FSA A.4 2.12.GN.26.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Hassan Ali Khan Garusi or Amir Nizam was born in 1822 and from 1838 till his death in 1899 occupied numerous official positions in Qajar court. He was one of the most influential politicians of the Qajar court. The photo is most probably taken in the last years of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "878."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.14: Iranian minister." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information)
Antoin Sevruguin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Note the bust on the shelf and the photos on the background wall are of Lenin. The writing on the background wall hails Lenin as well. It is possible that the abundance of references to Lenin are a product of
his death in 1924." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is very thin."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.1: Conference in Russian Embassy (# 52)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antone Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antone Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers
FSA A.4 2.12.GN.27.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 伊斯兰档案
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  建筑
        早期伊朗摄影

Place:  Asia
        Iran
        Tehran (伊朗)

Genre/Form:  玻璃负片

FSA A.4 2.12.GN.27.02: Group Portrait: Officers of the Cossack Brigade, 1880-1920
1 glass negative (b&w; 23.6 cm. x 17.6 cm.)
Image(s): Group Portrait: Officers of the Cossack Brigade [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The glass negative has the photographer's signature. The right side wall is painted over with black ink and the left side wall is completely eliminated by chopping off the emulsion. The four sides of the glass are rugged."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "347."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "743."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.2: Group of officers of former dynasty (# 54)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

FSA A.4 2.12.GN.27.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Military
Portrait photography

Place: Asia
   Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.27.03: General View of a Village, 1880-1930
1 glass negative (b&w; 24.6 cm. x 18 cm.)

Image(s): General View of a Village [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "447."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.3: View of a city (# 44)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

FSA A.4 2.12.GN.27.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
   Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.27.04: Painting from Chihil Sutun, Isfahan (Iran), 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Painting from Chihil Sutun, Isfahan (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts a painting, which is copied off the famous painting of the party of Shah Abbas I and Vali Muhammad Khan, the Uzbek king of Turkistan who was given sanctuary in Safavid court, in the Audience Hall of Chihil Sutun palace. The writing on top of the painting has a specific date for the painting of the image (1912) and the name of the painter (Naqash-Bashi Simurghi) who apparently painted the image based on the painting in Chihil Sutun on the orders of the governor of Isfahan and in its Dar al-Khalafa. The palace, located inside the garden complex of Chihil Sutun, was built on the orders of Shah Abbas I (b.1571-d.1621) and heavily expanded during the reign of Shah Abbas II (b.1643-d.1666). The name of the palace - 'forty columns' - derives not from the actual number of columns in the palace's deep front balcony, but commonly refers to the number of the columns and their reflections in the front pool. The palace also houses one of the largest collections of Iranian mural paintings." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.4: Painting from Chihil Sutun, Isfahan (# 294)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers
FSA A.4 2.12.GN.27.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.27.05: Rayy (Iran): Zoroastrian Tower of Silence (Khamushan Tower), Before 1899
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Rayy (Iran): Zoroastrian Tower of Silence (Khamushan Tower) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red ink covers the sky all the way down to the edges of the structure."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "307."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1187."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.5: Towers of silence (# 297)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Gelatin silver print numbered FSA A.4 2.12.Sm.86; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A.4 2.12.GN.27.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Bibliography

Jean-Baptiste Feuvrier, Trois Ans à la Cour de Perse, Paris: F. Juven, 1900, p:269.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Ray (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.27.06: Group Portrait: Boris Shumiatsky, Soviet Ambassador, with Persian Dignitaries, 1924
1 glass negative (b&w; 23.6 cm. x 17.6 cm.)

Image(s): Group Portrait: Boris Shumiatsky, Soviet Ambassador, with Persian Dignitaries [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is from the people involved in Shumyatski's commercial treaty." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.6: Shumiatsky commercial treaty (# 299)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."
Local Numbers
FSA A.4 2.12.GN.27.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.27.07: Group Portrait: Soviet Ambassador Boris Shumiatsky with Riza Shah and Persian Cabinet Ministers, 1924
1 glass negative (b&w; 23.8 cm. x 18.3 cm.)

Image(s): Group Portrait: Soviet Ambassador Boris Shumiatsky with Riza Shah and Persian Cabinet Ministers [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is most probably taken during the reign of Ahmad Shah Qajar and before the abolishment of Qajar dynasty. Boris Shumiatsky was in Iran from 1923 to 1925 and in this photo he is sitting beside Riza Khan. The style of ministers' headgears in the photo also indicates that the date is before 1926 when the Pahlavi Hats became mandatory for office workers. Therefore, it is safe to assume that the photo is taken around 1924. The man wearing glasses and standing towards the right side of the photo is Nusrat al-Dawla, the minister of Justice." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.7: Shumiatsky commercial treaty. Iranian ministers (# 300)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

FSA A.4 2.12.GN.27.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.27.08: Portrait of Reza Shah Pahlavi on a Horse while Minister of War, 1923-1925
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Portrait of Reza Shah Pahlavi on a Horse while Minister of War [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way...
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of Riza Khan in the position of Iran's prime minister accompanied by Boris Shumyatsky, the Russian ambassador to Iran between 1923 and 1925. Riza Khan later founded the Pahlavi dynasty in Iran. Initially an officer of the Cossack Brigade and a brigadier general in later years, Riza Khan quickly rose to power during the final years of Qajar dynasty, becoming first the minister of war and later the prime minister of the last Qajar King, Ahmad Shah. After Ahmad Shah's deposition in November of 1925, to which the congress ruled under heavy pressure from Riza Khan, Riza Shah took his imperial oath and became the Shah of Iran. His coronation, however, happened a few months later and in April of 1925. This photo is taken during his term as the prime minister and during Shumyatsky's appointment in Iran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.8: Riza Pahlavi on horse (# 301)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

FSA A.4 2.12.GN.27.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.27.09: Studio Portrait: Sevruguin Family, 1910-1930
1 glass negative (b&w; 18.1 cm. x 24 cm.)

Image(s): Myron Bement Smith Collection: Antoin Sevruguin Photographs

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts Antoine Sevruguin, his wife and possibly his brother (back row), two daughters and two sons. Whereas the older daughter and son, along with their mother look directly into the lens of the camera, the photographer, along with his younger daughter and son and his brother look away from the gaze of the camera. The photo must have been taken in the Sevruguin studio. The arbitrary framing of the image, however, make it a bit unusual even for personal consumption." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is missing a piece in the lower right corner."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.9: Sevruguin Family (# 302)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information...
Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

FSA A.4 2.12.GN.27.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives
- Studio portraits

FSA A.4 2.12.GN.27.10: Russians Posed with Possibly the First Truck in Iran, 1910-1930

1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Russians Posed with Possibly the First Truck in Iran [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Copy of a photograph and based on the thickness of the glass and the condition of the emulsion it is an early production."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "355."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "304) First
truck." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.10: First truck (# 304)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

FSA A.4 2.12.GN.27.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran
Transportation

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.27.11: Studio Portrait: Family, 1880-1920

1 glass negative (b&w; 23.8 cm. x 17.6 cm.)

Image(s): Studio Portrait: Family [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper stuck to this four sides of the image. The faces are all varnished and toned."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 27.11: a zoroastrian Family (# 303)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 27."

Local Numbers

  FSA A.4 2.12.GN.27.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

  Names:          Islamic Archives
                  Sevruguin, Antoin, 1851-1933
                  Smith, Myron Bement, 1897-1970

  Topic:         Early Photography of Iran
                  Portrait photography

  Place:         Asia
                  Iran

  Genre/        Glass negatives
                  Studio portraits

FSA A.4 2.12.GN.28.01: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Front Courtyard: Marasim-i Salam (Salam Ceremony), 1880-1890

1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Front Courtyard: Marasim-i Salam (Salam Ceremony) [graphic]

  Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects - or in this case their Nowruz greetings- to the residing Qajar King. The placement of everything from the king's hookah and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is taken during one of the official Salam ceremonies on either the occasion of Nowruz or the return of Nasir Al-Din Shah from one of his longer trips. The long table set before the balcony and in front of the row of attendants suggests that the ceremony might be a Nowruz Salam ceremony. The shah is sitting on the Marble Throne in the dark spot of the background. The dramatic contrast in the photograph allows for the patterns beneath the fountains in the pool to become visible. It is also notable that in all such occasions, the guards and military personnel stand to the right side of the Shah and the left side of the photo." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four edges are rugged."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "53."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "616."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.1: Tehran. Gulestan. Reception (280)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."

Local Numbers
FSA A.4 2.12.GN.28.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.11: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Imarat-i Badgir (Wind-catcher Building), 1880s
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)
Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Imarat-i Badgir (Wind-catcher Building) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The villa was built on the south side the Gulistan Palace complex on the orders of Fath Ali Shah Qajar. Later on and on the orders of Nasir al-Din Shah extensive renovations were carried out on the site and
the renovations continued later in the early Pahlavi era as well. The building is currently undergoing fresh rounds of renovations. The photo depicts the structure from the far end of the front pool, carefully framing the structure in the centre of the image. The complete symmetry of the plans allows for such symmetry in the image." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "253."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1145."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.11: (P) [black-and-white print on hand]. Tehran. Tehran. Locante (?) (Gulestan?) (# 253)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.43; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Albumen print numbered FSA A2011.03 B.18; available in Stephen Arpee Collection of Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.13a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.29.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names:                  | Islamic Archives                           |
|                        | Kākh-i Gulistān (Tehran, Iran)            |
|                        | Sevruguin, Antoin, 1851-1933              |
|                        | Smith, Myron Bement, 1897-1970            |

| Topic:                 | Architecture                                |
|                       | Early Photography of Iran                   |
|                       | Palaces                                    |
|                       | Qajar dynasty, -- Iran, -- 1794-1925        |
|                       | Royalty (Nobility)                          |

| Place:                 | Asia                                       |
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.28.03: Isfahan (Iran): Qasr-i Chihil Sutun (Forty-Columns Palace), 1880-1900
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Isfahan (Iran): Qasr-i Chihil Sutun (Forty-Columns Palace) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts the palace of Chihil Sutun and the garden and pool in front of it. The palace, located inside the garden complex of Chihil Sutun, was built on the orders of Shah Abbas I (b.1571-d.1621) and heavily expanded during the reign of Shah Abbas II (b.1643-d.1666). The name of the palace - 'forty columns' - derives not from the actual number of columns in the palace's deep front balcony, but commonly refers to the number of the columns and their reflections in the front pool. The palace also houses one of the largest collections of Iranian mural paintings." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.3: Isfahan. Chihil Sutun." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."

Local Numbers

FSA A.4 2.12.GN.28.03
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran  
Palaces

Place:  
Asia  
Iran  
Iṣfahān (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.28.04: Isfahan (Iran): Qasr-i Chihil Sutun (Forty-Columns Palace), 1880-1900  
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Isfahan (Iran): Qasr-i Chihil Sutun (Forty-Columns Palace) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts the palace of Chihil Sutun and the garden and pool in front of it. The palace, located inside the garden complex of Chihil Sutun, was built on the orders of Shah Abbas I (b.1571-d.1621) and heavily expanded during the reign of Shah Abbas II (b.1643-d.1666). The name of the palace - 'forty columns' - derives not from the actual number of columns in the palace's deep front balcony, but commonly refers to the number of the columns and their reflections in the front pool. The palace also houses one of the largest collections of Iranian mural paintings." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.4: Isfahan. Chihil Sutun." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."

Local Numbers

FSA A.4 2.12.GN.28.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture
Early Photography of Iran
Palaces

Place:  
Asia
Iran
Iṣfahān (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.28.05: Man Selling Medicines or possibly Sugar Beets, 1880-1930
1 glass negative (b&w; 23.9 cm. x 18 cm.)

Image(s): Man Selling Medicines or possibly Sugar Beets [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "783."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "986."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."

Local Numbers
FSA A.4 2.12.GN.28.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Street vendors

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.28.06: Man on Donkey with Birds, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Man on Donkey with Birds [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."

Local Numbers
FSA A.4 2.12.GN.28.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
        Iran

Genre/ Form: Glass negatives

1 glass negative (b&w; 18.4 cm. x 23.8 cm.)

Image(s): Studio Portrait: Seated Dervish Holding Engraved Axe [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with a missing piece in the lower left corner."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "7."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.7: Dervish (# 253)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."


Local Numbers
FSA A.4 2.12.GN.28.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Dervishes
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran
Genre/Form:
Glass negatives
Studio portraits

FSA A.4 2.12.GN.28.08: Shushtar (Iran): Bridge over River Karun, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Shushtar (Iran): Bridge over River Karun [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"There is "W 12" written on the image but not on the negative." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "712."
- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "4."
- Faded handwritten number (reversed) reads, "W12."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.8: Khuzistan. Shushtar. Pol-i Shushtar (# 255)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."
Local Numbers
FSA A.4 2.12.GN.28.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran
- Shūshtar (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.29.01: Persepolis (Iran): Northwestern Corner of Terrace Complex and Outcrops of Unwrought Bedrock, 1902-1905
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Persepolis (Iran): Northwestern Corner of Terrace Complex and Outcrops of Unwrought Bedrock [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "822."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1665."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.1: (P) [black-and-white print on hand]. Fars. Persepolis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.21; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.GN.1375; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers
FSA A.4 2.12.GN.29.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place: Asia
Iran
Persepolis (Iran)

Genre/
Form: Glass negatives

FSA A.4 2.12.GN.29.02: Persepolis (Iran): Tomb of Artaxerxes II Mnemon (Tomb V), 1902-1905
1 glass negative (b&w; 23.7 cm. x 17.9 cm.)

Image(s): Persepolis (Iran): Tomb of Artaxerxes II Mnemon (Tomb V) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a copy print of a photograph."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "81."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.2: Fars. Persepolis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Local Numbers
FSA A.4 2.12.GN.29.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place:
Asia
Iran
Persepolis (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.29.03: Persepolis (Iran): Tachara Palace (Palace of Darius), 1902-1905
1 glass negative (b&w; 24 cm. x 18 cm.)
Image(s): Persepolis (Iran): Tachara Palace (Palace of Darius) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four sides of the glass negatives are unevenly cut."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "802."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.3: Fars. Persepolis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Local Numbers
FSA A.4 2.12.GN.29.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place: Asia
Iran
Persepolis (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.29.04: Naqsh-i Rustam (Iran): Achaemenid Tomb of Xerxes, 1902-1905
1 glass negative (b&w; 23.9 cm x 17.9 cm.)

Image(s): Naqsh-i Rustam (Iran): Achaemenid Tomb of Xerxes
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with brownish paper. The area between the paper and the horizon line is filled with black ink (on the emulsion side). On the lower half of the negative an imprint of what looks like ink around five columns of Persepolis - from another photograph of that scene - is visible, which is most probably due to the original storing of the two negatives on top of one another."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "850."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "195."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.4: Fars. Persepolis or Naqsh-i Rustam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Local Numbers
FSA.A.4 2.12.GN.29.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place:
Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.29.05: Naqsh-i Rustam (Iran): Two Sasanian Reliefs Depicting the Equestrian Combat of King Bahram II (right) and the Triumph of Shapur I over Valerian (left), 1902-1905
1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Naqsh-i Rustam (Iran): Two Sasanian Reliefs Depicting the Equestrian Combat of King Bahram II (right) and the Triumph of Shapur I over Valerian (left) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is in remarkable condition. The image is very well exposed and the glass is very thin compared to the other negatives of the same series."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "572."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.5: Fars. Persepolis or Naqsh-i Rustam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Local Numbers

FSA A.4 2.12.GN.29.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place:
Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Glass negatives

1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Naqsh-i Rustam (Iran): Achaemenid Tomb of Darius I: Inside View of Vault [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "61."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1656."
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.6: Fars. Persepolis or Naqsh-i Rustam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.74; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
FSA A.4 2.12.GN.29.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place:
Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.29.07: Persepolis (Iran): Tachara Palace (Palace of Darius), Central Facade of Southern Stairway: View of Relief Picturing Persian Guards Flanking Xerxes Inscription, XPcb, 1902-1905
1 glass negative (b&w; 23.6 cm. x 17.7 cm.)

Image(s): Persepolis (Iran): Tachara Palace (Palace of Darius), Central Facade of Southern Stairway: View of Relief Picturing Persian Guards Flanking Xerxes Inscription, XPcb [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "174."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1668."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.3: (P) [black-and-white print on hand]. Fars. Persepolis. Takht-i Jamshid." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.30; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.29.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Achaemenian inscriptions
       Ancient Near Eastern Art
       Architecture
       Architecture
       Cuneiform inscriptions
       Early Photography of Iran
       Inscriptions
       Old Persian inscriptions
       Relief (Sculpture)
       Textile design
       headgear

Place: Asia
       Iran
Persepolis (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.29.08: Naqsh-i Rustam (Iran): Sasanian Relief Depicting the Equestrian Combat of King Bahram II, 1902-1905
1 glass negative (b&w; 24 cm. x 18 cm.)

Image(s): Naqsh-i Rustam (Iran): Sasanian Relief Depicting the Equestrian Combat of King Bahram II [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "601."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1663."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.8: Fars. Naqsh-i Rustam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.29.08
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Naqsh-i Rajab (Iran): Sasanian Rock Relief Picturing Suite on Foot Following Shapur I [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Instead of taking the photo facing the figures - thus placing the focus on the relief - the photo is taken so that the rocky background and the two figures in front of it are in focus. The same style of framing and focus can be observed with other photographs of archaeological sites in Sevruguin's archive that differentiates him from the photos taken by archaeologists." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken and portions of the emulsion are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "852."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.29.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.10: Naqsh-i Rustam (Iran): Two Sasanian Reliefs Depicting the Investiture of Ardashir I by the God Ahura Mazda (Hormizd) (left) as well as Bahram II and Court, Carved over a Pre-Achaemenid Relief (right), 1902-1905
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Naqsh-i Rustam (Iran): Two Sasanian Reliefs Depicting the Investiture of Ardashir I by the God Ahura Mazda (Hormizd) (left) as
well as Bahram II and Court, Carved over a Pre-Achaemenid Relief (right) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is in remarkable condition. The image is very well exposed and the glass is very thin compared to the other negatives of the same series."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "225."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1655."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.10: (P) [black-and-white print on hand], Fars. Naqsh-i Rustam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Gelatin silver print numbered FSA A.4 2.12.Sm.14; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.29.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "122."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1494."
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.2: (P) [black-and-white print on hand]. Dari Ahmasi (Gulestan?) (# 279)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 28."

Gelatin silver print numbered FSA A.4 2.12.Sm.82; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.28.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography
E. Kauder, Reisebilder aus Persien, Turkestan und der Turkei, Breslau: Schlesische Buchdruckerei, Kunst- und Verlagsanstalt S. Schottlaender, 1900: p:162

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Art of the Islamic World
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.12: Isfahan (Iran): Ayina-khana (Hall of Mirrors), 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Isfahan (Iran): Ayina-khana (Hall of Mirrors) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace of Ayina-Khana was built by Shah Safi (Safavid) in the 17th century to resemble Chihil Sutun, the other royal palace in Isfahan. It was destroyed in 1891 by orders from the Qajar ruler of the city: Zil al-Sultan. Mas'ud Mirza or Zil al-Sultan was Nasir Al-Din Shah's oldest son and the governor of Isfahan for about thirty years." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image appear to be a copy print of an older image."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "182."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.12: Isfahan. Chihil Sutun (286)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 29."

Local Numbers

FSA A.4 2.12.GN.29.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Palaces

Place: Asia
       Iran
Iṣfahān (Iran)

Genre/ Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 23.8 cm.)

Image(s): Naqsh-i Rustam (Iran): Achaemenid Tomb of Darius I: Interior View of Vestibule with Vault on Right [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts the tomb with a young boy sitting in the far end of the tunnel and in front of the entrance. The interior of this tomb is the most accessible amongst the six tomb structure of Sassanid empire." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "On the top side of the negative (emulsion side), Sevruguin emulated the texture of the stone and filled out the area with black ink that resembles the natural continuation of the stone wall in the image."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "569."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1650."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.11: (P) [black-and-white print on hand] Fars. Persepolis or Naqsh-i Rustam. Passageway." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Gelatin silver print numbered FSA A.4.2.12.Sm.84; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.30.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Architecture
        Early Photography of Iran
        Royalty (Nobility)

Place: Asia
        Iran
        Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.12: Persepolis (Iran): Throne Hall, Northern Wall, East Jamb of Western Doorway: View of Relief Picturing Enthroned King Giving Audience, 1902-1905
1 glass negative (b&w; 17.8 cm. x 23.9 cm.)

Image(s): Persepolis (Iran): Throne Hall, Northern Wall, East Jamb of Western Doorway: View of Relief Picturing Enthroned King Giving Audience [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink."
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "248."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1659."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.12: (P) [black-and-white print on hand]. Fars. Persepolis. Takht-i Jamshid." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Gelatin silver print numbered FSA A.4 2.12.Sm.27; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.30.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

| Names          | Islamic Archives  
|                | Sevruguin, Antoin, 1851-1933  
|                | Smith, Myron Bement, 1897-1970 |

| Topic          | Ancient Near Eastern Art  
|                | Architecture  
|                | Early Photography of Iran  
|                | Relief (Sculpture) |

| Place          | Asia  
|                | Iran  
|                | Persepolis (Iran) |

| Genre/Form     | Glass negatives |

FSA A.4 2.12.GN.30.01: Province of Fars (Iran): Wooden Bridge to Yazd-i Khast or Izad-Khast Complex, 1880-1930  
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Province of Fars (Iran): Wooden Bridge to Yazd-i Khast or Izad-Khast Complex [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The caption identifies this structure as Izadkhast or Yazd-i Khast. This complex contains the castle of Izad-khast(from Sassanid period), a caravanserai and a bridge of Safavid times. The works inside of the castle belong to different periods from Sassanids to Qajars. The castle of Izad-khast, built on a rock bed, has been resistant to decay and destruction because of its natural base. the image shows part of the castle that is being inhabited by local residents." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "196."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "166?."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.1: Fars - Yazd-i Khwast. Bridge (#65)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers
FSA A.4 2.12.GN.30.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"This complex contains the castle of Izad-khast (from Sassanid period), a caravanserai and a bridge of Safavid times. The works inside of the castle belong to different periods from Sassanids to Qajars. The castle of Izad-khast, built on a rock bed, has been resistant to decay and destruction because of its natural base. The photo depicts the structure from the side, presenting its overall size and extension into space. Also, since the point of view of the camera is on a lower ground than the base of the structure, the building appears grander and more imposing in space." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There are three layers of touch ups on the slope of the hill under the structure: One seems to be graphite, another consists of mainly scratches and the other would be ink."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Both corner on the left are broken with missing pieces."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "51."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1670."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.1: Fars - Yazd-i Khwast. Fortress (# 62)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers
FSA A.4 2.12.GN.30.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Architecture  
Early Photography of Iran

Place: Asia  
Iran  
Yazd (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.03: Three Women Seated around a Kursi, 1880-1890  
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Three Women Seated around a Kursi [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way.
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The women are photographed in what seems like an andaruni or private room. The one in the centre - in more elaborate clothing and lounging on a mukhaddara or a rolled up mattress - is supporting her head on her left palm, leaning against the frame of the window. The other woman, sitting on the left, is wearing a simple black chador and white maghna'a or headscarf and hold her arm to her chest. The two women are positioned diagonally around a Kursi on top of which a mirror is facing the woman on the right. A third and smaller figure, with her face turned away from the camera, appears on the far right side the image, holding the neck of a ghalyan or shaisha. The woman in the centre of the image, though having the mirror in front of her, is looking away from the mirror and into the distance. The rigid pose of the central figure and the careful positioning of her hands in opposite directions signals the artificiality of the setting. The diverted gazes of the two women produce the illusion of the photographer intruding upon an intimate space, the presence of whom remains unnoted by the attendants. The photo is a close relative of another (43.10) in the archives that shows the same three women, this time gathered around the Kursi with one directly engaging the gaze of the camera." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There are visible brush marks all over the centre of the image, which might be the results of applying varnish."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "865."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.3: Persian kursi (#63)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."
Local Numbers
FSA A.4 2.12.GN.30.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Bibliography
E. Kauder, Reisebilder aus Persien, Turkestan und der Turkei,
Breslau: Schlesische Buchdruckerei, Kunst- und Verlagsanstalt
S. Schottlaender, 1900: p:117

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Women

Place:
Asia
Iran

Genre/
Glass negatives
Form:

FSA A.4 2.12.GN.30.04: Rasht (Iran): Bazaar, 1880-1920
1 glass negative (b&w; 23.9 cm. x 17.9 cm.)

Image(s): Rasht (Iran): Bazaar [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial
photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper (from a 1943-1944
cash book, produced by the Bathni Brothers, Tehran) reads, "61)
Bazaar." [Myron Bement Smith Collection, Subseries 2.1: Islamic
Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box
30.4: Bazaar (# 61)." [Myron Bement Smith Collection, Subseries 2.1:
Islamic Archives History, Collection Information; Box 60; Folder 44: 47
P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers

FSA A.4 2.12.GN.30.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iraj Afshar, Ganjina'i Aksha-i Iran, 1984, p:281

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Marketplaces

Place: Asia
       Iran
       Rasht (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.05: Man Executed by Public Hanging, 1880-1920

1 glass negative (b&w; 16.4 cm. x 21.3 cm.)

Image(s): Man Executed by Public Hanging [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.5: Courtyard (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers
FSA A.4 2.12.GN.30.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Criminal procedure
Early Photography of Iran
Executions and executioners

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.06: Ruins of Sassanid Bridge and Water Mills at Dizful (Iran), 1900s
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Ruins of Sassanid Bridge and Water Mills at Dizful (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bridge was constructed at the time of Shapur I and around the year 260 A.D. over the Diz river, making it one of the oldest bridges in the world. It is also known as Pul-I Rumi. The current structure has remnants of Safavid and Pahlavi renovations and additions as well. The photograph depicts the bridge from the elevated grounds of the riverbank, showing multiple people on top of the structure along both of the two stretches of the bridge." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A thin piece of black paper is attached to the borders of the image. The exposed glass negative is glued to another empty piece of glass."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "234."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.6: Bridge" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Gelatin silver print numbered FSA A.4 2.12.Up.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.30.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran
        Sassanids

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.30.07: Unidentified Caravanserai, 1880-1930
1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Unidentified Caravanserai [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bridge was constructed at the time of Shapur I and around the year 260 A.D. over the Diz river, making it one of the oldest bridges in the world. It is also known as Pul-I Rumi. The current structure has remnants of Safavid and Pahlavi renovations and additions as well. The photograph depicts the bridge from the elevated grounds of the riverbank, showing multiple people on top of the structure along both of the two stretches of the bridge." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A thin piece of black paper is attached to the borders of the image. The exposed glass negative is glued to another empty piece of glass."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "638."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1132."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.7: Caravanserai (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers

FSA A.4 2.12.GN.30.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.08: Kerman (Iran): Jabal-i Sang, 1880-1920
1 glass negative (b&w; 18 cm. x 23.7 cm.)

Image(s): Kerman (Iran): Jabal-i Sang [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Structure is most probably a tomb dated to Seljuk times. The photo depicts the structure with two figures in western attire - a woman on the right and a man on the left - in front of it, facing the camera." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "There is a piece of light brown paper attached to the sky on the non-emulsion side. The area between the paper and the horizon is filled with ink."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "844."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.8: Tomb." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers
FSA A.4 2.12.GN.30.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.09: Group Portrait: Staff of Imperial Bank of Iran, 1890-1910
1 glass negative (b&w; 23.7 cm. x 17.7 cm.)

Image(s): Group Portrait: Staff of Imperial Bank of Iran [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "145) Staff of IBI." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.9: Tehran. Tehran. Imperial Bank of Iran. Staff of IBI." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers
FSA A.4 2.12.GN.30.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography

Place:
Asia
Iran

Genre/Form:
Glass negatives

1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Kutalipar Zan [Pass of the Old Woman] on Way to Persian Gulf [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink (on the emulsion side)."
- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "891."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 30.11: Tehran. Shimran. Old road to (# 143)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 30."

Local Numbers
FSA A.4 2.12.GN.30.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.01: Tehran (Iran), Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Takht (Throne Room): Nasir Al-Din Shah Sitting on the Lower Step of Takht-I Tavoos or the Peacock Throne, 1902-1905
1 glass negative (b&w; 18 cm. x 23.8 cm.)

Image(s): Tehran (Iran), Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Takht (Throne Room): Nasir Al-Din Shah Sitting on the Lower Step of Takht-I Tavoos or the Peacock Throne [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Shah is sitting on the lower step of Takht-i Tavoos or the Peacock Throne in the throne room of Kakh-i Gulistan. Nasir al-Din Shah's headgear is missing the royal emblem of the Qajar court. The negative of this image is present in the archives (31.1). A close comparison of the print and the negative shows that the framing of the image in the print is a bit closer to the figure of the Shah, eliminating part of the surrounding room. The overall impression of the scene in the print is therefore that of an intimate and informal encounter between the king and the photographer, much like many other images by Sevruguin (Nasir having his moustache dyed, Hunting with Malijak, patting Aqa khan Khaja's head, etc.) Takht-i Tavoos (Peacock Throne) is a later name of Takht-i Khurshid or the Sun Throne. Erroneously the name of the Throne as the peacock throne equated it with the famous Indian throne of Shah Jahan and Nadir's war booty from India, whereas Takht-i Khurshid - visible in this image - was ordered by Fath Ali Shah Qajar around 1800s and built by an Isfahani artist known as Haji Muhammad Hussayn Khan Sadr. The name of the throne changed to the Peacock Throne after Fath Ali Shah's marriage to Tavoos Khanum, his favorite wife. The marriage was celebrated on this particular throne. In the occasion of various royal celebration - such as Salam-i Nawruzi - the throne would be moved out of the palace and into the Iwan-i Dar al-Imara (later known as the hall of Takht-i Marmar or the marble throne) and would be the seating place of the Qajar kings of the time. The tight framing of the print as compared to the negative also eliminates the number that is that is visible in the negative." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "584."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "628."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.1: (P) [black-and-white print on hand]. Nasr-ud-Din Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."


Local Numbers
FSA A.4 2.12.GN.31.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Palaces
Portrait photography
Royalty (Nobility)
Thrones
headgear

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.31.02: Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bulls, 1902-1905
1 glass negative (b&w; 23,7 cm. x 17,8 cm.)

Image(s): Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bulls [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Persepolis, general view of Darvaza-i Millal (Gate of All Nations) or Gate of Xerxes, with guardian man-bulls of eastern doorway. The photo
is taken prior to the completion of the excavations as the base of the columns and the lower part of the entrance gate pillars are still hidden from the view." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image has a pinkish hue all over."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "140."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1613."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.2: Fars. Persepolis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Local Numbers

FSA A.4 2.12.GN.31.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/ Form: Glass negatives

1 glass negative (b&w; 24.1 cm. x 19 cm.)

Image(s): Qum (Iran): Bagh-i Gunbad-i Sabz: View of Four Seljuk Octogonal Brick Structures [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "107."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1608."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.3: (P) [black-and-white print on hand]. Kum. Kum. Imamzadeh Hamsa and Sa'd." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Gelatin silver print numbered FSA A.4 2.12.Sm.54; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.31.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam) and at least until the end of 1870s, it had the central archway facing the city and the goat heads of the central top piece on its other side, facing outside the city. During a reconstruction in 1880s the archway of the internal side, along with the goat-heads of the external side were removed. Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of all the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. The photograph depicts the view outside the city walls of Tehran from atop the Dawlat gate. The brick wall that cuts through the foreground and ends in a half-circle in the mid-ground of the image is the remnants of the old walls of the city. On the far left side of the image a partial view of the Chiragh Gaz
avenue and its gate can be viewed." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "207."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1357."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "View of Teheran from Darvazeyi Daulat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.4: Tehran. View from Darvayazi Dawlat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."


Local Numbers
FSA A.4 2.12.GN.31.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.05: Province of Gilan (Iran): Rural Architecture along the Safi Rud, near Rasht, 1880-1930
1 glass negative (b&w; 24 cm. x 17.7 cm.)

Image(s): Province of Gilan (Iran): Rural Architecture along the Safi Rud, near Rasht [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "160."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.5: Gilan. Resht. Scene near (# 14)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Local Numbers

FSA.A.4 2.12.GN.31.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.31.06: Group Portrait: May Day at Russian Embassy in Tehran (Iran), 1926-1927
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Group Portrait: May Day at Russian Embassy in Tehran (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A layer of varnish covers the area where people are seated. Some the people's faces are also touched up. The touch ups are visible through the layer of varnish."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "17) Celebration of May Day at Russian Embassy in Teheran in 1926 or 1927. Beard in front row is the droshka driver of the Czarist ambassad. 2nd on right hand (as appears in negative) of Beard is director of Russian Bank. 3rd is interpreter or clerk. 4th is Russian consul Pleyst. end on left hand (as appears in negativo) is Russian ambassad (Yurienev)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.6: Tehran. Celebration of May Day at Russian Embassy. 1926 or 1927." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."
Local Numbers
FSA A.4 2.12.GN.31.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 17.9 cm. x 23.8 cm.)


Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Built between the beginning of the 16th century and the end of the 18th century, this place of spiritual retreat in the Sufi tradition uses Iranian traditional architectural forms to maximize use of available space to accommodate a variety of functions (including a library, a mosque, a school, mausolea, a cistern, a hospital, kitchens, a bakery, and some offices). It incorporates a route to reach the shrine of the Sheikh divided into seven segments, which mirror the seven stages of Sufi mysticism, separated by eight gates, which represent the eight attitudes of Sufism. The ensemble includes well-preserved and richly ornamented facades and interiors, with a remarkable collection of antique artefacts. It constitutes a rare ensemble of elements of medieval Islamic architecture." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "187."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "867."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.7: (P) [black-and-white print on hand]. Azarbaijan. Ardebil. Shrine of Sheikh Ishak Safi al Din. Facade." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Gelatin silver print numbered FSA A.4 2.12.Sm.70; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.31.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

http://whc.unesco.org/en/list/1345

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Art of the Islamic World
- Early Photography of Iran
- Inscriptions
- Inscriptions, Arabic
- Religious buildings
- Shrines

Place:
- Ardebīl (Iran)
- Asia
- Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

“The minaret, a distinctly Seljuk structure, was built around 1080 and is located on the northeast corner of the mosque. The diameter of the base of the minaret measure close to 14 meters gradually reducing as it rises twenty-seven meters off the ground to reach seven meters in diameter at the top. The three-iwan mosque has gone under extensive renovations in the later (Nasiri) Qajar period.” [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with red paper. The area between the paper and the horizon line is filled with black ink."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.8: (P) [black-and-white print on hand]. Khorazan. Damghan. Manor of masjid-Juma." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antione Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin’s 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."
Gelatin silver print numbered FSA A.4 2.12.Sm.70; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.31.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place: Asia
Dāmghān (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.09: Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bulls, 1902-1905
1 glass negative (b&w; 24 cm. x 18.1 cm.)

Image(s): Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bulls [graphic]

Antoin Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Takht-i Jamshid or Persepolis, Darvaza-i Milal (Gate of Nations) or Gate of Xerxes, with guardian bulls of western doorway." [Freer Gallery
of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered in red ink and the paint is applied meticulously. The glass is cut on the bottom and right sides."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "801."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.9: (P) [black-and-white print on hand]. Fars. Persepolis. Takht-i Jamshid." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Gelatin silver print numbered FSA A.4 2.12.Sm.23; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.31.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art

Animals in art

Architecture

Early Photography of Iran

Inscriptions

Relief (Sculpture)

Place: Asia

Iran

Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.10: Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bull (Sevruguin in White Coat), 1902-1905
1 glass negative (b&w; 23,7 cm. x 17,8 cm.)

Image(s): Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bull (Sevruguin in White Coat) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Persepolis, general view of Darvaza-i Millal (Gate of All Nations) or Gate of Xerxes, with guardian man-bulls of eastern doorway. The left figure standing in front of the gate, in white coat, is the photographer Antoin Sevruguin." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "232."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1660."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.2: Fars. Persepolis. Takht-i Jamshid." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Gelatin silver print numbered FSA A.6 04.05.v3.002; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

FSA A.4 2.12.GN.31.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.11: Bishapur (Iran): Sasanian Reliefs Showing Bahram II Receiving a Delegation: Detail View of Delegation Bringing Horses and Camels to the King, 1902-1905
1 glass negative (b&w; 23,9 cm. x 17,8 cm.)

Image(s): Bishapur (Iran): Sasanian Reliefs Showing Bahram II Receiving a Delegation: Detail View of Delegation Bringing Horses and Camels to the King [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The event is generally accepted to be of Bahram II receiving gifts from the defeated army of Arab nomads." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "830."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.11: (P) [black-and-white print on hand]. Fars. Shapur." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Gelatin silver print numbered FSA A.4 2.12.Sm.12; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.27.057; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

FSA A.4 2.12.GN.31.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Georgina Herrman, Iranischer Denkmaler F, Bishapur

Bibliography

Sarre and Herzfeld, Iranische Felsrelief (1910)

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids
headgear

Place: Asia
Bīshāpūr (Extinct city)
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.31.12: Persepolis (Iran): Gate of All Lands (foreground) and Apadana (background), 1902-1905
1 glass negative (b&w; 23,5 cm. x 17,8 cm.)

Image(s): Persepolis (Iran): Gate of All Lands (foreground) and Apadana (background) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and...
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink. The negative seems to be cleaned around the top edges of the columns and the horizon line."

- Handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "655."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 31.12: Fars. Persepolis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 31."

Gelatin silver print numbered FSA A.6 04.05.v3.003a; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

FSA A.4 2.12.GN.31.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place: Asia
Iran
Persepolis (Iran)
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.32.01: Qajar Caravanserai with Crowd of People, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.7 cm.)
Image(s): Qajar Caravanserai with Crowd of People [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "610."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1125."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.1: Mosque" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers

FSA A.4 2.12.GN.32.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "704."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1184."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.2: (P) [black-and-white print on hand]. Mosque" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."
Gelatin silver print numbered FSA A.4 2.12.Sm.53; available in
Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin
Photographs.

Local Numbers
FSA A.4 2.12.GN.32.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place:
Asia
Iran
Mashhad (Iran)

Genre/ Form:
Glass negatives

FSA A.4 2.12.GN.32.03: Unidentified Bridge, 1880-1930
1 glass negative (b&w; 23.5 cm. x 17.5 cm.)

Image(s): Unidentified Bridge [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial
photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo
  manipulation reads, "Two pieces of paper is attached to the either side
  of the negative to cover the sky. The area between the paper and the
  horizon line is filled with black ink. The glass is cut on top and the two
  sides."

- Handwritten number (inked, probably by Antoin Sevruguin) reads,
  "231."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers
FSA A.4 2.12.GN.32.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.32.04: Shepherd, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)
Image(s): Shepherd [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with brownish paper. The area between the paper and the horizon line is filled with black ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "506."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "772."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.4: Shepherd." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Albumen print numbered FSA A.4 2.12.Up.31; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.32.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Agriculture
Clothing and dress
Early Photography of Iran
headgear

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.32.05: Studio Portrait: Woman in European Dress, 1880-1930
1 glass negative (b&w; 14.8 cm. x 23.8 cm.)

Image(s): Studio Portrait: Woman in European Dress [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.5: Woman." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers

FSA A.4 2.12.GN.32.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
          Sevruguin, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Portrait photography
       Women

Place: Asia
       Iran

Genre/ Form: Glass negatives
            Studio portraits

FSA A.4 2.12.GN.32.06: Group Portrait: Nasir Al-Din Shah in Village, 1880-1896
Image(s): Group Portrait: Nasir Al-Din Shah in Village [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "637."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1087."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.6: Hillside village." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers

FSA A.4 2.12.GN.32.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Early Photography of Iran

Place: 
Asia
Iran

Genre/ Form: 
Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery. 

"The park and palace of Atabak was built between 1886 and 1888 on the orders of Mirza Ali Asghar Khan, The second Amin al-Sultan and the chief minister of Nasir al-Din Shah. After Amin al-Sultan's assassination in 1907, the complex, which was a debt collateral with Russian Bank for discounted loans to Amin al-Sultan, was repossessed by the bank and used as the Russian Embassy." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "436."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.7: Garden and pool." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers

FSA A.4 2.12.GN.32.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Based on the diaries of Nasir Al-Din shah, the hunting camps close to Tehran can be identified as Tange Soloqan and Kan village." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "635."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.8: Campsite." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers

FSA A.4 2.12.GN.32.08
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.32.09: Unidentified Building, 1880-1930
1 glass negative (b&w; 21.4 cm. x 16.3 cm.)

Image(s): Unidentified Building [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. The lower left corner is missing."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.9: House." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers

FSA A.4 2.12.GN.32.09
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.32.10: Bridge across the Shah Rud, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Bridge across the Shah Rud [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The water in the river is touched up with thin black lines that take the shape of ripples on the water."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "720."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.10: (Faded)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."
Local Numbers
FSA A.4 2.12.GN.32.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.32.11: Shushtar (Iran): View of the Town with Karun River in the Foreground, 1880-1930
1 glass negative (b&w; 24 cm. x 17.9 cm.)

Image(s): Shushtar (Iran): View of the Town with Karun River in the Foreground [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. The lower right corner is missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "810."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.11: Hillside building complex (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers
FSA A.4 2.12.GN.32.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Shūshtar (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.32.12: Unidentified Village with Caravanserai in Background, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Unidentified Village with Caravanserai in Background [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "500."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1684."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 32."

Local Numbers
FSA A.4 2.12.GN.32.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.33.01: Encapment and Village in the Mountains, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18 cm.)

Image(s): Encapment and Village in the Mountains [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered in red ink."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.02: Bridge across the Harajun River, 1880-1930

1 glass negative (b&w; 24 cm. x 17.8 cm.)

Image(s): Bridge across the Harajun River [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered in both red and black ink."
Red ink is put on the emulsion side and black ink on the back of the negative."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. The lower right corner is missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "190."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.2: Fars. Harajvin River. Bridge." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.03: Unidentified Road, 1880-1930
1 glass negative (b&w; 23.8 cm. x 18 cm.)

Image(s): Unidentified Road [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portion of the right side is missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "113."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.3: (P) [black-and-white print on hand]. Tehran. Avenue Alla es Douleh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.04: Seaside Palace Complex, 1880-1930
1 glass negative (b&w; 23.8 cm. x 18.5 cm.)

Image(s): Seaside Palace Complex [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types’, architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "700."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "784."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.4: Seaside town." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin’s 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers
FSA A.4 2.12.GN.33.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Palaces

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.05: Qazvin (Iran) :Rear View of Friday Mosque (Masjid-i Jami‘-i Qazvin), 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Qazvin (Iran) :Rear View of Friday Mosque (Masjid-i Jami’-i Qazvin) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates back to 807 A.D. with the later Seljuk additions of the two iwans in the northern side and the twelfth century construction of the prayer hall, dome, courtyard, and the religious school. Later additions include the Safavid (1501-1732) addition of the southern and western iwans and arcades and the Qajar (1779-1924) expansion of the whole structure. The courtyard of the mosque - as one of the largest one of its kind in Iran - measures around 4000 square meters. The photo depicts the structure from the rooftops of the houses on its north side. The northern iwan an its minarets stand along the north-south axis of the structure and in front of the dome." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with black paper. The area between the paper and the horizon line is filled with black ink. The ink is applied with meticulous attention to detail of the horizon."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "167."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "476."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.5: (P) [black-and-white print on hand]. Mosque." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Gelatin silver print numbered FSA A.4 2.12.Sm.61; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.33.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Art of the Islamic World
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Qazvīn (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.06: Gate and Outpost Building, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)
Image(s): Gate and Outpost Building [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is glued to another piece of glass on the back. Both pieces of glass have numerous cracks all over."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "302."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.33.07: Vicinity of Persepolis and Naqsh-i Rustam (Iran): Caravanserai (?), 1902-1905
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Vicinity of Persepolis and Naqsh-i Rustam (Iran):
Caravanserai (?) [graphic]

Antoin Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with brownish paper. The area between the paper and the structure is filled with black ink. The photographer has meticulously darkened various areas in the foreground and the top of the walls of the structure."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "868."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1691."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.7: Fortress." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Naqsh-i Rustam (Iran)
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.08: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Nadir Throne, 1880-1930
1 glass negative (b&w; 23.7 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Nadir Throne [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The throne visible in the image is what is commonly referred to as Nadiri Throne. The construction of the throne, however, is firmly attributed to Fath Ali Shah Qajar (1798-1834), as the inscriptions around the base of the throne make explicit. The throne is inlaid with 26,733 gems and its measurements are as followed: 98 centimeters long, 96 centimeters broad, 117 centimeters to the arm-set and 217 centimeters at the back. For ease of movement, the throne was originally built in 12 separate pieces to be assembled and disassembled when needed. The pieces are all covered in sheets of gold and inlaid with precious stones, consisting - mostly - of emeralds and rubies." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image seems to be a copy print of another photo."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "258."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.8: Summer residence. Throne." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers
   FSA A.4 2.12.GN.33.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

   Names:
      Islamic Archives
      Kākh-i Gulistān (Tehran, Iran)
      Sevruguin, Antoin, 1851-1933
      Smith, Myron Bement, 1897-1970

   Topic:
      Early Photography of Iran
      Palaces
      Royalty (Nobility)
      Thrones

   Place:
      Asia
      Iran
      Tehran (Iran)

   Genre/ Form:
      Glass negatives

FSA A.4 2.12.GN.33.09: North of Tehran (Iran): Garden at Shimiran, 1880-1930
   1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

   Image(s): North of Tehran (Iran): Garden at Shimiran [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "298."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "354."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoin Sevruguin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.10: Unidentified Caravanserai, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Unidentified Caravanserai [graphic]
Antoin Sevruguin, Annie, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "228."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1679."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.10: Caravanserai (\?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers

FSA A.4 2.12.GN.33.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.33.11: Photograph of a Painting of a Man on an Animal Skin, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Photograph of a Painting of a Man on an Animal Skin [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.11: Painting." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 33."

Local Numbers
FSA A.4 2.12.GN.33.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.34.01: Small Building with Conical Roof, 1880-1930
1 glass negative (b&w; 24 cm. x 18 cm.)

Image(s): Small Building with Conical Roof [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered with green paper. The area between the paper and the structure is filled with black ink. The negative has a brownish yellow hue all over. The negative has been chopped off on top and the two sides. Traces of ink is visible on the top edge of the mountain range on the right."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "282."

- Scratched handwritten number (inked) reads, "754."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.1: Conical Tomb." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P; Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P; Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."

Local Numbers

FSA A.4 2.12.GN.34.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.34.02: Village with Leaps of Dry Leaves on Houses' Rooftops, 1880-1930
1 glass negative (b&w; 23.6 cm. x 18.2 cm.)

Image(s): Village with Leaps of Dry Leaves on Houses' Rooftops [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "289."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "485."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.2: (Faded)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."

Local Numbers

FSA A.4 2.12.GN.34.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "144."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.3: Mountains." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P; Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."

Local Numbers

FSA A.4 2.12.GN.34.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
        Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."

<table>
<thead>
<tr>
<th>Local Numbers</th>
<th>FSA A.4 2.12.GN.34.04</th>
</tr>
</thead>
</table>
| Title and summary note | provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

| Names                  | Islamic Archives
|                        | Sevruguin, Antoin, 1851-1933
|                        | Smith, Myron Bement, 1897-1970
| Topic                  | Early Photography of Iran
|                        | Landscapes
| Place                  | Asia
|                        | Iran
| Genre/ Form            | Glass negatives

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.4: Desert Road." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "100."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "485."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.5: Park." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antone Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antone Sevruguin, glass negatives, Iran). Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."


Local Numbers

FSA A.4 2.12.GN.34.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "405."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.6: Horse Riders." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."
Local Numbers
FSA A.4 2.12.GN.34.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Religious buildings

Place:
Asia
Iran
Iṣfahān (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.34.07: Craftmen Producing Overglaze Painted Tileworks, 1880-1930
1 glass negative (b&w; 23.9 cm. x 18.2 cm.)

Image(s): Craftmen Producing Overglaze Painted Tileworks [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"From the motifs of the tiles one can guess that they are most probably intended to secular/residential decoration. On the right side of the photo's mid-ground a group of musicians are accompanying the performance of a dancing figure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "590."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1962."

tiles (painting)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.7: Painting tiles (# 247)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."

Local Numbers

FSA A.4 2.12.GN.34.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.34.08: Musical Instruments on Display, 1880-1930
1 glass negative (b&w; 24 cm. x 17.8 cm.)

Image(s): Musical Instruments on Display [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "A crack goes right through the middle of the glass. The emulsion seems to be attached."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "705."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "374."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 34.8: Musical instruments (# 248)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 34."

Local Numbers
FSA A.4 2.12.GN.34.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Musical instruments

Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.35.01: Lustre-Painted Ceramic Dish, 1880-1930
1 glass negative (b&w; 18.1 cm. x 23.9 cm.)
Image(s): Lustre-Painted Ceramic Dish [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of a stone-paste dish painted over glaze with luster, attributed to Kashan (Iran) of 1210 and in the Seljuq period. One of the inscriptions records that the plate was made by Shamsuddin al-Hasani Abu Zayd, an accomplished potter of the early thirteenth century. It is currently in collection of Freer|Sackler, the Smithsonian's museums of Asian art (F1941.11)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the glass missing."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.1: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Glass negative numbered FSA A.4 2.12.Sm.88; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.35.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran

Place: Asia
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery. "The initial construction on the site of the holy shrine - with an octagonal plan - in Qum dates back to 13th century. In addition to northward expansion of the whole complex, the original octagonal dome was also modified into a round structure in the earlier years of Safavid dynasty. The southwest corner of the structure houses the tombs of more than a few of Safavid kings, including Shah Sultan Hussayn and Shah Safi. In the 1880s, the new courtyard to the shrine was ordered by Amin al-Sultan, during which the two grand minarets of the western iwan and the two smaller minarets of the entrance were also added to the complex. The golden dome is dated back to Fath Ali Shah-I Qajar, which is consistent with the other restorations to religious buildings of the time. The photograph depicts the area beyond the western entrance to the shrine. Two tents are set up in the area, which could be of the visitors to the shrine." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the glass missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "66."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.2: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Gelatin silver print numbered FSA A.4 2.12.Sm.58; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.35.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Asia
Iran
Qum (Iran)

Genre/ Form: Glass negatives

1 glass negative (b&w; 24 cm. x 17.9 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is of a rock relief of Qajar period on route from Tehran to Chishma Ali, one of the Qajar kings' favorite camping spots. The relief echoes the Sassanian tradition of depicting their kings in the rock relief. The relief includes two sets of inscriptions: a qasida by Andalib and verses by the head of the chancellery, Mirza Muhammad Taqi Aliabadi (Sahl-i Divan). The relief was ordered in 1830-1831, probably by Fath Ali Shah and it depicts Fath Ali Shah, seating on what appears to be the peacock throne, surrounded by sixteen of his sons, the name of each of which is inscribed beside the carved heads. Fath Ali Shah Qajar was the second king of Qajar dynasty in Iran that ruled the country for around 37 years (1797-1834). He was born to Aqa Mohammad Khan Qajar's brother and since Aqa Mohammad Khan did not have a child, Fath Ali shah assumed the position of the king upon his death. There is another image of the same relief - from a different angle and showing a bit more detail - in the archives (Neg.0.11). Unlike the other one, however, this image depicts a group of local and non-local visitors to the site. The three men on the left side of the image seem to be foreign travellers, most probably accompanied by a translator - standing on the far left - and a group of local guides/attendants." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the glass missing."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1333."

- Faded handwritten number (inked, probably by Antoin Sevruguin) not readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.3: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."
Local Numbers

FSA A.4 2.12.GN.35.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

J. P. Luft, The Qajar Rock Reliefs, Iranian Studies, Vol. 34, No. 1/4, p:33

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Qajar dynasty, -- Iran, -- 1794-1925
        Relief (Sculpture)

Place: Asia
        Iran
        Ray (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.04: Isfahan (Iran): Qasr-i Chihil Sutun (Forty-Columns Palace): View from Inside the Terrace, 1880-1930
1 glass negative (b&w; 24.1 cm. x 18.4 cm.)

Image(s): Isfahan (Iran): Qasr-i Chihil Sutun (Forty-Columns Palace): View from Inside the Terrace [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace, located inside the garden complex of Chihil Sutun, was built on the orders of Shah Abbas I (b.1571-d.1621) and heavily expanded during the reign of Shah Abbas II (b.1643-d.1666). The name of the palace - 'forty columns' - derives not from the actual number of columns in the palace's deep front balcony, but commonly refers to the number of the columns and their reflections in the front pool. The palace also houses one of the largest collections of Iranian mural paintings. Judging by the state of the pool n front of the building, the photo must have been taken on a date other the other ones. The
poses of four of the attendants seemed to be strikingly identical." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the glass missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "899."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Faded handwritten number (inked, probably by Antoin Sevruguin) not readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.4: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Local Numbers
FSA A.4 2.12.GN.35.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces

Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "89."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1798."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.5: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Local Numbers

FSA A.4 2.12.GN.35.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography


Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.35.06: Province of Fars (Iran): Yazd-i Khast or Izad-Khast Complex, 1880-1930
1 glass negative (b&w; 23.8 cm. x 18.5 cm.)

Image(s): Province of Fars (Iran): Yazd-i Khast or Izad-Khast Complex
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"This complex contains the castle of Izad-khast[from Sassanid period], a caravanserai and a bridge of Safavid times. The works inside of the castle belong to different periods from Sassanids to Qajars. The castle of Izad-khast, built on a rock bed, has been resistant to decay and destruction because of its natural base. The photo depicts the structure from the side, presenting its overall size and extension into space. Also, since the point of view of the camera is on a lower ground than the base of the structure, the building appears grander and more imposing in space. Unlike other images of the same structure, this one shows the top of the a mud wall around the structure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The area between the paper and the horizon line is filled with black ink. The glass negative is broken with lower right corner missing."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with lower right corner missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "387."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.6: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Local Numbers
FSA A.4 2.12.GN.35.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Yazd (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.07: Naqsh-i Rustam (Iran): View of the Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff, 1902-1905
1 glass negative (b&w; 24.1 cm. x 18.6 cm.)

Image(s): Naqsh-i Rustam (Iran): View of the Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The tombs depicted in the image are (from right to left of the photo): Tomb facades of Darius I, Artaxerxes, and Darius II." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The area between the paper and the horizon line is filled with black ink."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portion of the left side missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "828."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1658."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.7: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Local Numbers

FSA A.4 2.12.GN.35.07
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.08: Naqsh-i Rustam (Iran): Fire Altars, 1902-1905
1 glass negative (b&w; 18.4 cm. x 20.2 cm.)

Image(s): Naqsh-i Rustam (Iran): Fire Altars [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Naqsh-i Rustam, Open-Air fire altars, Western End of the site. The Negative is broken on both sides. The negative is related to 39.4. The arrangement of shadows and the position of the camera is identical in both images, suggesting that they are variation of the same photo on the same day. Unlike 39.4, this image does not include the figure of the bystander, commonly used in archeological photography for the purpose of sizing." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portion of the upper right side missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "571."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Local Numbers

FSA A.4 2.12.GN.35.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place:
Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.35.09: Persepolis (Iran): Tachara Palace (Palace of Darius), 1902-1905
1 glass negative (b&w; 23.8 cm. x 18.2 cm.)

Image(s): Persepolis (Iran): Tachara Palace (Palace of Darius) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "894."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1321."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.9: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Gelatin silver print numbered FSA A.4 2.12.Sm.25; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.35.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place:
Asia
Iran
Persepolis (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.35.10: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room): Takht-I Tavoos or the Peacock Throne, 1880-1930
1 glass negative (b&w; 18.7 cm. x 24.3 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room): Takht-I Tavoos or the Peacock Throne [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph depicts the famous Peacock throne of Gulistan palace in the throne room or Talar-i Salam. Takht-I Tavoos (Peacock Throne) is a later name of Takht-I Khurshid or the Sun Throne. Erroneously the name of the Throne as the peacock throne equated it with the famous Indian throne of Shah Jahan and Nadir's war booty from India, whereas Takht-I Khurshid - visible in this image - was ordered by Fath Ali Shah Qajar around 1800s and built by an Isfahani artist known as Haji Muhammad Hussayn Khan Sadr. The name of the throne changed to the Peacock Throne after Fath Ali Shah's marriage to Tavoos Khanum, his favorite wife. The marriage was celebrated on this particular throne. In the occasion of various royal celebration - such as Salam-i Nawruz - the throne would be moved out of the palace and into the Iwan-i Dar al-Imara (later known as the hall of Takht-I Marmar or the marble throne) and would be the seating place of the Qajar kings of the time. Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room started in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "303."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "637."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.10: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Glass negative numbered FSA A.4 2.12.GN.37.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.35.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Thrones

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.35.11: Persepolis (Iran): Great Stairway to the Terrace Complex, 1902-1905
1 glass negative (b&w; 23.9 cm. x 17.9 cm.)

Image(s): Persepolis (Iran): Great Stairway to the Terrace Complex [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1664."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "82."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.11: Unknown, cracked." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 35."

Glass negative numbered FSA A.4 2.12.GN.40.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.35.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.01: Tehran (Iran): Interior of British Embassy, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18.1 cm.)

Image(s): Tehran (Iran): Interior of British Embassy [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.1: Tehran. British Embassy. Interior. (# 28)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers

FSA A.4 2.12.GN.36.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

- Architecture
- Early Photography of Iran

Place:

- Asia
- Iran
- Tehran (Iran)
Genre/ Form: Glass negatives

1 glass negative (b&w; 23.7 cm. x 18.2 cm.)
Image(s): Tehran (Iran): Maydan-i Mashq (Shooting Range): Entrance Portal [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "111."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1113."
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.2: Tehran, Makhah-Maidan (# 98)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.02
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.03: Tehran (Iran): Maydan-i Mashq (Military Training Square), Qazaqkhana (Military Center), 1930-1940
1 glass negative (b&w; 23.7 cm. x 18 cm.)

Image(s): Tehran (Iran): Maydan-i Mashq (Military Training Square), Qazaqkhana (Military Center) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "124."
- Currently the Central Building at Tehran University of Art
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.3: Tehran, Barracks (96)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers

FSA A.4 2.12.GN.36.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
  Sevruguin, Antoin, 1851-1933
  Smith, Myron Bement, 1897-1970

Topic: Architecture
  Early Photography of Iran

Place: Asia
  Iran
  Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.04: River Gorge, 1880-1930
1 glass negative (b&w; 17.9 cm. x 23.7 cm.)

Image(s): River Gorge [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "438."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "749."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.4: River gorge." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Landscapes

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.36.05: Unidentified Bridge, 1880-1930
1 glass negative (b&w; 23.9 cm. x 18.3 cm.)

Image(s): Unidentified Bridge [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "626."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "489."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.5: (faded) Bridge." [Myron Bement Smith Collection, Subseries 2.1:
Islamic Archives History, Collection Information; Box 60; Folder 44: 47
P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Landscapes

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.06: Hamadan (Iran): Gunbad-i Alaywian: View of
Mausoleum's Northeast Facade, 1880-1930
1 glass negative (b&w; 18.4 cm. x 24 cm.)

Image(s): Hamadan (Iran): Gunbad-i Alaywian: View of Mausoleum's
Northeast Facade [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial
photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
ey early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Presumably a mausoleum, the structure dates to the late 12th century
- Seljuq - times. More recently, the new date of early fourteenth century
is suggested for the structure. The photo depicts the entrance to the
structure, apparently sealed, with a figure standing beside it. The figure would provide a sense of scale, which in the case of this image is the feature of the building in photographer's focus." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "468."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.6: Mosque. Entrance." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Gelatin silver print numbered FSA A.4 2.12.Sm.50; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.36.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography


Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place:  
Asia  
Hamadān (Iran)  
Iran

Genre/Form:  
Glass negatives
1 glass negative (b&w; 17.8 cm. x 23.8 cm.)

**Image(s):** Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: Seljuk Minaret on the Foreground [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "192."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "335."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.7: Khorasan. Bastam. Conical tomb tower." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Gelatin silver print numbered FSA A.4 2.12.Sm.79; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

**Local Numbers**

FSA A.4 2.12.GN.36.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

**Names:**

Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

**Topic:**

Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Asia
Basām (Iran)
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 17.9 cm. x 23.8 cm.)

Image(s): Ardabil (Iran): Sheikh Safi al-din Khanegah and Shrine Ensemble [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Shaykh Abu'l-Fath Ishaq, known as Safi al-Din Ardabili (b. 1252/3), is the eponymous founder of the Safawiyya order of Sufism and is hence considered the founder of the Safavid Dynasty. Upon his death in 1334, he was buried in a tomb tower adjoining his khanqah outside the city walls of Ardabil. His burial site became a center of pilgrimage soon after, one richly endowed by Safavid rulers, many of whom were also buried there. The photo depicts the right side of the entrance gate to Jannatara, with the Chilla-khana wall to its right. Chilla-Khana served both as a hostel and a trading centre, built around the shrine in earlier years of 15th century. The image is most probably a copy print." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "274."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1035."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.8: Azerbaijan. Ardebil. Shrine of Shaikh Safi-al Din. Mihrab." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Gelatin silver print numbered FSA A.4 2.12.Sm.45; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.36.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Ardabil (Iran)
Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.09: Unidentified Caravanserai, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Unidentified Caravanserai [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The building is most probably a caravanserai. The landscape and the structure suggest that it might have been located outside Iran (maybe
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.36.10: Qum (Iran): Hazrat-i Ma'suma Shrine Complex (Shrine of Fatima al-Ma'suma), 1880-1930
1 glass negative (b&w; 24.4 cm. x 18 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex (Shrine of Fatima al-Ma'suma) [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Qum (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.11: Portrait of Prince Abu'Ilfat'h Mirza Salar al-Dawla, 1900-1930
1 glass negative (b&w; 17.6 cm. x 23.8 cm.)

Image(s): Portrait of Prince Abu'Ilfat'h Mirza Salar al-Dawla [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"He is Muzaffar al-Din Shah's son and was appointed as the governor of Kermanshah in 1897. He was later removed from his post as the governor of Kermanshah due to people's dissatisfaction with his rule. Salar al-Dawla was later appointed to the government of Zanjan, Khuzestan, Bakhtiari and Brujird. After an unsuccessful coup against his brother - the crown prince Muhammad Ali Shah - in 1929 he was arrested and brought to Tehran. After many unsuccessful attempt to replace his brother as the next Qajar king, he fled to Europe and stayed there until his death in 1958." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "69."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "601."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.11: Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers

FSA A.4 2.12.GN.36.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Portrait photography
        Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

1 glass negative (b&w; 24 cm. x 17.8 cm.)

Image(s): Unidentified Building Complex [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The building is most probably a caravanserai. The landscape and the structure suggest that it might have been located outside Iran (maybe Iraq)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1683."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.12: Caravanserai." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."
FSA A.4 2.12.GN.36.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.36.13: Photograph of a Painting Depicting Rustam Mourning the Killing of (his Son) Suhrab, 1880-1930
1 glass negative (b&w; 24 cm. x 17.8 cm.)

Image(s): Photograph of a Painting Depicting Rustam Mourning the Killing of (his Son) Suhrab [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts a painting of the scene of Suhrab dying in the arms of his father, Rustam, with his father's dagger piercing his heart. The painting depicts one of the most famously dramatic scenes of Ferdowsi's Shahnama in which the father and son go into a battle against one another, ultimately the father killing the son and mourning his death afterwards. The painting is signed on the left side with what seems to be the first four letters of 'Sevruguin'. As such either Antoin or Andre Sevruguin could be its creator. Andre Sevruguin, Antoin Sevruguin's son, was later known as Dervish, becoming one of the promising painters of Iran during Riza Shah's reign. He subsequently left Iran for Germany and took many of his paintings with him." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.13: Painting." [Myron Bement Smith Collection, Subseries 2.1:
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 21.6 cm. x 15.7 cm.)
Image(s): Studio Portrait: Nestorian Christian Family [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the bottom side are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "359."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.14: Armenians from Salmas (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 36."

Local Numbers
FSA A.4 2.12.GN.36.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSe curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.37.01: Baghdad (Iraq): Mashhad al-Kazimiya, 1880-1930
1 glass negative (b&w; 23.1 cm. x 17.7 cm.)

Image(s): Baghdad (Iraq): Mashhad al-Kazimiya [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Shrine was repaired on the order of Nasir Al-Din Shah Qajar after his first trip to the site in 1873." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "663."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "734."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.1: Kazemain. Mosque (late) (# 78)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Gelatin silver print numbered FSA A.4 2.12.Sm.62; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.37.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings
       Shrines

Place: Asia
Baghdad (Iraq)
Iraq

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.02: Man buried in sand, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18 cm.)

Image(s): Man buried in sand [graphic]

Sevruguin, Antoine, 1851-1933

Antoine Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoine Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "512."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1131."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.2: Execution of a thief in gach (# 134)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers
FSA A.4 2.12.GN.37.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.03: Wrestlers Training in front of Small Crowd, 1880-1930
1 glass negative (b&w; 23.3 cm. x 17.6 cm.)

Image(s): Wrestlers Training in front of Small Crowd [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the left corner are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "898."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "664."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.3: Persian athletes (# 132)."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers
FSA A.4 2.12.GN.37.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Wrestling

Place:
Asia
Iran

Genre/Form:
Glass negatives

1 glass negative (b&w; 18.2 cm. x 23.9 cm.)

Image(s): Studio Portrait: Woman in Traditional Zoroastrian Dress [graphic]

Antoin Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "82) Zoroastrian
Costume." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.4: Zoroastrian costume (# 82)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers

FSA A.4 2.12.GN.37.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
        Early Photography of Iran
        Portrait photography
        Women

Place: Asia
        Iran

Genre/Form: Glass negatives
        Studio portraits

FSA A.4 2.12.GN.37.05: Girls Weaving a Carpet, 1880-1930
1 glass negative (b&w; 24 cm. x 18.4 cm.)
Image(s): Girls Weaving a Carpet [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "472."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.5: Rug weaving (# 129)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers

FSA A.4 2.12.GN.37.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iraj Afshar, Ganjina’i Aksha-i Iran, 1984, p:284

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Textile crafts
Women
headgear

Place: Asia
Iran

Genre/ Form: Glass negatives
Weavers

FSA A.4 2.12.GN.37.06: Portrait of a Kurdish Woman, 1880-1930
1 glass negative (b&w; 18 cm. x 23.5 cm.)

Image(s): Portrait of a Kurdish Woman [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "473."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.6: Kurdish woman (# 84)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers
FSA A.4 2.12.GN.37.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Hairstyles
Portrait photography

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.07: Qum (Iran): Hazrat-i Ma'suma Shrine Complex: Elevated View of the New Court, looking towards the East Iwan, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex: Elevated View of the New Court, looking towards the East Iwan [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The initial construction on the site of the holy shrine - with an octagonal plan - in Qum dates back to 13th century. In addition to northward expansion of the whole complex, the original octagonal dome was also modified into a round structure in the earlier years of Safavid dynasty. the southwest corner of the structure houses the tombs of more than a few of Safavid kings, including Shah Sultan Hussayn and Shah Safi. In the 1880s, the new courtyard to the shrine was ordered by Amin al-Sultan, during which the two grand minarets of the western iwan and the two smaller minarets of the entrance were also added to the complex. The golden dome is dated back to Fath Ali Shah-I Qajar, which is consistent with the other restorations to religious buildings of the time. The vantage point of the photo indicates that the photographer is standing atop the front gate entrance looking back at the court. The figure leaning on one of the minarets on the facing gateway seems to mirror the placement of the photographer on the other side." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "892."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "230."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "N 83."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.7: (P) [black-and-white print on hand], Mashhad (?) (# 18)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers

FSA A.4 2.12.GN.37.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Bibliography


FSA A.4 2.12.GN.37.08: Green Grocers, 1880-1930
1 glass negative (b&w; 24 cm. x 18.6 cm.)

Image(s): Green Grocers [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portion of the left corner is missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "299."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "130) Baggali (Green grocer?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.8: Beggali (green grocers) (# 130)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers

FSA A.4 2.12.GN.37.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iraj Afshar, Ganjina'i Aksha-i Iran, 1984, p:284

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Marketplaces

Place: Asia
       Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the left corner are missing."
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "592."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "686."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers

FSA A.4 2.12.GN.37.09
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
Iraj Afshar, Gianjina’i Aksha-i Iran, 1984, p:284

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Textile crafts

Place: Asia
Iran

Genre/Form: Glass negatives

Occupation: Weavers

FSA A.4 2.12.GN.37.10: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room): Takht-I Tavoos or the Peacock Throne, 1880-1930
1 glass negative (b&w; 18 cm. x 23.8 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room): Takht-I Tavoos or the Peacock Throne [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph depicts the famous Peacock throne of Gulistan palace in the throne room or Talar-i Salam. Takht-I Tavoos (Peacock Throne) is a later name of Takht-I Khurshid or the Sun Throne. Erroneously the name of the Throne as the peacock throne equated it with the famous Indian throne of Shah Jahan and Nadir's war booty from India, whereas Takht-I Khurshid - visible in this image - was ordered by Fath Ali Shah Qajar around 1800s and built by an Isfahani artist known as Haji Muhammad Hussayn Khan Sadr. The name of the throne changed to the Peacock Throne after Fath Ali Shah's marriage to Tavoos Khanum, his favorite wife. The marriage was celebrated on this particular throne. In the occasion of various royal celebration - such as Salam-I Nawruz - the throne would be moved out of the palace and into the Iwan-i Dar al-
Imara (later known as the hall of Takht-i Marmar or the marble throne) and would be the seating place of the Qajar kings of the time. Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room stared in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well. The photo seems to be a duplicate of Neg. 35.10." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the right corner are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "637."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.10: Peacock throne (chipped) (#133)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Glass negative numbered FSA A.4 2.12.GN.35.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

| FSA A.4 2.12.GN.37.10 |

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Kākh-i Gulistān (Tehran, Iran)
       Sevruguin, Antoin, 1851-1933
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the left upper corner are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "505."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1290."


- Myron Bement Smith handwritten caption in English reads, "47 P; Box 37.11: A Jewish rabbi (cracked and chipped) (# 135)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers

FSA A.4 2.12.GN.37.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Portrait photography

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.12: Tehran (Iran): Darvaza Dawlat Gate, Northeast City Gate, with Alborz Mountain Range in Background, 1880-1930

1 glass negative (b&w; 21.7 cm. x 17.3 cm.)

Image(s): Tehran (Iran): Darvaza Dawlat Gate, Northeast City Gate, with Alborz Mountain Range in Background [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). and at least until the end of 1870s,
it had the central archway facing the city and the goat heads of the central top piece on its other side, facing outside the city. During a reconstruction in 1880s the archway of the internal side, along with the goat-heads of the external side were removed. Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. The photograph depicts the gate in the background of piles of stone and herds of sheep immediately outside the city of Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the left bottom corner are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "98."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1411."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.12: Tehran. Darwazeyi Dowlati (# 217)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers
FSA A.4 2.12.GN.37.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.13: Group Portrait: Men at Bazaar, 1890s-1930
1 glass negative (b&w; 23.8 cm. x 18.4 cm.)

Image(s): Group Portrait: Men at Bazaar [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "397."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.13: Group of people." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers
FSA A.4 2.12.GN.37.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography
Place: Asia
Iran
Genre/Form: Glass negatives
FSA A.4 2.12.GN.37.14: Unidentified Village, 1880-1930
1 glass negative (b&w; 23.7 cm. x 17.9 cm.)
Image(s): Unidentified Village [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the left and right corner are missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "735."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1089."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.14: View of town (chipped) (# 217)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 37."

Local Numbers
FSA A.4 2.12.GN.37.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
FSA A.4 2.12.GN.38.01: Persepolis (Iran): Tripylon (Council Hall), Main Hall, West Jamb of Southern Doorway: View of Relief Picturing King and Attendants, 1902-1905
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Persepolis (Iran): Tripylon (Council Hall), Main Hall, West Jamb of Southern Doorway: View of Relief Picturing King and Attendants [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "573."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "348."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.1: (P) [black-and-white print on hand]. Fars; Persepolis (Takht-i Jamshid. Pillar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."
Gelatin silver print numbered FSA A.4 2.12.Sm.26; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.006; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

FSA A.4 2.12.GN.38.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Sarre and Herzfeld, Iranische Felsreliefs, Berlin, 1910. p:133-147

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran
       Relief (Sculpture)

Place: Asia
       Iran
       Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.02: Bishapur (Iran): Sasanian Reliefs Depicting the Investiture of Shapur I: Detail View of Roman Emperor Philip the Arab Kneeling and the Trampled Bodies of Two Defeated Enemies: One is the Roman Emperor Gordian III (L) and the Other is Angra Mainyu (R), 1902-1905

1 glass negative (b&w; 23.6 cm. x 17.8 cm.)

Image(s): Bishapur (Iran): Sasanian Reliefs Depicting the Investiture of Shapur I: Detail View of Roman Emperor Philip the Arab Kneeling and the Trampled Bodies of Two Defeated Enemies: One is the Roman Emperor Gordian III (L) and the Other is Angra Mainyu (R) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.2: Fars. ? Relief (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Local Numbers
FSA A.4 2.12.GN.38.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names:  Islamic Archives
      Sevruguin, Antoin, 1851-1933
      Smith, Myron Bement, 1897-1970

Topic:  Ancient Near Eastern Art
        Animals in art
        Early Photography of Iran
        Relief (Sculpture)
        Royalty (Nobility)
        Sassanids

Place:  Asia
        Bishāpūr (Extinct city)
        Iran

Genre/ Form:  Glass negatives

FSA A.4 2.12.GN.38.03: Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Heads of a Bull, 1902-1905
1 glass negative (b&w; 17.8 cm. x 23.9 cm.)

Image(s): Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Heads of a Bull [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is cleaned up."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "819."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1661."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.3: (P) [black-and-white print on hand]. Fars; Persepolis (Takht-i Jamshid). Columns + pillars." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.4 2.12.Sm.24; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.004; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

FSA A.4 2.12.GN.38.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portion of the right upper corner missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "823."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1652."

- Myron Bement Smith handwritten caption in English reads, "47 P; Box 38.4: Fars; Naksh-i Rustam. Square tower (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Local Numbers
FSA A.4 2.12.GN.38.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.05: Bishapur (Iran): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian with Groups of Cavalry and Infantry Saluting the King, 1902-1905
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Bishapur (Iran): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian with Groups of Cavalry and Infantry Saluting the King [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.4 2.12.GN.38.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.38.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Animals in art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place:
Asia
Bīshāpūr (Extinct city)
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.38.06: Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian, and Middle Persian Inscription of the High Priest Kartir (Antoin Sevruguin in Foreground), 1902-1905
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian, and Middle Persian Inscription of the High Priest Kartir (Antoin Sevruguin in Foreground) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portion of the left bottom corner missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "236."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1657."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.6: (P) [black-and-white print on hand]; Fars; Naksh-i Rustam. Relief, Sevrugian in Foreground (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.4 2.12.Sm.13; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Local Numbers
FSA A.4 2.12.GN.38.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Ancient Near Eastern Art  
Animals in art  
Early Photography of Iran  
Inscriptions  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design  
headgear

Place:  
Asia  
Iran  
Naqsh-i Rustam (Iran)

Genre/ Form:  
Glass negatives

Occupation:  
Photographers

FSA A.4 2.12.GN.38.07: Persepolis (Iran): Apadana, North Side, East Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession, 1902-1905
1 glass negative (b&w; 23.7 cm. x 17.9 cm.)

Image(s): Persepolis (Iran): Apadana, North Side, East Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "619."
Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "319."

Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.7: Fars; Persepolis (Takht-i Jamshid). Reliefs + Columns (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Local Numbers
FSA A.4 2.12.GN.38.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.08: Persepolis (Iran): Northern Wall of the Throne Hall (Talar-i Takht), 1902-1905
1 glass negative (b&w; 23.6 cm. x 17.7 cm.)

Image(s): Persepolis (Iran): Northern Wall of the Throne Hall (Talar-i Takht) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
be recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of both upper corners missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "818."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "732."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.8: (P) [black-and-white print on hand]. Fars; Persepolis (Takht-i Jamshid). Reliefs + Columns (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.4 2.12.Sm.22; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.009; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers
FSA A.4 2.12.GN.38.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran
       Relief (Sculpture)

Place: Asia
       Iran
       Persepolis (Iran)
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "598."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1653."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "165."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.9: (P) [black-and-white print on hand]. Fars; Naqsh-i Rustam. Relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.4 2.12.Sm.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.38.09
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran
       Relief (Sculpture)
       Royalty (Nobility)

Place: Asia
       Iran
       Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.10: Naqsh-i Rustam: Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff, 1902-1905
1 glass negative (b&w; 23.4 cm. x 17.8 cm.)

Image(s): Naqsh-i Rustam: Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the upper right corner missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "171."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.10: (P) [black-and-white print on hand]. Fars; Naksh-i Rustam. Relief (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.4 2.12.Sm.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.38.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)

Place:
Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.38.11: Naqsh-i Rajab (Iran): Sasanian Rock Relief (Relief IV) Picturing High Priest Kartir and Middle Persian Inscription, 1902-1905
1 glass negative (b&w; 23.7 cm. x 17.9 cm.)

Image(s): Naqsh-i Rajab (Iran): Sasanian Rock Relief (Relief IV) Picturing High Priest Kartir and Middle Persian Inscription [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"I, Kartir, am known in the empire for righteousness and eminence, and known to have been of good service and good will to the Yazads and lords. Further I to the Yazads ward this also thus promised, that, if by the help of the Yazads I, Kartir, for the living upon highest rank were made to look then also by me further to the departed ward of heaven and hell the essential features would be outlined (or proclaimed or enlarged) for the sake, also, of these divine services as within the empire they are performed, for the sake of these also. Further, of whatever kind they may be, that were to be outlined by me by way of becoming more authoritative, and that thus, as I had promised to the Yazads. Further by me those which were established, even thus as by me it (was to be done for) heaven and hell, for these services also orthodoxy and heterodoxy (in) their essential features were (to be) outlined. Now for me then, when by the help of the Yazads this also was established, to the departed ward this thus was outlined, then (to) the Yazads of much better service and will have I become. And for my own soul I have become more provident and quiet. And also on these offerings and services which within the empire are performed much more authoritative have I become. And whosoever sees this inscription and reads it, that one for Yazads and lords and his own soul straight and right let him be. And beyond this, also, in the offerings and services and the Mazdayasnian religion, which is now performed for the living, let him become more authoritative. Now another matter; not everyone may issue a command at will. Let it be known what I have decided: There is a heaven and there is a hell. And whoever is a well doer shall go straight to heaven. And whoever is a sinner shall be cast down to hell. And whoever is a well doer and after well doing persistently runs, this one (in) this bone-endowed body good fame and prosperity shall attain and also (in) this bone-endowed spirit orthodoxy shall (he) overtake, as I, Kartir, have attained. Now I have written this inscription for this purpose, that since for me, Kartir, from of yore onward by rulers and lords many fires with (their) magi by imperial deeds were instituted and for me the great glory of my own name on imperial deeds and documents stands written, that whoever in future time imperial documents or deeds or other inscriptions may see, that one should know, that I am Kartir, who (under) Shapur, King of Kings, Kartir the Magupat [Magus-master] and Ehrpat was entitled; and under Hormizd, King of Kings, and Varahran, King of Kings, son of Shapur, Kartir, Ahura Mazda's Magupat was entitled; and under Varahran, [King of] Kings, son of Varahran, Kartir, Soul-savior of Varahran and Ahura Mazda's Magupat was entitled. Written by Buhtak, scribe of Kartir, the Lord." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "51."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "821."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Gelatin silver print numbered FSA A.6 04.PF.05.v2.355; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Gelatin silver print numbered FSA A.4 2.12.Sm.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.38.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Early Photography of Iran
       Inscriptions
       Middle Persian language
       Relief (Sculpture)
       Royalty (Nobility)
       Sassanids
       headgear

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.12: Persepolis (Iran): Apadana, North Side, East Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession (Sevruguin in foreground), 1902-1905
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Persepolis (Iran): Apadana, North Side, East Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession (Sevruguin in foreground) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "138."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.12: Fars; Persepolis (Takht-i Jamshid). Columns." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 38."

Local Numbers

FSA A.4 2.12.GN.38.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Architecture
        Early Photography of Iran
        Relief (Sculpture)
FSA A.4 2.12.GN.39.01: Portrait of Two Dervishes Carrying a Kashkul, or Beggar's Bowl, 1880-1930
1 glass negative (b&w; 17.9 cm. x 23.9 cm.)

Image(s): Portrait of Two Dervishes Carrying a Kashkul, or Beggar's Bowl [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the lower left corner missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "870."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "359."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.1: 2 negro dervishes (#292)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Local Numbers

FSA A.4 2.12.GN.39.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress  
Dervishes  
Early Photography of Iran  
Portrait photography  
headgear

Place:  Asia  
Iran

Genre/ Form:  Glass negatives  
Studio portraits

FSA A.4 2.12.GN.39.02: North of Tehran (Iran): Bagh-i Firdaws (Garden of Paradise) at Shimiran, 1880-1930  
1 glass negative (b&w; 23.8 cm. x 18 cm.)

Image(s): North of Tehran (Iran): Bagh-i Firdaws (Garden of Paradise) at Shimiran [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace/residence is shown almost in the centre of the background of the scene. The structure can be identified as Bagh-i Firdaws by its very distinct and imposing façade and entrance. The residence was initially built on the site of Muhammad Shah Qajar's Mohamaddiya Palace by Muayyir al-Mamalik. Nasir's chief of finance and treasury, Muayyir al-Mamalik was also the first Iranian who opened an account in the British Royal bank and transferred a large part of his belonging to that account. The house was decorated with sheets of gold and marble and known to the contemporaneous travelers to Iran as one of the
most extravagant structures of its time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "632."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "294."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.2: Tehran. Shimran. Ferdows. Underground room (293)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Local Numbers

FSA A.4 2.12.GN.39.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

<table>
<thead>
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<th>Names</th>
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<td></td>
<td>Sevruguin, Antoin, 1851-1933</td>
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<td>Smith, Myron Bement, 1897-1970</td>
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<th>Topic</th>
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<td></td>
<td>Early Photography of Iran</td>
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<tr>
<td></td>
<td>Palaces</td>
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</table>

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<thead>
<tr>
<th>Place</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Iran</td>
</tr>
<tr>
<td></td>
<td>Tehran (Iran)</td>
</tr>
</tbody>
</table>

| Genre/ Form    | Glass negatives           |

FSA A.4 2.12.GN.39.03: Installation of Wireless Tower, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.3: Wireless tower (294)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Local Numbers

FSA A.4 2.12.GN.39.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:   Early Photography of Iran

Place:   Asia
         Iran

Genre/ Form:  Glass negatives

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "827."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1651."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.4: (P) [black-and-white print on hand]. Fars; Naqsh-i Rustam. Altar of fire temple (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Gelatin silver print numbered FSA A.4 2.12.Sm.17; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.39.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
- Ancient Near Eastern Art
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran
- Naqsh-i Rustam (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.39.05: Unidentified Caravanserai, 1902-1905
1 glass negative (b&w; 23.7 cm x 18.2 cm.)

Image(s): Unidentified Caravanserai [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portions of the lower right corner missing."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "172."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1616."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.5: Caravanserai (296) (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran)
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Local Numbers

FSA.A.4 2.12.GN.39.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA.A.4 2.12.GN.39.06: Unidentified Building, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18.2 cm.)

Image(s): Unidentified Building [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "713."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "658."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Local Numbers
FSA A.4 2.12.GN.39.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  
Architecture
Early Photography of Iran

Place:  
Asia
Iran

Genre/Form:  
Glass negatives

1 glass negative (b&w; 23.2 cm. x 17.8 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Left Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Boar Hunt [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "222."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "331."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.7: (P) [black-and-white print on hand]. Kirmanshah. Tak-i Bustan. Relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Gelatin silver print numbered FSA A.4 2.12.Sm.35; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Glass negative numbered FSA A.4 2.12.GN.44.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.39.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Animals in art
        Architecture
        Early Photography of Iran
        Relief (Sculpture)
        Royalty (Nobility)
Sassanids

Place:
- Asia
- Iran
- Taq-e Bostan Site (Iran)

Genre/Form:
- Glass negatives

  1 glass negative (b&w; 23.5 cm. x 17.8 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Stag Hunt [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "173."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "398."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.8: (P) [black-and-white print on hand]. Kirmanshah. Tak-i Bustan. Relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Gelatin silver print numbered FSA A.4 2.12.Sm.33; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Glass negative numbered FSA A.4 2.12.GN.47.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.39.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place:
Asia
Iran
Taq-e Bostan Site (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.39.09: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large and Small Vaults with Investiture Reliefs of Khusro II and Shaphur III as well as Investiture Relief of Ardashir II on the Right, 1880-1930
1 glass negative (b&w; 23.8 cm. x 18 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large and Small Vaults with Investiture Reliefs of Khusro II and Shaphur III as well as Investiture Relief of Ardashir II on the Right [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Mas'udiyya building, built, most probably around 1860s by Imam Quli Mirza the son of Mohammad Ali Mirza. The building was destroyed in 1964 in order to open the Anahid stream and prepare the site as a Sassanid architecture landmark." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "11."
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "154."
- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "80."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.9: (P) [black-and-white print on hand]. Kirmanshah. Tak-i Bustan. Arches." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Gelatin silver print numbered FSA A.4 2.12.Sm.31; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.39.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Alá al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Mas'udiyya building, built, most probably around 1860s by Imam Quli Mirza the son of Mohammad Ali Mirza. The building was destroyed in 1964 in order to open the Anahid stream and prepare the site as a Sassanid architecture landmark." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "181." 
- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.10: (P) [black-and-white print on hand]. Kirmanshah. Tak-i Bustan. Arch + relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 39."

Local Numbers
FSA A.4 2.12.GN.39.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)
Sassanids

Place: Asia
Iran
Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 17.6 cm. x 23.6 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The investiture of Khusrow Parviz depicted on the top section and
Khusrow II is depicted on horse back and in full armor in the lower
section. The graffiti on this image is faded. It might have been taken
on a later date." [Freer Gallery of Art and Arthur M. Sackler Gallery
Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads,
  "599."

- Scratched handwritten number (inked, probably by Antoin Sevruguin)
  reads, "835."

- Faded handwritten number (inked, probably by Antoin Sevruguin)
  reads, "5."

- Faded handwritten number (inked, probably by Antoin Sevruguin)
  reads, "95."

- Myron Bement Smith handwritten caption in English reads, "47.P;
  Box 39.11: Kirmanshah. Tak-i Bustan. Arch + relief." [Myron Bement
  Smith Collection, Subseries 2.1: Islamic Archives History, Collection
  Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass
  negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was included into "Box 39."

Local Numbers

FSA A.4 2.12.GN.39.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Animals in art
       Architecture
       Early Photography of Iran
       Relief (Sculpture)
       Sassanids

Place: Asia
       Iran
       Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.1: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Local Numbers
FSA A.4 2.12.GN.40.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

**Names:**
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

**Topic:**
- Antiquities
- Art of the Islamic World
- Early Photography of Iran

**Place:**
- Asia
- Iran

**Genre/Form:**
- Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bridge was reconstructed by Shah Abbas II in mid 17th century. Being a gathering spot for tourists and locals alike, the relative but striking emptiness of people from crowds leaves the view open for the capturing of the bridge's intricate brickwork and overall design. The front view allows for the continuity of water to the other side of the bridge to be visible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.2: Isfahan. Pol-i Kaju. Lower side." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Local Numbers
FSA A.4 2.12.GN.40.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
**Place:**
Asia  
Iran  
Iṣfahān (Iran)

**Genre/Form:**
Glass negatives

FSA A.4 2.12.GN.40.03: Isfahan (Iran): Pul-i Khwaju (Khwaju Bridge), 1880-1930  
1 glass negative (b&w; 23.9 cm. x 17.7 cm.)

**Image(s):** Isfahan (Iran): Pul-i Khwaju (Khwaju Bridge) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bridge was reconstructed by Shah Abbas II in mid 17th century. Being a gathering spot for tourists and locals alike, the relative but striking emptiness of people from crowds leaves the view open for the capturing of the bridge's intricate brickwork and overall design. The front view allows for the continuity of water to the other side of the bridge to be visible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.3: Isfahan. Pol-i Kaju. Upper side." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

**Local Numbers**

FSA A.4 2.12.GN.40.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.04: Isfahan (Iran): Pul-i Khwaju (Khwaju Bridge), 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Isfahan (Iran): Pul-i Khwaju (Khwaju Bridge) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The bridge was reconstructed by Shah Abbas II in mid 17th century. Being a gathering spot for tourists and locals alike, the relative but striking emptiness of people from crowds leaves the view open for the capturing of the bridge's intricate brickwork and overall design. The front view allows for the continuity of water to the other side of the bridge to be visible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.4: Isfahan. Pol-i Kaju. Lower side." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."
Local Numbers
FSA A.4 2.12.GN.40.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
        Early Photography of Iran

Place: Asia
        Iran
        Iṣfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.05: Isfahan (Iran): Si-o-Se pol or Pol-i Allah Verdi Khan (Allah Verdi Khan Bridge), 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Isfahan (Iran): Si-o-Se pol or Pol-i Allah Verdi Khan (Allah Verdi Khan Bridge) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Pul-i Ali Verdi Khan (also known as the Bridge of Julfa and the Pul-i Chahar Bagh)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "641."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.5: Isfahan. Pol-i Allah verdi Khan. Lower side." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Local Numbers
FSA A.4 2.12.GN.40.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place:
Asia
Iran
Iṣfahān (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.40.06: Isfahan (Iran): Ayina-khana (Hall of Mirrors), 1880-1930
1 glass negative (b&w; 23.8 cm. x 18.4 cm.)
Image(s): Isfahan (Iran): Ayina-khana (Hall of Mirrors) [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace of Ayina-Khana was built by Shah Safi (Safavid) in the 17th century to resemble Chihil Sutun, the other royal palace in Isfahan. It was destroyed in 1891 by orders from the Qajar ruler of the city: Zil al-Sultan. Mas'ud Mirza or Zil al-Sultan was Nasir Al-Din Shah's
oldest son and the governor of Isfahan for about thirty years." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "182."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "745."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.6: Isfahan. Building similar to Chihil Sutun." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Albumen print numbered FSA A2011.03 B.17; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.40.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Palaces

Place: Asia
       Iran
       Isfahān (Iran)

Genre/Form: Glass negatives
FSA A.4 2.12.GN.40.07: Photograph of a Miniature Painting Illustrating Bahram Gur Shooting the Gazelle and Trampling Azada under his Camel's Feet, 1880-1930
1 glass negative (b&w; 23.6 cm. x 18.3 cm.)

Image(s): Photograph of a Miniature Painting Illustrating Bahram Gur Shooting the Gazelle and Trampling Azada under his Camel's Feet
[graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Bahram Gur Hunts with Azada, Folio from the Great Il-Khanid Shahnama. The photo is of the lower part of a folio in Great Il-Khanid Shahnama. As can be seen in its margins, on the day the photo was taken the folio has been part of a binding. Also, the painting in the photograph has a few blemishes that currently do not exist on the object. The manuscript is dated to mid Fourteen century and to the current northwestern border region of Iran and the city of Tabriz. The photograph is of the painting alone, the page containing the painting is accompanied by the text of the poem in the folio. The folio is currently held in Harvard Art Museum (1957.193). The story the miniature of which is depicted in the photo has been a rather popular one, used as decoration of pottery and metalwork." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.7: Painting." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Local Numbers
FSA A.4 2.12.GN.40.07
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 21.2 cm. x 16.8 cm.)

Image(s): Qazvin (Iran): Masjid-i Shah (al-Nabi Mosque): View of Iwan inside the courtyard [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The mosque bears the inscription of Fath Ali Shah-i Qajar, but the structure can be dated as far back as mid 18th century." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "431."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "483."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.8: (P) [black-and-white print on hand]. Kazwin. Masjid-i Jum'a. Iwan." [Myron Bement Smith Collection, Subseries 2.1: Islamic
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Albumen print numbered FSA A2011.03 B.24; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.40.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings

Place: Asia
       Iran
       Qazvīn (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.09: Persepolis (Iran): Tomb of Artaxerxes II Mnemon (Tomb V), 1902-1905
1 glass negative (b&w; 23.5 cm. x 18 cm.)

Image(s): Persepolis (Iran): Tomb of Artaxerxes II Mnemon (Tomb V) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "805."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "52."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.9: Fars. Naksh-i Rustam (?). Frescoes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Local Numbers

FSA A.4 2.12.GN.40.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.10: Naqsh-i Rustam: Achaemenid Tomb of Xerxes, 1902-1905
1 glass negative (b&w; 18.3 cm. x 23.9 cm.)

Image(s): Naqsh-i Rustam: Achaemenid Tomb of Xerxes [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The negative is cleaned around the rock, eliminating the remains of the top part of the cliff."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1654."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.10: (P) [black-and-white print on hand]. Fars. Naksh-i Rustam (?). Frescoes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."


Local Numbers
FSA A.4 2.12.GN.40.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Glass negatives
FSA A.4 2.12.GN.40.11: Persepolis (Iran): Great Stairway to the Terrace Complex, 1902-1905
1 glass negative (b&w; 23.4 cm. x 17.8 cm.)
Image(s): Persepolis (Iran): Great Stairway to the Terrace Complex [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1664."
- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "82."
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.11: Fars. Persepolis. Stairway." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 40."

Glass negative numbered FSA A.4 2.12.GN.35.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.40.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken with portion of the left side missing."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.1: (P) [black-and-white print on hand]. Carved wood inscription." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.01
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Inscriptions

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.41.02: Grand Vizier Mirza Yusuf Ashtiyani, the Mustawfi al-Mamalik (1812-1885), ca. 1880
1 glass negative (b&w; 17.8 cm. x 23.8 cm.)

Image(s): Grand Vizier Mirza Yusuf Ashtiyani, the Mustawfi al-Mamalik (1812-1885) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Mostawfi al-Mamalik was a respected politician of Nasir Al-Din Shah's court. During Nasir's trips outside the capital - to Mashhad in 1866, Baghdad in 1870 and Europe in 1878 - he was appointed as the second-in-command and assistant of Kamran Mirza, the crown prince." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the back. Red ink between the paper and the figure."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.2: Mustofizi Mamalik (#36)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: Antoine Sevruguin, glass negatives, Iran), Antoine Sevruguin’s 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."


Local Numbers
FSA A.4 2.12.GN.41.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Baghdad (Iraq): Mashhad al-Kazimiya: Religious Dignitaries in front of Entrance Portal [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity...
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "495."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1189."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.3: (P) [black-and-white print on hand]. Entrance to Kazemain. (# 128)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Gelatin silver print numbered FSA A.4 2.12.Sm.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.41.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

- Architecture
- Clothing and dress
- Early Photography of Iran
- Inscriptions
- Inscriptions, Arabic
- Religious buildings
Shrines headgear

Place: Asia
    Baghdad (Iraq)
    Iraq

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.41.04: Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons), 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "254."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1347."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.4: Tehran (?). Maidan-i Sepah (#37)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."
Local Numbers
FSA A.4 2.12.GN.41.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
E. Kauder, Reisebilder aus Persien, Turkestan und der Turkei, Breslau: Schlesische Buchdruckerei, Kunst- und Verlagsanstalt S. Schottlaender, 1900: p:159

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Military

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.41.05: Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students (probably early Pahlavi era), 1902
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students (probably early Pahlavi era) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"According to the encyclopedia Iranica, Jeanne d'Arc school, was one of the two Lazarist French schools of Tehran, and "the well-known school for girls to which many of the members of the upper classes sent their daughters, was in operation until the 1979 revolution. In the early 1960s, it had about a thousand pupils in the secondary school and about fifty in its junior school. However, instruction at its secondary school terminated at the tenth grade (Komīsīūn-e mellī-e Yūnesko, II, p. 1211). Many of the more affluent pupils were then sent abroad
or continued their studies for the school-leaving certificate at Lycée Razi which offered mixed classes for boys and girls up to the twelfth grade. According to Anīsa Šayk-Reżā'ī (pp. 97-98,) the origins of the Jeanne d'Arc school can be traced to two Lazarist schools. The first school was the St. Vincent de Paul school for orphaned girls founded in 1865 by the Daughters of Charity and later renamed Jeanne d'Arc. In the 1920s, the school offered both primary and secondary education at separate classes for Muslim and Armenian students. The Ministry of Education granted the school one hundred toman per month to support teaching of Persian and financial aid for needy students. The curriculum of the school at the elementary level included arithmetic, dictation, sewing, history and geography, a study of Farā'ed al-adab, and acquaintance with elementary sciences (ʿelm al-ašyā'). At the secondary level the curriculum included algebra, geometry, natural sciences, Persian (grammar and reading the text of Kalīla o Demna), hygiene, sewing, and home economy. In 1931 Sister Pauline was the principal of both Jeanne d'Arc and St. Joseph schools indicating the close links between the two institutions. The second school was St. Joseph, a four-year elementary school for girls founded in 1880 by the sisters of Saint Vincent de Paul in the Armenian neighborhood of the Qazvīn Gate quarter (Mahalla-ye darvāza-ye Qazvīn) with more than two hundred students. Later, the school admitted boys in separate classes. The school enrolled ninety-nine girls and thirty-three boys in 1929. The curriculum included arithmetic, history and geography, sciences, Persian, and French (Nāṭeq, pp. 194, 201, 203). A government grant was given to the school to support teaching of Persian and the admission of fifteen non-paying pupils. Later, in the mid-1930s, this school was renamed Manūčehrī Elementary and High School. In the late 1930s it had an enrollment of about one hundred students and about ten teachers. In 1941, the school closed its Persian program, but its French program continued for foreign pupils. In 1953, its Persian program was revived under the name of Jeanne d'Arc (Dabīrestān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šayk-Reżā'ī, p. 97; Wezārat-e farhang, pp. 32-33)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red paper on all the four sides. Varnish on and around the figures. The centre of the image has wiped out varnish. The faces are also very lightly touch up."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.5: Tehran. Jean d'Arc School. Girls." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.41.09: Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students and Faculty (probably early Pahlavi Era), Ca. 1900
1 glass negative (b&w; 23.9 cm. x 17.9 cm.)

Image(s): Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students and Faculty (probably early Pahlavi Era) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"According to the encyclopedia Iranica, Jeanne d'Arc school, was one of the two Lazarist French schools of Tehran, and "the well-known school for girls to which many of the members of the upper classes sent their daughters, was in operation until the 1979 revolution. In the early 1960s, it had about a thousand pupils in the secondary school and about fifty in its junior school. However, instruction at its secondary
school terminated at the tenth grade (Komīsīūn-e mellī-e Yūnesko, II, pp. 1211). Many of the more affluent pupils were then sent abroad or continued their studies for the school-leaving certificate at Lycée Razi which offered mixed classes for boys and girls up to the twelfth grade. According to Anīsa Šay ̱k-Reżā'ī (pp. 97-98,) the origins of the Jeanne d'Arc school can be traced to two Lazarist schools. The first school was the St. Vincent de Paul school for orphaned girls founded in 1865 by the Daughters of Charity and later renamed Jeanne d'Arc. In the 1920s, the school offered both primary and secondary education at separate classes for Muslim and Armenian students. The Ministry of Education granted the school one hundred tomans per month to support teaching of Persian and financial aid for needy students. The curriculum of the school at the elementary level included arithmetic, dictation, sewing, history and geography, a study of Farā'ed al-adab, and acquaintance with elementary sciences (ʿelm al-ašyā'). At the secondary level the curriculum included algebra, geometry, natural sciences, Persian (grammar and reading the text of Kalīla o Demna), hygiene, sewing, and home economy. In 1931 Sister Pauline was the principal of both Jeanne d'Arc and St. Joseph schools indicating the close links between the two institutions. The second school was St. Joseph, a four-year elementary school for girls founded in 1880 by the sisters of Saint Vincent de Paul in the Armenian neighborhood of the Qazvīn Gate quarter (Maḥalla-ye darvāza-ye Qazvīn) with more than two hundred students. Later, the school admitted boys in separate classes. The school enrolled ninety-nine girls and thirty-three boys in 1929. The curriculum included arithmetic, history and geography, sciences, Persian, and French (Nāṭeq, pp. 194, 201, 203). A government grant was given to the school to support teaching of Persian and the admission of fifteen non-paying pupils. Later, in the mid-1930s, this school was renamed Manūčehrī Elementary and High School. In the late 1930s it had an enrollment of about one hundred students and about ten teachers. In 1941, the school closed its Persian program, but its French program continued for foreign pupils. In 1953, its Persian program was revived under the name of Jeanne d'Arc (Dabīrestān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šay ̱k-Reżā'ī, p. 97; Wezārat-e farhang, pp. 32-33)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red paper on all the four edges. Varnish all over the figures. Faces touched up."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.9: Tehran. Jean d'Arc School. Girls." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.41.10: Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students and Faculty (probably early Pahlavi Era), Ca. 1900
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students and Faculty (probably early Pahlavi Era) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"According to the encyclopedia Iranica, Jeanne d'Arc school was one of the two Lazarist French schools of Tehran, and "the well-known school for girls to which many of the members of the upper classes sent their daughters, was in operation until the 1979 revolution. In the early 1960s, it had about a thousand pupils in the secondary school and about fifty in its junior school. However, instruction at its secondary school terminated at the tenth grade (Komisyon-e mellî-e Yûnesko, II, p. 1211). Many of the more affluent pupils were then sent abroad or continued their studies for the school-leaving certificate at Lycée Razi which offered mixed classes for boys and girls up to the twelfth grade. According to Anîsa Šayk-Rezâî (pp. 97-98,) the origins of the
Jeanne d'Arc school can be traced to two Lazarist schools. The first school was the St. Vincent de Paul school for orphaned girls founded in 1865 by the Daughters of Charity and later renamed Jeanne d'Arc. In the 1920s, the school offered both primary and secondary education at separate classes for Muslim and Armenian students. The Ministry of Education granted the school one hundred tomans per month to support teaching of Persian and financial aid for needy students. The curriculum of the school at the elementary level included arithmetic, dictation, sewing, history and geography, a study of Farā'ed al-adab, and acquaintance with elementary sciences (ʿelm al-ašyā'). At the secondary level the curriculum included algebra, geometry, natural sciences, Persian (grammar and reading the text of Kalīla o Demna), hygiene, sewing, and home economy. In 1931 Sister Pauline was the principal of both Jeanne d'Arc and St. Joseph schools indicating the close links between the two institutions. The second school was St. Joseph, a four-year elementary school for girls founded in 1880 by the sisters of Saint Vincent de Paul in the Armenian neighborhood of the Qazvīn Gate quarter (Maḥalla-ye darvāza-ye Qazvīn) with more than two hundred students. Later, the school admitted boys in separate classes. The school enrolled ninety-nine girls and thirty-three boys in 1929. The curriculum included arithmetic, history and geography, sciences, Persian, and French (Nāṭeq, pp. 194, 201, 203). A government grant was given to the school to support teaching of Persian and the admission of fifteen non-paying pupils. Later, in the mid-1930s, this school was renamed Manūčehrī Elementary and High School. In the late 1930s it had an enrollment of about one hundred students and about ten teachers. In 1941, the school closed its Persian program, but its French program continued for foreign pupils. In 1953, its Persian program was revived under the name of Jeanne d'Arc (Dabīrestān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šayḵ-Reżā'ī, p. 97; Wezārat-e farhang, pp. 32-33)."
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Early Photography of Iran
Portrait photography

Place: 
Asia
Iran
Tehran (Iran)

Genre/Form: 
Glass negatives

FSA A.4 2.12.GN.41.11: Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students and Faculty (probably early Pahlavi era), Ca. 1900
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students and Faculty (probably early Pahlavi era) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"According to the encyclopedia Iranica, Jeanne d'Arc school, was one of the two Lazarist French schools of Tehran, and "the well-known school for girls to which many of the members of the upper classes sent their daughters, was in operation until the 1979 revolution. In the early 1960s, it had about a thousand pupils in the secondary school and about fifty in its junior school. However, instruction at its secondary school terminated at the tenth grade (Komīsīūn-e mellī-e Yūnesko, II, p. 1211). Many of the more affluent pupils were then sent abroad or continued their studies for the school-leaving certificate at Lycée Razi which offered mixed classes for boys and girls up to the twelfth grade. According to Anīsa Šayḵ-Reżā'ī (pp. 97-98,) the origins of the Jeanne d'Arc school can be traced to two Lazarist schools. The first
school was the St. Vincent de Paul school for orphaned girls founded in 1865 by the Daughters of Charity and later renamed Jeanne d'Arc. In the 1920s, the school offered both primary and secondary education at separate classes for Muslim and Armenian students. The Ministry of Education granted the school one hundred tomans per month to support teaching of Persian and financial aid for needy students. The curriculum of the school at the elementary level included arithmetic, dictation, sewing, history and geography, a study of Farā'ed al-adab, and acquaintance with elementary sciences ('elm al-ašyā'). At the secondary level the curriculum included algebra, geometry, natural sciences, Persian (grammar and reading the text of Kalīla o Demna), hygiene, sewing, and home economy. In 1931 Sister Pauline was the principal of both Jeanne d'Arc and St. Joseph schools indicating the close links between the two institutions. The second school was St. Joseph, a four-year elementary school for girls founded in 1880 by the sisters of Saint Vincent de Paul in the Armenian neighborhood of the Qazvīn Gate quarter (Maḥalla-ye darvāza-ye Qazvīn) with more than two hundred students. Later, the school admitted boys in separate classes. The school enrolled ninety-nine girls and thirty-three boys in 1929. The curriculum included arithmetic, history and geography, sciences, Persian, and French (Nāṭeq, pp. 194, 201, 203). A government grant was given to the school to support teaching of Persian and the admission of fifteen non-paying pupils. Later, in the mid-1930s, this school was renamed Manūčehrī Elementary and High School. In the late 1930s it had an enrollment of about one hundred students and about ten teachers. In 1941, the school closed its Persian program, but its French program continued for foreign pupils. In 1953, its Persian program was revived under the name of Jeanne d'Arc (Daḇireshān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šayḵ-Reżā'ī, p. 97; Wezārat-e farhang, pp. 32-33)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red paper around the edges. Varnish."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.11: Tehran. Jean d'Arc School. Girls." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Portrait photography

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.41.06: Tehran (Iran): Interior of British Embassy, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Interior of British Embassy [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.6: Tehran. British Embassy. Interior. (# 27)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information...
Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers

FSA A.4 2.12.GN.41.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

- Architecture
- Early Photography of Iran

Place:

- Asia
- Iran
- Tehran (Iran)

Genre/Form:

- Glass negatives

FSA A.4 2.12.GN.41.07: Tehran (Iran): Interior of British Embassy, 1880-1930

1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Interior of British Embassy [graphic]

Sevruguin, Antoin, 1851-1933

Antoine Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.7: Tehran. British Embassy. Interior." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.41.08: Photograph of Two Folio Pages from an Unidentified Text; A Ruler in a Garden Pavilion Surrounded by Courtiers and Attendants, 1880-1910
1 glass negative (b&w; 23.8 cm. x 18.4 cm.)

Image(s): Photograph of Two Folio Pages from an Unidentified Text; A Ruler in a Garden Pavilion Surrounded by Courtiers and Attendants [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The folio on the right side of the image is in Freer Gallery of Art collection (S1986.229), attributed to Shiraz and dated to Safavid period and around 1580s in Iran. The scenes depicted on either of the two pages cannot be attributed to a specific manuscript; the painted scenes are not accompanied by any text. The photo shows the two pieces in binding but the binding rather than a book, looks like an album of separate leafs." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 41.8: (P) [black-and-white print on hand]. Shah Nameh miniatures (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 41."

Local Numbers
FSA A.4 2.12.GN.41.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
http://www.asia.si.edu/collections/singleObject.cfm?ObjectNumber=S1986.229

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Art of the Islamic World
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "229."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "787."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.1: Camel corps of Iranian army. (#74)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Military

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.02: Tehran (Iran): Darvaza Dawlat (Dawlat City Gate), 1880-1930
1 glass negative (b&w; 17.8 cm. x 23.7 cm.)

Image(s): Tehran (Iran): Darvaza Dawlat (Dawlat City Gate) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah’s time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). and at least until the end of 1870s, it had the central archway facing the city and the goat heads of the central top piece on its other side, facing outside the city. During a reconstruction in 1880s the archway of the internal side, along with the goat-heads of the external side were removed. This photo is of the gate after the aforementioned renovations. Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. The photo shows the gate from outside the city walls. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "80) Darvazeyi
Daulat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.2: Tehran. Darwezeyi Dowlat (# 80)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers
FSA A.4 2.12.GN.42.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.03: Group of Women, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Group of Women [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Varnish all over the negative."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "16."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1474."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.3: A zoroastrian bride (#77)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Portrait photography
       Women
       headgear

Place: Asia
       Iran

Genre/ Form: Glass negatives
            Studio portraits

FSA A.4 2.12.GN.42.04: Portrait of a Persian Woman, 1880-1930
1 glass negative (b&w; 21.7 cm. x 17.5 cm.)

Image(s): Portrait of a Persian Woman [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The glass is very thick. The face is touched up. On the left and top there are marks for chopping off the glass on both sides of the glass plate. The four sides have been chopped off to eliminate the border."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "707."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "42."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.4: Persian woman (#83)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Copy print. Numbers visible in the image that are on the emulsion."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.5: Road to Mazandaran (#144)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."
Local Numbers

FSA A.4 2.12.GN.42.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Landscapes

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.42.06: Women Milking Cow, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.9 cm.)

Image(s): Women Milking Cow [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "45."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.6: Migrants milking cow (#141)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.07: Persepolis (Iran): Apadana, North Side, West Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession, 1902-1905
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Persepolis (Iran): Apadana, North Side, West Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The top is very uneven. Brown paper on the back and black and red ink on the front flicking the area between the paper and the horizon. Copy print."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "806."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "781."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."


Local Numbers
FSA A.4 2.12.GN.42.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iranische Felsreliefs, Berlin:1910, p:44

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.08: Nasir Al-Din Shah with Malijak(?) Holding a Gun, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)
Image(s): Nasir Al-Din Shah with Malijak(?) Holding a Gun [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "It is a copy print."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "70."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "353."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.8: Nasr-ud-Din hunting (#130)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA.A.4 2.12.GN.42.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Clothing and dress  
Early Photography of Iran  
Portrait photography  
Royalty (Nobility)  
headgear

Place:  
Asia  
Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black ink covering the sky. (not for this negative: Brown paper attached to the back side throughout the skyline. The space between the paper and the line of horizon is filled out with ink that goes down all the way through to the three tops. A small piece of white paper is attached to the emulsion side covering part of the emulsion depicting the sky)."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "620."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "425."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.9: Tehran. Damavand-geyser/Abi garm (fingerprints) (#148)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers
FSA A.4 2.12.GN.42.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

**Names:**
- Islamic Archives
  - Sevruguin, Antoin, 1851-1933
  - Smith, Myron Bement, 1897-1970

**Topic:**
- Early Photography of Iran
- Landscapes

**Place:**
- Asia
- Iran

**Genre/Form:**
- Glass negatives

FSA A.4 2.12.GN.42.10: Tehran (Iran): Lalah Zar, Atabak's (Amin al-sultan) Residence, 1880-1930

1 glass negative (b&w; 24 cm. x 18 cm.)

Image(s): Tehran (Iran): Lalah Zar, Atabak's (Amin al-sultan) Residence [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Brown paper attached to the back side throughout the skyline. The space between the paper and the line of horizon is filled out with ink that goes down all the way through to the three tops. A small piece of white paper is attached to the emulsion side covering part of the emulsion depicting the sky."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "392."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "220."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers
FSA A.4 2.12.GN.42.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.42.11: Mazandaran (Iran): Rest Stop [?] with Thatched Roofed Structures, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Mazandaran (Iran): Rest Stop [?] with Thatched Roofed Structures [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1428."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "48."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "117."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.11: Mazandaran, scene, roofed house (#16)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.12: Installation of Wireless Tower, Ca. 1920
1 glass negative (b&w; 23.8 cm x 17.7 cm.)

Image(s): Installation of Wireless Tower [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.12: Wireless tower (1928) (#18)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoin Sevruguin, 1851-1933
Myron Bement Smith, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 23.9 cm.)

Image(s): Studio Portrait: Hussayn Quli Khan-i Mukhbir al-Dawla (1848-1917) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Born in 1848, Mukhbir al-Dawla was appointed as the minister of Post and Telegraph in 1897 when he took over his father's post after his death and he stayed in this position - with a 3 year absence from 1910-1913 - for the next 15 years." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Face is touched up."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "763."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1269."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.13: Vazir of Nasr ud Din Shah (#19)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."
Local Numbers
FSA A.4 2.12.GN.42.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/ Form: Glass negatives
Studio portraits

1 glass negative (b&w; 24 cm. x 18.3 cm.)

Image(s): Tehran (Iran): Masjid-i Sipahsalar (Sipahsalar Mosque): View of Iwan inside the Courtyard [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Madrasa/mosque complex was built in 1866 on the orders of Mirza Mohammad Khan (Sipahsalar) (d.1867), Nasir al-Din shah's minister of the army and later chief minister. The complex includes also a library, bath, and hospital. The clock on the entrance of the square is showing 8:30 in the morning. The men in the gateway Iwan are, however, praying. The shadows also indicate sometime in the afternoon." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "103."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1297."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.2: Khorasan. Mashhad. Shrine of Iman Riza (#147)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Local Numbers

FSA A.4 2.12.GN.42.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran  
Religious buildings

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.42.15: Group Portrait: Government Gendarmerie (Zandarmeri-e dawlati), ca. 1910
1 glass negative (b&w; 23.6 cm. x 17.6 cm.)

Image(s):  
Group Portrait: Government Gendarmerie (Zandarmeri-e dawlati) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Glass chopped down on all four sides. Tree painted with branches the outline is scratched on the negative. The face are all touched up with a fine headed pencil. A fainting trace of s signature is visible on the left corner. The glass is very thick."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "699."

- Handwritten number (inked) reads, "70."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "748."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.15: Officers of gendarmerie (#149)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 42."

Albumen print numbered FSA A2011.03 B.10; available in Stephen Arpee Collection of Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.39a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.42.15
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Military
Portrait photography
headgear

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.43.01: Group Portrait: Students and Faculty, 1880-1930
1 glass negative (b&w; 21.5 cm. x 16.5 cm.)

Image(s): Group Portrait: Students and Faculty [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The faces of the people are touched up."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.1: Armenian scool (#118)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.2: Grand Duke, brother of Czar (#115)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into “Box 43.”

Local Numbers
FSA A.4 2.12.GN.43.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.43.03: Grocer Selling Food at Market, 1880-1911
1 glass negative (b&w; 23.8 cm. x 18 cm.)
Image(s): Grocer Selling Food at Market [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "14."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1133."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.3: Bazaar (?) fruit + pastry display." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers
FSA.A.4 2.12.GN.43.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Marketplaces

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.43.04: Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons): Arch de Triomphe with Praises of 'Sardar Sipah' or Riza Khan, 1925
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons): Arch de Triomphe with Praises of 'Sardar Sipah' or Riza Khan [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The inscription around the figure of 'Sardar Sipah' (as he is called on the lower inscription) introduces Riza Khan as the reviver of military and industry. The two figures flanking the inscription seem to be the representations of military and industry with the left one carrying a hammer and standing beside an anvil and the other leaning on a shield and holding an unidentifiable object. The Arch de Triomphe does not seem to celebrate the change of dynasty and Riza Khan's coronation, but rather the 1921 coup of Riza Khan - along with the Cossack
Brigade - and the dissolution of the government. In the aftermath of the seize of Tehran, Riza khan became the minister of War and Sayyid Zia'al-Din Tabataba'i the prime minister. The new Canons' square and the two storey buildings surrounding it were built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two-storey building in the background of the image surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. A large and shallow pool, surrounded by trees and greenery and a railing around the whole area was constructed in the middle of the square. Adjacent to the railing, the canons of the military surrounded the central pool."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.4: Triumphal arch (#111)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers

FSA A.4 2.12.GN.43.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
        Iran
        Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.43.05: Shimiran (Iran): Mountainous Landscape, 1880-1930
1 glass negative (b&w; 24.1 cm. x 17.8 cm.)

Image(s): Shimiran (Iran): Mountainous Landscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Grayish paper on the back. Remnants of red Ink on the front."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "161."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.5: Tehran. Shimran. Sariband (#109)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers

FSA A.4 2.12.GN.43.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"This complex of Izad-khast or Yazd-i Khast contains the castle of Izad-khast (from Sassanid period), a caravanserai and a bridge of Safavid times. The works inside of the castle belong to different periods from Sassanids to Qajars. The castle of Izad-khast, built on a rock bed, has been resistant to decay and destruction because of its natural base. The photo depicts the caravanserai of Izadkhaust, which compared to the other structures of the complex has a later date of construction and is better preserved. The structure is depicted in the background of a few standing figures and part of a bridge that is visible along the right edge of the image. The standing figures both bring a sense of dimension to the structure and hint at the local and contemporaneous use of it." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "831."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1671."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers
FSA A.4 2.12.GN.43.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Yazd (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.43.07: Game on Display, 1880-1930
1 glass negative (b&w; 24 cm. x 18.1 cm.)

Image(s): Game on Display [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four sides are very rough."
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "433."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.7: Game of Nasr ud Din Shah (#106)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers
FSA A.4 2.12.GN.43.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.43.08: Studio Portrait: Nasir Al-Din Shah's Mother, Mahd-i Awliya (b.1805-d.1873), 1880-1930
1 glass negative (b&w; 23.9 cm. x 18 cm.)

Image(s): Studio Portrait: Nasir Al-Din Shah's Mother, Mahd-i Awliya (b.1805-d.1873) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Mahd-i Awliya, Nasir al-Din Shah's mother is depicted in this photograph. The negative is a copy of another photograph. Since Mahd-I Awliya passed away in Tehran in 1873 and there are no account of Sevruguin being active in Iran in that period, it is safe to assume that the photo in the Sevruguin archive was taken off of another one, possibly taken by Nasir al-Din shah himself." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Face is touched up. It is a copy print."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.8: Mother of Nasr ud Din Shah (#117)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers

FSA A.4 2.12.GN.43.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress
        Early Photography of Iran
        Portrait photography
        Women
        headgear

Place:  Asia
Iran

Genre/ Form: Glass negatives Studio portraits

FSA A.4 2.12.GN.43.09: Hot Springs at Mt. Damavand, Ab-i Garm, 1880-1930
1 glass negative (b&w; 23.8 cm. x 18 cm.)
Image(s): Hot Springs at Mt. Damavand, Ab-i Garm [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Piece of black paper on the back between the mountain and the edge."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "402."

- Scratched handwritten number (inked) reads, "757."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.9: Tehran. Damavand - Ali garm (#104)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."
Local Numbers
FSA A.4 2.12.GN.43.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Landscapes

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.43.10: Three Persian Women Seated around a Kursi, 1880-1930
1 glass negative (b&w; 20.9 cm. x 16.6 cm.)

Image(s): Three Persian Women Seated around a Kursi [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is the close relative of another image in the archive of Sevruguin's negatives that depict the same three women in similar attire and setting but in different poses (FSA A.4 2.12.GN.31.03)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the back. Very little black ink on the face of the negative. The face of the woman on the right and left are touched up. Varnish."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "341."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1238."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.10: Persian woman under kursi (# 119)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 43."

Local Numbers

FSA A.4 2.12.GN.43.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Women

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.44.01: Tehran (Iran): Maydan-i Mashq (Shooting Square): Dead Horses, 1880-1930
1 glass negative (b&w; 23.8 cm. x 18.3 cm.)

Image(s): Tehran (Iran): Maydan-i Mashq (Shooting Square): Dead Horses [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "94."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "829."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.1: Maidani maksh (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.44.02: Tehran (Iran): Bagh-i Shah, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18.5 cm.)

Image(s): Tehran (Iran): Bagh-i Shah [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "446."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.2: Tehran. Baghli Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran

Place:

- Asia
- Iran
- Tehran (Iran)
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "660."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.3: Boats of Tigris (cracked + yellowed)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia, Iraq
Genre/Form: Glass negatives

FSA A.4 2.12.GN.44.04: Pul-i Panjab, Bridge of the "Five Waters" on the Road from Tehran to Mazandaran (Iran), 1880-1930
1 glass negative (b&w; 24.3 cm. x 18 cm.)

Image(s): Pul-i Panjab, Bridge of the "Five Waters" on the Road from Tehran to Mazandaran (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "358."

- Scratched handwritten number (inked) reads, "758."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.4: Fars. Harajvin river bridge (badly damaged)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers
FSA A.4 2.12.GN.44.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into “Box 44.”

Local Numbers

FSA A.4 2.12.GN.44.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoion Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoion Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Rock relief on the left side of the bigger cave-like structure, depicting royal boar hunt. Sarre recognizes the king as Khusrow II. A close up of the relief. The negative is identical to 39.7: the scratched number of 331 appears in the exact same spot in both." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoion Sevruguin photo condition reads, "The glass negative is cracked."

- Scratched handwritten number (inked, probably by Antoion Sevruguin) reads, "331."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.6: Carved panel (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Gelatin silver print numbered FSA A.4 2.12.Sm.35; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Glass negative numbered FSA A.4 2.12.GN.39.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.44.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place:
Asia
Iran
Taq-e Bostan Site (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.44.07: Wrestlers Training in front of Small Crowd, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18.2 cm.)

Image(s): Wrestlers Training in front of Small Crowd [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked and chipped."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "793."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "671."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.7: Persian wrestlers (#114) (cracked + chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Wrestling

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.44.08: Studio Portrait: Ahmad Shah Qajar (approximately age 12), 1880-1930
1 glass negative (b&w; 18.6 cm. x 23.8 cm.)

Image(s): Studio Portrait: Ahmad Shah Qajar (approximately age 12) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked and chipped."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "765."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.8: Child Shah (?) (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/ Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.44.09: Shiraz (Iran) (?): Walls and Towers of the Citadel, 1880-1930
1 glass negative (b&w; 23.4 cm. x 18.4 cm.)

Image(s): Shiraz (Iran) (?): Walls and Towers of the Citadel [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "272."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "23) Teheran (Citadel?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.9: (P) [black-and-white print on hand]. Citadel in Tehran, Shiraz (?) (#23) (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Ceremony at archway commemorating the coronation of Reza Shah Pahlavi, Tehran. The Taq (arch) is framed on the top by a poem, celebrating the inauguration of the Pahlavi Shah. (possibly related to FSA A.4 2.12.GN.43.04)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60, Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers
FSA A.4 2.12.GN.44.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.44.11: Isfahan (Iran): Trees Lining, 1880-1930  
1 glass negative (b&w; 15.7 cm. x 23.9 cm.)

Image(s): Isfahan (Iran): Trees Lining [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Myron B. Smith's caption identifies this image as Chahar Bagh, however, the Chahar Bagh avenue has been historically much wider and much more urbanized." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.11: Isfahan. Chahar Bagh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran
Iṣfahān (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.44.12: Tehran (Iran): Darvaza Dawlat (Dawlat City Gate), ca. 1880
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Darvaza Dawlat (Dawlat City Gate) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction...
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam), and at least until the end of 1870s, it had the central archway facing the city and the goat heads of the central top piece on its other side, facing outside the city. During a reconstruction in 1880s the archway of the internal side, along with the goat-heads of the external side were removed. This photo is of the gate after the aforementioned renovations. Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. The photo shows the gate from outside the city walls. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper and black ink on the front."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "116."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1349."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "35) Darvaze Daulat in Teheran at exit towards Shimran (now gas station there)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.12: Tehran. Darwezi Daulat at exit toward Shimran (cracked.)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers

FSA A.4 2.12.GN.44.12
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.44.13: Silk Worms, 1880-1930  
1 glass negative (b&w; 18.5 cm. x 23.9 cm.)

Image(s): Silk Worms [graphic]

Sevruguin, Antoin, 1851-1933  
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.  

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "659."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1410."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.13: Silk worms (#10) (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 44."

Local Numbers
FSA A.4 2.12.GN.44.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.45.01: Stone Walls in Landscape, 1880-1930
1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Stone Walls in Landscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "556."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "539."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.1: Landscape." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Local Numbers

FSA A.4 2.12.GN.45.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSeG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.45.02: Unidentified Townscape, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Unidentified Townscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "241."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1613."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.2: View of town (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Local Numbers

FSA A.4 2.12.GN.45.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.45.03: Unidentified Caravanserai, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Unidentified Caravanserai [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Yellow paper on the back and black in on the front."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thin glass. The image is incredibly faded."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "609."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1157."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.3: Caravanserai (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Local Numbers

FSA.A.4 2.12.GN.45.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Architecture  
Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA.A.4 2.12.GN.45.04: Unidentified Tomb, 1880-1930  
1 glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): Unidentified Tomb [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the front and black ink."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thick glass."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "439."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.4: (P) [black-and-white print on hand]. Susa - Tomb (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Gelatin silver print numbered FSA A.4 2.12.Sm.87; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.45.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.45.05: Rooftops of Unidentified Village, 1880-1930
1 glass negative (b&w; 17.8 cm. x 23.8 cm.)

Image(s): Rooftops of Unidentified Village [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides of glass are chopped up; the top edge is half cut, leaving a third of the edge uncut."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "522."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.5: House." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Local Numbers

FSA A.4 2.12.GN.45.05
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.45.06: Hot Springs at Mt. Damavand, Ab-i Garm, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery. 

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The surface is rough and the negative is very yellowish brown."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "617."

- Scratched handwritten number (inked) reads, "760."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.6: Ruins (badly damaged)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Local Numbers

FSA A.4 2.12.GN.45.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran
Landscapes

Place:

Asia
Iran
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.45.07: Unidentified Village, 1880-1930
1 glass negative (b&w; 24.2 cm. x 17.8 cm.)

Image(s): Unidentified Village [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the front and back (one piece of paper folded over) and red ink on the front. Small piece of curved glass is stuck on the bottom one fourth of the negative on the back side. There are remnants of glue on the back paper which indicates that the small piece of glass was part of a bigger piece stuck under the negative that broke off at some point."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "227."

- Scratched handwritten number (inked) reads, "741."

- Scratched handwritten number (inked) reads, "15."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 45.7; Fortress (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 45."

Local Numbers

FSA A.4 2.12.GN.45.07
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
          Sevruguin, Antoin, 1851-1933  
          Smith, Myron Bement, 1897-1970

Topic: Architecture  
         Early Photography of Iran  
         Landscapes

Place: Asia  
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.01: Portrait of Adib, a Well-Known Writer, 1880-1930  
1 glass negative (b&w; 11.3 cm. x 23.8 cm.)

Image(s): Portrait of Adib, a Well-Known Writer [graphic]

Sevruguin, Antoin, 1851-1933  

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Varnish on the face and touch ups on the face and eyes."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is broken into pieces on top."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.1: Abib. A well-known writer (#137) (chipped)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers

FSA A.4 2.12.GN.46.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives
- Studio portraits

FSA A.4 2.12.GN.46.02: Qulhak (Iran): German Embassy's Property, 1880-1930

1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Qulhak (Iran): German Embassy's Property [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very light piece of glass."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.2: Tehran. Gulhak. German Embassy property (#39)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Gelatin silver print numbered FSA A.4 2.12.Sm.81; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
FSA A.4 2.12.GN.46.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Landscapes

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.46.03: Tehran (Iran): Bank-e Milli (National Bank of Tehran), 1880-1930
1 glass negative (b&w; 23.7 cm. x 18 cm.)
Image(s): Tehran (Iran): Bank-e Milli (National Bank of Tehran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top and right edge are rugged."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.3: Tehran. Banki Mill (#38)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers

FSA A.4 2.12.GN.46.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Smith, Myron Bement, 1897-1970  
Sevruguin, Antoin, 1851-1933

Topic: Architecture  
Early Photography of Iran

Place: Asia  
Iran  
Tehran (Iran)

Genre/  
Glass negatives

Form:  
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Bam (Iran): View of the City [graphic]  
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way 
into foreign travelogues, magazines and books. As such, he stands 
alone in a relatively large group of early Iranian photographers for 
being recognized and celebrated outside the boundaries of the country. 
Antoin Sevruguin passed away in 1933, leaving behind only a fraction 
of his large collection of glass negatives, which is currently in the 
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery. 

- FSg curatorial research specialist remark on Antoin Sevruguin photo 
  manipulation reads, "Copy print. Framing around the edge of the 
  doorway. Brown Paper on the back and ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, 
  "455."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) 
  reads, "1137."

- Handwritten information on slip of paper (from a 1943-1944 cash 
  book, produced by the Bathni Brothers, Tehran) reads, "43) Bam in S.
  Iran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives 
  History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; 
  Box 46.4: Southern Iran. Barn (#43)." [Myron Bement Smith Collection, 
  Subseries 2.1: Islamic Archives History, Collection Information; Box 60; 
  Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement 
Smith Collection, Subseries 2.1: Islamic Archives History, Collection 
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass 
egatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time 
of their acquisition, were arranged into 61 boxes without any apparent 
organization. Today they are housed in archival document boxes, 
especially duplicating the original arrangement, and stored on shelves. 
This glass negative was included into "Box 46."

Local Numbers

FSA A.4 2.12.GN.46.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, 
FSg curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Architecture
Early Photography of Iran

Place: 
Asia
Iran

Genre/Form: 
Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "156."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "406."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.5: (P) [black-and-white print on hand]. Gilan. Resht, bridge (#126)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Local Numbers

FSA A.4 2.12.GN.46.05
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
   Sevruguin, Antoin, 1851-1933
   Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Rasht (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.06: Plowing, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)
Image(s): Plowing [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.6: Plowing (#125)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.
Local Numbers
FSA A.4 2.12.GN.46.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Agriculture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 23.8 cm. x 18 cm.)

Image(s): Tehran (Iran): Kakh-i Saltanat-abad (Saltanat-Abad Palace): View from inside the Garden [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The construction of the complex of Saltanat-Abad was ordered by Nasir al-Din Shah; it started in 1859 and was finished in 1887. Located in the north eastern part of present-day Tehran, the palace complex includes different (usually free-standing) buildings such as Hawz-Khana (fountain room), Khab-gah (bedroom), Haram-Khana (harem) and Abdar-Khana (kitchen). Hawz-Khana of the palace complex is famous for its exquisite tile work. One of the main features of the palace building is that Saltana-Abad palace has unobstructed view on all four sides. The image depicts the four storey structure of the Burj-i Khabgah (resting tower) from inside the garden." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers
FSA A.4 2.12.GN.46.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.08: Portrait of a Dervish, 1880-1930
1 glass negative (b&w; 23.7 cm. x 17.8 cm.)

Image(s): Portrait of a Dervish [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is cracked."
- Handwritten number (inked, probably by Antoin Sevruguin) reads, "490."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "458."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.8: Dervish headdress (#121) (damaged)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

**Local Numbers**

FSA A.4 2.12.GN.46.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

**Names:**
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

**Topic:**
- Dervishes
- Early Photography of Iran
- Portrait photography
- headgear

**Place:**
- Asia
- Iran

**Genre/Form:**
- Glass negatives

FSA A.4 2.12.GN.46.09: Shiraz (Iran): Cultivated Fields and Gardens, 1880-1930

1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

**Image(s):** Shiraz (Iran): Cultivated Fields and Gardens [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very yellowish brown color all over."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "56."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "289."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "201."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.9: Tehran. Shimran. General view (#108)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers

FSA A.4 2.12.GN.46.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

- Early Photography of Iran
- Landscapes
Place: Asia
Iran
Shīrāz (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.46.10: Tehran (Iran): Former Parliament Building, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Former Parliament Building [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.10: Tehran. Former parliament building (#110)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers
FSA A.4 2.12.GN.46.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
FSA A.4 2.12.GN.46.11: Tehran (Iran); Bagh-i Shah: View of Wrought Iron Bridge and Equestrian Statue, 1880-1930
1 glass negative (b&w; 23.7 cm. x 18.5 cm.)

Image(s): Tehran (Iran): Bagh-i Shah: View of Wrought Iron Bridge and Equestrian Statue [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "291."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.11: Tehran. Baghi Shah (#103)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."
Local Numbers
FSA A.4 2.12.GN.46.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.12: Portrait of a Kurdish [or Armenian?] Woman in Elaborate Costume, 1880-1930
1 glass negative (b&w; 16.6 cm. x 21.8 cm.)

Image(s): Portrait of a Kurdish [or Armenian?] Woman in Elaborate Costume [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "442."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "582."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.12: Kurdish costume (#120)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers

FSA A.4 2.12.GN.46.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Portrait photography
       Women headgear

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.13: Group Portrait: Ja'far Quli Khan-I Sardar Bahadur (b.1879-d.1933), Accompanied by Guardsmen, 1880-1930
1 glass negative (b&w; 17.5 cm. x 23.8 cm.)

Image(s): Group Portrait: Ja'far Quli Khan-I Sardar Bahadur (b.1879-d.1933), Accompanied by Guardsmen [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Ja'far Quli-Khan was the son of Haj Ali Quli Khan Sardar As'ad. He led the Bakhtiar uprising against Muhammad Ali Shah Qajar during the constitutional revolution. He was later appointed as the minister of
Telegraph and Post and later as the minister of War. He kept his official position through out the later years of Qajar dynasty and became a trusted officer of Riza Shah's early years as the king of the new Pahlavi dynasty. In 1933, however, Reza Shah became suspicious of Sardar Bahadur, who was then promoted to Sardar As'ad after the death of his father, and imprisoned him for a few months, until his death in April of 1934. It is speculated that he was poisoned in prison. The image shows Sardar Bahadur in his thirties while he was in charge of military action against provincial uprisings around the country. He is most probably in the company of Bakhtiyari guardsmen. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The faces of all the figures have marks on them indicating that they were very carefully touched up. Varnish marks on all the faces."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.13: Sardar Asad (?) and his baktiari guard (#105)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers

FSA A.4 2.12.GN.46.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Portrait photography
Regalia (Insignia)

Place: Asia
   Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.46.14: Photograph of Two Bound, Illustrated Folio from a Shahnama, Depicting the Battle between Iranians and Turanians, 1880-1930
1 glass negative (b&w; 21.8 cm. x 17.8 cm.)

Image(s): Photograph of Two Bound, Illustrated Folio from a Shahnama, Depicting the Battle between Iranians and Turanians [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts the two pages of Shahnama in binding. The two pages, now separated, are in Metropolitan Museum of Art's collection (52.20.9b). The pages are from the Shahnama of Muhammad al-Qivam al-Shirazi, illustrated by Muhammad ibn Taj al-Din Haidar Muzahhib Shirazi (active 1560s-80s). The manuscript is thus dated to 1562-1583. Initially it was in Kelekian's private collection which was sold to the Metropolitan Museum of Art upon his death and in 1952." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.14: Miniatures (sections missing)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."
Local Numbers
FSA A.4 2.12.GN.46.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
http://www.metmuseum.org/collections/search-the-collections/140013260?img=1

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Art of the Islamic World
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.15: Portrait of an Armenian Woman in Elaborate Costume, 1880-1930
1 glass negative (b&w; 16.5 cm. x 21.5 cm.)

Image(s): Portrait of an Armenian Woman in Elaborate Costume [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The emulsion of the background of the figure is completely scratched off. There are pieces of paper attached to the edges of the negative. The bottom of the dress, the collars and the right edge of the scarf have ink marks and scratch marks on the to enhance the texture of the dress. The face has very thin markings and touch ups. The left edge is cut."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "334."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Gelatin silver print numbered FSA A.4 2.12.Up.33; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Albumen print numbered FSA A2011.03 A.32a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.46.15

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place:
Asia
Iran

Genre/
Glass negatives

Form:
Studio portraits

FSA A.4 2.12.GN.46.16: Man with Donkey and Chickens, 1880-1930
1 glass negative (b&w; 17.8 cm. x 23.7 cm.)

Image(s): Man with Donkey and Chickens [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"FSA A.4 2.12.GN.57.08 is a copy print of FSA A.4 2.12.GN.46.16." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "257."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "62."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.16: Chicken seller (#127)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Glass negative numbered FSA A.4 2.12.GN.57.8; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.46.16

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Born in 1870, Mudarres attended school first in Isfahan and then in Iraq, until he returned to Iran in 1898. He was an avid supporter of the constitutional revolution in Iran and in 1910 he represented the clerical establishment of Najaf as the religious supervisor of the laws passed by the second national congress of Iran. He was then elected as the city of Tehran's member of the third national congress (1914). In 1916 he became the minister of justice in Nizam al-Saltana's cabinet. Mudarres opposed the overthrow of Qajar dynasty in the congress meeting of October 31st, 1925 and became one of the critics of the government of the time. In 1926 he was the target of an assassination plot, which he survived despite being heavily wounded in the gunfire directed at him. He spent the next few years of his life in exile until 1934 when he was killed in his prison in Kashmar and buried in the same place. This photo is one of the most widely distributed photos of Mudarres, most probably taken in the last few years of his life." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Varnish on the face and very careful touch ups on the face."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 46."

Local Numbers
FSA A.4 2.12.GN.46.17

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.46.18: Rasht (Iran): Small Bridge over Pir-i-Bazaar Stream, 1880-1930

1 glass negative (b&w; 17.8 cm x 23.8 cm)

Image(s): Rasht (Iran): Small Bridge over Pir-i-Bazaar Stream [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo
  condition reads, "The two sides are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads,
  "431."

- Scratched handwritten number (inked, probably by Antoin Sevruguin)
  reads, "275."

- Handwritten information on slip of paper (from a 1943-1944 cash
  book, produced by the Bathni Brothers, Tehran) reads, "90) Bridge in
  Resht area." [Myron Bement Smith Collection, Subseries 2.1: Islamic
  Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; 
  Box 46.18: Gilan. Resht, bridge (#90) (damaged)." [Myron Bement
  Smith Collection, Subseries 2.1: Islamic Archives History, Collection
  Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass
  negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was not included into any of the original boxes.

Glass negative numbered FSA A.4 2.12.Up.52; available in Myron
Bement Smith Collection, Subseries 2.12: Antoin Sevruguin
Photographs.

Local Numbers

FSA A.4 2.12.GN.46.18

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Landscapes

Place: Asia
       Iran
       Rasht (Iran)

Genre/Form: Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The remaining structure shown in the image is commonly known as the blue mosque but it has been part of a grand structure called Muzaffariya that included a tomb, library and khanqah. The name of the mosque (Qabud, meaning cobalt blue) derives from the extensive and elaborate tile work in the mosque, remnants of which is still visible on the remaining walls and portal of the structure. The image depicts the main portal of the structure with people standing at its foot and the opening of its back wall. A similar photo of the same structure and approximately of the same time, with similarly large group of people in front of the entrance iwan in present in the Gulistan Palace Museum archive." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Most probably a copy print. On the lower left edge of the negative there is a small rectangle of lighter area that has very faint traces of a text line running through it."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "507."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1039."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.19: Adharbaijan. Tabriz. Masjid-i Kabud, entrance (#89)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Glass negative numbered FSA A.4 2.12.Sm.47; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.46.19

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place: Asia
Iran
Tabriz (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.47.01: Rooftops of Unidentified City, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Rooftops of Unidentified City [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "629."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1? 48."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.1: View of a city." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers

FSA A.4 2.12.GN.47.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.47.02: Salmas (Iran): Tomb of Emir Arghun's Daughter, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Salmas (Iran): Tomb of Emir Arghun's Daughter [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The monument dates back to mid 14th century. It is built on the burial site of Arghun's daughter. Arghun was the pre-Ilkhani, Mongol ruler of Iran in the mid 13th century. The structure was destroyed during the earthquake of 1931." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Thick glass. Multiple red dots on the imperfections of the sky."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1268."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.2: (P) [black-and-white print on hand]. Azerbaijan. Salmas. Tomb of the daughter of Arghun." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Gelatin silver print numbered FSA A.4 2.12.Sm.69; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.47.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.47.03: Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the Investiture of Narseh by Anahita, 1902-1905
1 glass negative (b&w; 23.9 cm. x 17.8 cm.)

Image(s): Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the Investiture of Narseh by Anahita [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "596."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1649."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.3: (P) [black-and-white print on hand]. Fars; Naksh-i Rustam. Carving." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers
FSA A.4 2.12.GN.47.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
Iranische Felsreliefs, Berlin:1910, p:84-89
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Most probably a copy print."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "814."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.4: Kirmanshah. Tak-i Bustan. Arch + carving (196-197)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Gelatin silver print numbered FSA A.4 2.12.Sm.32; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.47.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FScg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Sassanids

Place: Asia
Iran
Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.47.05: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Stag Hunt, 1880-1930 1 glass negative (b&w; 23.7 cm. x 17.6 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Stag Hunt [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very yellowish color all over."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "524."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)"

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.5: Fars. Naksh-i Rustam. Carving. (yellowing + peeling)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Gelatin silver print numbered FSA A.4 2.12.Sm.33; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Glass negative numbered FSA A.4 2.12.GN.39.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.47.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Animals in art
       Architecture
       Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Taq-e Bostan Site (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.47.06: Bushihr (Iran): Telegraph Office, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Bushihr (Iran): Telegraph Office [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "49."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1177."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.6: Fars. Bushire. Telegraph office, general view. (86)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "He retouched all the faces and put varnish on them. The left side of the negative has a lighter rectangle on which the image is not developed. The photographer painted the background on the image with ink."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The right side is chopped off."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.7: Group of Bahais."

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According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers
FSA A.4 2.12.GN.47.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography

Place:
Asia
Iran

Genre/Form:
Glass negatives
Studio portraits

FSA A.4 2.12.GN.47.08: Province of Gilan (Iran): Royal Pavillion of Nasir Al-Din Shah at Port of Bandar Anzali, 1880-1930
1 glass negative (b&w; 21.5 cm. x 16.5 cm.)

Image(s): Province of Gilan (Iran): Royal Pavillion of Nasir Al-Din Shah at Port of Bandar Anzali [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure is octagonal in plan with multiple views of the seashore." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thick glass all four sides of which is chopped
off. Remnants of paper and glue on the right side of the negative on a slanted line."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "349."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.8: Beach tower (?) (peeling)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers
FSA A.4 2.12.GN.47.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Bandar Anzali (Iran)
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.47.09: Vicinity of Hamadan (Iran): Sassanid Inscriptions of Ganj-Nama, 1880-1930
1 glass negative (b&w; 21.5 cm. x 16.5 cm.)

Image(s): Vicinity of Hamadan (Iran): Sassanid Inscriptions of Ganj-Nama [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"A Bakhtiari guard posing beside the Sassanid inscriptions of Ganj-nama (in Cuneiform), located close to the city of Hamadan. The two inscriptions were most probably ordered by Darius I and Xerxes I." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a copy print."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "12."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "587."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.9: Hamadan. Gang Nameh. 2 cuneiform inscriptions (?) (#198)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Gelatin silver print numbered FSA.A.4 2.12.GN.47.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.47.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Cuneiform inscriptions
Early Photography of Iran
Inscriptions
Relief (Sculpture)

Place: Asia
Hamadān (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.47.10: Tehran (Iran): Ashura, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Ashura [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The main group of mourners are flanked by two rows of guards, holding up their swords." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "330."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.10: Ashura celebration (#92)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."
Local Numbers
FSA A.4 2.12.GN.47.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Rites and ceremonies

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.47.11: Barber Dyeing Nasir Al-Din Shah's Mustache, ca. 1890
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)
Image(s): Barber Dyeing Nasir Al-Din Shah's Mustache [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a copy print."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "352."

[Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.11: Dentist of Nasr ud Din Shah (#94)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers

FSA A.4 2.12.GN.47.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Qajar dynasty, -- Iran, -- 1794-1925
- Royalty (Nobility)

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.47.12: Nasir Al-Din Shah's Daughter, Aqdas, 1880-1930

1 glass negative (b&w; 17.9 cm. x 23.8 cm.)

Image(s): Nasir Al-Din Shah's Daughter, Aqdas [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A layer of varnish over the face and the body of the figure."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers
FSA A.4 2.12.GN.47.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Qajar dynasty, -- Iran, -- 1794-1925
        Royalty (Nobility)

Place: Asia
       Iran
       Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.47.13: Unidentified Town, probably Located within the Alborz Mountain Range, 1880-1930
1 glass negative (b&w; 24 cm. x 18 cm.)
Image(s): Unidentified Town, probably Located within the Alborz Mountain Range [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin’s photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "24."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.13: View of a village." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin’s 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 47."

Local Numbers

FSA A.4 2.12.GN.47.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran
        Landscapes

Place:  Asia
        Iran

Genre/ Form:  Glass negatives

FSA A.4 2.12.GN.48.01: Tehran (Iran): Taq-i Nusrat (Triumph Arch), Including a Portrait of Reza Shah Pahlavi, ca. 1925
1 glass negative (b&w; 23.8 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Taq-i Nusrat (Triumph Arch), Including a Portrait of Reza Shah Pahlavi [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Possibly set up on the date of his coronation (1926) or on the later date of his cancellation of D'Arcy agreement (1932). The city gate visible at the background of the image is Darvaza Qazvin." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.1: Triumphant arch of Reza Shah (#59)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers

FSA A.4 2.12.GN.48.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970
Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.48.02: Group Portrait: Posing with a German Junkers Airplane, 1928
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Group Portrait: Posing with a German Junkers Airplane
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A bit of imperfection on the lower right is filled with black ink."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "60) First (?) plane to land in Iran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.02: First (?) plane to land in Iran (#60)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."
Local Numbers
FSA A.4 2.12.GN.48.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Portrait photography

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.48.03: Tehran (Iran): Nasir Al-Din Shah, at the Foot of his Bronze Statue, ca. 1888
1 glass negative (b&w; 24.2 cm. x 17.9 cm.)

Image(s): Tehran (Iran): Nasir Al-Din Shah, at the Foot of his Bronze Statue [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Nasir al-Din Shah's statue was built on the orders of Iqbal al-Saltana, the head of weaponry of Royal court. Mirza Ali Akbar Khan Mi'mar Bashi built the statue in 1886. The statue stayed in the Royal weapons factory until 1888 when it was moved to Bagh-i Shah. Concurrent with the moving of the statue on the 16th of October of 1888, a day of celebrations - because of the occasion - was named as the "Day of the Statue." The photo, however, is taken inside the weapons' factory and therefore it precedes the date of moving the statue to the Bagh-i Shah. It is most probably taken upon the completion of the statue in 1886. The figure standing immediately to the left of Nasir al-Din Shah is his son, Kamran Mirza." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four edges are rugged and chopped."

Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.03: Statue of Nasr u Din Shah. (#73) (peeling)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers
FSA A.4 2.12.GN.48.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
Badri Atabay, Fihrist-i Album-ha-i Kitabkhana'i Saltanati, Tehran, 1978, Album number 314, P.1

Bibliography

Names: Islamic Archives
        Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Qajar dynasty, -- Iran, -- 1794-1925
        Royalty (Nobility)

Place: Asia
        Iran
        Tehran (Iran)

Genre/Form: Glass negatives

Image(s): Isfahan (Iran): Maydan-i Naqsh-i Jahan (Naqsh-e Jahan Square) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Masjid-i Shah's (Royal Mosque) main portal and Ali-Qapu gate are visible in the photograph." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A small patch in the mid left of the background is colored over with pencil or very light in."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thin and light plate."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "153."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1631."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.4: Isfahan. Maidani Shah, showing Masjid-i Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."
Local Numbers

FSA A.4 2.12.GN.48.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Religious buildings

Place:
Asia
Iran
Iṣfahān (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.48.05: Qazvin (Iran): Imamzada Hussayn Mosque (Shahzade Hossein Tomb Complex), 1890-1930
1 glass negative (b&w; 23.6 cm. x 17.8 cm.)

Image(s): Qazvin (Iran): Imamzada Hussayn Mosque (Shahzade Hossein Tomb Complex) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Based on the different inscriptions in the building, the earliest part of the structure can be dated to early 15th century. The building however has extensive renovations from Safavid and Qajar period. The visible inscriptions in the photo dates to 1307 (1890), therefore the photograph must have been taken after this date. The inscription bears the name and signature of the artist, as well as Nasir al-Din Shah's praises." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red ink covering the sky. Small piece of black paper still attached to the top right border of the emulsion side. There is remnants of glue on the sky that indicates the presence of paper on
the sky. The figure of a man beside the donkey in the mid ground is scratched off. Very heavy and thick glass."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "619."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "657."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.5: masjid (faded)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers
FSA A.4 2.12.GN.48.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.48.06: Unidentified City, probably Baghdad (Iraq), 1880-1930
1 glass negative (b&w; 23.5 cm. x 18 cm.)
Image(s): Unidentified City, probably Baghdad (Iraq) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the back and black ink on the front. The top and right edges are rugged. Ink marks all over the image over the imperfections of the negative."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "279."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.6: City under construction (peeling) (see 50.8)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers
FSA A.4 2.12.GN.48.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Baghdad (Iraq)
       Iraq

Genre/Form: Glass negatives

1 glass negative (b&w; 23.9 cm x 17.5 cm.)

Image(s): Tehran (Iran): Maydan-i Baharistan (Baharistan Square): Entrance to Majlis-i Shawra-i Milli-i (National House of Council) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is taken prior to the bombardment of parliament. The sign on the front gate reads: Dar al-Shawra-i Mill-i Iran ((Iran's National House of Council). The writing in the lower bank reads Adl-i Muzaffar (Muzaffar's Justice) and the top medallion on the gate has the date of 1298/1881. The date signifies the conclusion of the building's construction (1879) and its entrance gate(1881). From 1324/1906, the house was used as the gathering place of people's representatives but it was initially built by Mirza Mahdi Khan Shaqaqi (Mumtahin al-Dawla) for Mirza Hussayn Khan Mushir al-Dawla, Nasir Al-Din Shah’s prime minister. For a brief period of time between Mushir al-Dawla’s death in 1881 and 1906, the house was in possession of Ghulam Ali Khan (Malijak) and his wife, Akhtar al-Dawla who was also Nasir’s daughter." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Behind the blurry imprint of a figure in the right side of the mid ground the photographer has remade the brick work at the bottom of the blind arch."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "323."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1294."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.7: Tehran, Parliament, entrance (72)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers
FSA A.4 2.12.GN.48.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.48.08: Tehran (Iran): Dar al-Funun (Building and Courtyard) from the Top of the Gateway to Maydan-i Tupkhana, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Dar al-Funun (Building and Courtyard) from the Top of the Gateway to Maydan-i Tupkhana [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Dar al-Funun Institute was the first of its modern kind - institution of higher education in technology - in Iran. It owes its establishment - to a
large extent - to Nasir al-Din Shah's teacher and chief minister, Mirza Taqi Khan Amir Kabir (b.1807-d.1852). It opened its doors in 1851 to cater, primarily, to the technological and medical needs of the army in Iran. The first 30 students of Dar al-Funun were chosen from the sons and daughters of the aristocratic circle of Iran, sent to Europe for completion of their degrees and re-employed in the country upon the conclusion of their education. The education was offered free of charge to the students. The initial group of teachers were seven Austrian teachers, which were then expanded to include Italian, French and German teachers in later years. The main areas of study in the school were: military technicians, medicine, pharmacology, mining, natural sciences, history and geography, and painting, music and languages. The photograph shows the building and courtyard of Dar al-Funun school from the top of the main gateway to Canons' Square. The small minaret -head, visible in the foreground of the image is one of the old Dawlat gate's minarets, facing out of the Maydan or square. The building of Dar al-Funun, framed in between the brick column - called Mil Asia - and the minaret was constructed around 1860s in Tehran to house the first institution of higher education, primarily focused on medical, technical and military training." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSG curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the back and black ink on the front."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "290."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.8: Tehran, general view (#70)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers

FSA A.4 2.12.GN.48.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.
Bibliography

Badri Atabay, Fihrist-i Album-ha-i Kitabkhana'i Saltanati, Tehran, 1978

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran
        Tehran (Iran)

Genre/Form:  Glass negatives

1 glass negative (b&w; 23.9 cm. x 17.9 cm.)

Image(s): Tehran (Iran): Official Funeral Procession [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the back and black ink on the front."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "250."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.9: Funeral (#71)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers

FSA A.4 2.12.GN.48.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran
Rites and ceremonies

Place:

Asia
Iran
Tehran (Iran)

Genre/

Glass negatives
Form:

FSA A.4 2.12.GN.48.10: Tehran (Iran) (?): Garden of Unidentified House, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Tehran (Iran) (?): Garden of Unidentified House [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.10; Garden Home." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers

FSA A.4 2.12.GN.48.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoine, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives


1 glass negative (b&w; 23.8 cm. x 17.8 cm.)


Sevruguin, Antoine, 1851-1933

Antoine Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoine Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The construction of the complex of Saltanat-Abad was ordered by Nasir al-Din Shah; it started in 1859 and was finished in 1887. Located in the north eastern part of present-day Tehran, the palace complex includes different (usually free-standing) buildings such as Hawz-Khana (fountain room), Khab-gah (bedroom), Haram-Khana (harem) and Abdar-Khana (kitchen). Hawz-Khana of the palace complex is famous for its exquisite tile work. One of the main features of the palace building is that Saltana-Abad palace has unobstructed view on
all four sides. The image depicts the structure known as Hawz-Khana of Saltanat-Abad palace complex." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.11: Tehran, Shimran, Baghi Ferdous above Tajrish." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers

FSA A.4 2.12.GN.48.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iraj Afshar, Ganjina'i Akshay-i Iran, 1984, p:350

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.48.12: Studio Portrait: Reza Shah Pahlavi (Portrayed while Minister of War), 1920-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Studio Portrait: Reza Shah Pahlavi (Portrayed while Minister of War) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo is of Riza Khan in the position of Iran's minister of war. Riza Khan later founded the Pahlavi dynasty in Iran. Initially an officer of the Cossack Brigade and a brigadier general in later years, Riza Khan quickly rose to power during the final years of Qajar dynasty, becoming first the minister of war and later the prime minister of the last Qajar King, Ahmad Shah. After Ahmad Shah's deposition in November of 1925, to which the congress ruled under heavy pressure from Riza Khan, Riza Shah took his imperial oath and became the Shah of Iran. His coronation, however, happened a few months later and in April of 1925. This photo is taken during his term as the prime minister and during Shumyatsky's appointment in Iran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The face has extensive and very careful markings and touch ups."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.12: Reza Pahlavi minister of war (65)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."
Local Numbers
FSA A.4 2.12.GN.48.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Group Portrait: Officials Posing with a German Junkers Airplane [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.13: First plane in Iran (#68)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers

FSA A.4 2.12.GN.48.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names                  | Islamic Archives       |
|                       | Sevruguin, Antoin, 1851-1933 |
|                       | Smith, Myron Bement, 1897-1970 |

| Topic                  | Early Photography of Iran   |
|                       | Portrait photography        |

| Place                  | Asia |
|                       | Iran |

| Genre/Form             | Glass negatives |

FSA A.4 2.12.GN.48.14: Group Portrait: Celebration at Turkish Embassy, 1928

1 glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): Group Portrait: Celebration at Turkish Embassy [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "69) Turkish Embassy celebration." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.14: Turkish Embassy celebration." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 48."

Local Numbers
FSA A.4 2.12.GN.48.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography
- Regalia (Insignia)

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.49.01: The Kiani Crown, the Coronation Crown of Qajar Kings, 1880-1930
1 glass negative (b&w; 18 cm. x 23.9 cm.)

Image(s): The Kiani Crown, the Coronation Crown of Qajar Kings [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Kiani Crown, made during the reign of Fath Ali Shah Qajar (1797-1834), was intended as a coronation crown for Qajar Kings. The middle band of the crown is thickly set with pearls and the finial red stone in the crown is the Aurangzib spinel that weighs around 120 carats. The crown weighs around 4.5 kilograms in total." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "White piece of paper stuck to the bottom edge. The tow side edges are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "268."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 49.1: Taq-i Kujami (281)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 49."

Local Numbers
FSA A.4 2.12.GN.49.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Art of the Islamic World
Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Royalty (Nobility)

Place: Asia
Iran

Genre/ Form:
Glass negatives

FSA A.4 2.12.GN.49.02: Photograph of a Portrait Painting Depicting Fath Ali Shah (b.1772-d.1834), 1880-1930
1 glass negative (b&w; 17.8 cm. x 23.9 cm.)

Image(s): Photograph of a Portrait Painting Depicting Fath Ali Shah (b.1772-d.1834) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Fath Ali Shah Qajar was the second king of Qajar dynasty in Iran that ruled the country for around 37 years (1797-1834). He was born to Aqa Mohammad Khan Qajar's brother and since Aqa mohammad Khan did not have a child, Fath Ali shah assumed the position of the king upon his death. The photograph is from a painted portrait of the king." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The area around the figure is covered in white paper on the back and the area between the figure and the paper is covered in ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "742."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 49.02: (P) [black-and-white print on hand]. Fath Ali Shah. (#296)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 49."

Local Numbers

FSA A.4 2.12.GN.49.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Badri Atabay, Fihrist-i Album-ha-i Kitabkhana'i Saltanati, Tehran, 1978, Album number 314, P.1

Bibliography


Names: Islamic Archives
Qājār, Fath 'Alī Shāh, Shah of Iran, d. 1834
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Regalia (Insignia)
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/ Form: Glass negatives

1 glass negative (b&w; 23.9 cm. x 17.6 cm.)

Image(s): Portrait of Ali Khan-i Zahir al-Dawla [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"Zahir al-Dawla is depicted in the attire of Ishaq Aghasi Bashi. Ishiq Aghasi Bashi was the official title of the chief justice of the city or the head of the royal court." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The faces completely touched up along the nose, mustache and eyes."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "675."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "93) Za'ir i Dowlah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 49.03: (P) [black-and-white print on hand]. Za'ir-i Dowlah. (93)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 49."


Local Numbers
FSA A.4 2.12.GN.49.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
Iraj Afshar, Ganjina'i Akshay-i Iran, 1984, p:43

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Regalia (Insignia)
Royalty (Nobility)
headgear
FSA A.4 2.12.GN.49.04: Photograph of a Portrait Painting Depicting Mohammad Shah Qajar (b.1807-d.1848), 1880-1930
1 glass negative (b&w; 17.9 cm. x 23.9 cm.)

Image(s): Photograph of a Portrait Painting Depicting Mohammad Shah Qajar (b.1807-d.1848) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Mohammad Shah was the third king of Qajar dynasty (1834-1848) and Fath Ali Shah Qajar's grandson. Despite having many sons, Fath Ali Shah appointed his grandson - the son of his deceased crown prince, Abbas Mirza - the crown prince of Qajar. Mohammad Shah's reign lasted around 14 years until 1848 when his son, Nasir al-Din, inherited the throne of Qajar upon his father's death. The photograph is of a portrait painting of the king, with inscriptions that depicts the king only a few years before his death and in the age of 39 (painting dated to 1845)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The area around the figure is covered in white paper on the back and the area between the figure and the paper is covered in ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "209."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "13?9."

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 49."

Local Numbers
FSA A.4 2.12.GN.49.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.49.05: Kashan (Iran): View of the Bazaar Complex Domed Rooftop, 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.9 cm.)

Image(s): Kashan (Iran): View of the Bazaar Complex Domed Rooftop [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo
condition reads, "The glass negative is cracked."

- Handwritten number (inked, probably by Antoin Sevruguin) reads,
"462."

- Scratched handwritten number (inked, probably by Antoin Sevruguin)
reads, "1615."

- Myron Bement Smith handwritten caption in English reads, "47.P;
Box 49.05: (P) [black-and-white print on hand]. Kashan. Bazaar
and mosque, general view. (64) (cracked)." [Myron Bement Smith
Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass
negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement
Smith Collection, Subseries 2.1: Islamic Archives History, Collection
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was not included into any of the original boxes.

Gelatin silver print numbered FSA A.4 2.12.Sm.64; available in Myron
Bement Smith Collection, ca. 1910-1970.

Glass negative numbered FSA A.4 2.12.GN.00.12; available in
Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin
Photographs.

Local Numbers
FSA A.4 2.12.GN.49.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives
FSA A.4 2.12.GN.49.06: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room), 1880-1930
1 glass negative (b&w; 23.9 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph depicts the throne room or Talar-i Salam with the view of the throne. Talar-I Takht or Throne room of Gulistan palace normally housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room stared in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a copy print. The glass is doubled."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is cracked."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "798."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "40."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "639."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 49.6: (P) [black-and-white print on hand]. Tehran. Gulistan Palace. Salon and throne room (282-283) (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 49."

Glass negative numbered FSA A.4 2.12.Sm.44; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.GN.49.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.49.07: Studio Portrait: Muzaffar Al-Din Shah, 1880-1930
1 glass negative (b&w; 23.8 cm. x 17.8 cm.)
Image(s): Studio Portrait: Muzaffar Al-Din Shah [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "235."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 49.7: Muzaffaridin Shah (# 75)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 49."

Local Numbers

FSA A.4 2.12.GN.49.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Clothing and dress  
Early Photography of Iran  
Portrait photography  
Qajar dynasty, -- Iran, -- 1794-1925  
Regalia (Insignia)  
Royalty (Nobility)  
headgear

Place:  
Asia
Iran

Genre:/nGlass negatives

Form:/nStudio portraits

FSA A.4 2.12.GN.50.01: Tehran (Iran): Royal Puppet Show, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Royal Puppet Show [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The show was usually accompanied by men in foreground playing musical instruments. The man sitting on the left side of the image and close to the scene is called Murshid. He is the one who speaks with the puppets and guides the play. The small carpet on top of the scene and on the curtain reads: Kaka Mahalla on its left. the right hand side writing is not legible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.1: Marionnettes (# 443)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers

FSA A.4 2.12.GN.50.01
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

1 glass negative (b&w; 13.4 cm. x 17.8 cm.)

Image(s): Isfahan (Iran): Madrasa-i Madar-i Shah: View of Door with Geometrical Ornamentation and Arabic Inscriptions [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Wooden door covered with silver plates: The door carries an inscription around the outer frame of both its sides, praising Muzaffar Al-Din Shah-i Qajar." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is broken. Portion of the bottom right corner is missing."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.2: Door (?) (cracked)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran)
Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Gelatin silver print numbered FSA A.4 2.12.Sm.97; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
FSA A.4 2.12.GN.50.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
          Sevruguin, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran
        Inscriptions
        Inscriptions, Arabic

Place:  Asia
        Iran
        Iṣfahān (Iran)

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.50.03: Tehran (Iran): Royal Puppet Show, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Tehran (Iran): Royal Puppet Show [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The show was usually accompanied by men in foreground playing musical instruments. The man sitting on the left side of the image and close to the scene is called Murshid. He is the one who speaks with the puppets and guides the play. The small carpet on top of the scene and on the curtain reads: Kaka Mahalla on its left. the right hand
side writing is not legible." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.3: Marionnettes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers

FSA A.4 2.12.GN.50.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.03: Royal Encapment in Valley, 1880-1910
1 glass negative (b&w; 18 cm. x 12.9 cm.)

Image(s): Royal Encapment in Valley [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1201."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.3: Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 19."

Local Numbers

FSA A.4 2.12.GN.19.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
<thead>
<tr>
<th>Names</th>
<th>Islamic Archives</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Sevruguin, Antoin, 1851-1933</td>
</tr>
<tr>
<td></td>
<td>Smith, Myron Bement, 1897-1970</td>
</tr>
</tbody>
</table>

| Topic          | Early Photography of Iran |
| Place          | Asia  |
|                | Iran  |

| Genre/ Form    | Glass negatives |

FSA A.4 2.12.GN.50.05: Tehran (Iran): Maydan-i Tupkhana (Maydan-i Arg, Square of Canons): Gathering of a Large Crowd, Before 1904 1 glass negative (b&w; 17.7 cm. x 13 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"Meeting during Muharram." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.5: Isfahan. Masjid-i Shah. Meeting." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers
FSA A.4 2.12.GN.50.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
        Early Photography of Iran

Place: Asia
        Iran
        Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.50.06: Tehran (Iran): Nasir Al-Din Shah's Royal Carriage, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Nasir Al-Din Shah's Royal Carriage [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The writing on the window of the carriage reads: "Al-Sultan Nasir Al-Din Shah-i Qajar" (Nasir Al-Din Shah the Sultan)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "982."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.6: Horses and carriage." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers
FSA A.4 2.12.GN.50.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran
        Transportation

Place:  Asia
        Iran
        Tehran (Iran)

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.50.07: Tehran (Iran): Zurkhana Wrestlers Warming Up and Large Crowd of Spectators, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Zurkhana Wrestlers Warming Up and Large Crowd of Spectators [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Tehran, Kakh-i Gulistan (Gulistan Palace), might be part of Nowruz celebrations. Performance by clowns during intermission of Zurkhana wrestling performance and large crowd of spectators." (Nasir Al-Din Shah the Sultan).

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Thick and heavy piece of glass. The top is chopped of."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "100?."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.7: Shah and army (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers

FSA A.4 2.12.GN.50.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.8: City in construction (houses without roofs)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Gelatin silver print numbered FSA A.6 04.31.078; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers

FSA A.4 2.12.GN.50.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Baghdad (Iraq)
Iraq

Genre/Form: Glass negatives

FSA A.4 2.12.GN.50.09: Rural Village, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Rural Village [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black ink on the sky around the leaves of the foreground. Red ink in the middle of the sky."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.9: Log cabins with shingled roofs." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 50."

Local Numbers
FSA A.4 2.12.GN.50.09
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Varnish on the top third of the image."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.1. Man." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.01
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  
Clothing and dress
Early Photography of Iran
Jewelry
Portrait photography
headgear

Place:  
Asia
Iran

Genre/Form:  
Glass negatives
Studio portraits

FSA A.4 2.12.GN.51.02: Group Portrait: Nasir Al-Din Shah and his Eunuchs, 1890-1896
1 glass negative (b&w; 18 cm. x 17.9 cm.)

Image(s): Group Portrait: Nasir Al-Din Shah and his Eunuchs [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Aqa Mohammad Khan Khaja was one of Nasir al-Din shah's favorite Eunuchs who was also very well trusted by the court. The second figure from left is Aziz Khan Khaja. The taller figure standing to the right side of Nasir al-Din Shah and in the back row is Haji Sarvar Khan l'timad al-Harem. Initially one of Muayyir al-Mulk's eunuchs, he was then given to Nasir al-Din Shah. He took the position of the head of harem's eunuchs in 1887 and remained in this position until Nasir al-Din Shah's assassination in 1896. He then went to Tabriz to become Muhammad Ali Mirza's (crown prince) head of harem's eunuchs." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "928."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.2: Nasr Din Shah and court." [Myron Bement Smith Collection,
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names:
Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.51.03: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Front Courtyard: Salam Ceremony, 1880-1930
1 glass negative (b&w; 17.8 cm. x 13 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Front Courtyard: Salam Ceremony [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects to the residing Qajar King. The placement of everything from the king's hooka and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is most probably taken in Salam ceremony, as part of the Nowruz festivities in the palace." (Nasir Al-Din Shah the Sultan)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1162."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.3: Nasr Din Shah and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Rites and ceremonies
Royalty (Nobility)
headgear

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.51.04: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Front Courtyard: Salam Ceremony, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Front Courtyard: Salam Ceremony [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects to the residing Qajar King. The placement of everything from the king's hooka and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is taken during one of the official Salam ceremonies on either the occasion of Nowruz or the return of Nasir Al-Din Shah from one of his longer trips. The long table set before the balcony and in front of the row of attendants suggests that the ceremony might be a Nowruz Salam ceremony. The shah is sitting on the Marble Throne in the dark spot of the background. The dramatic contrast in the photograph allows for the patterns beneath the fountains in the pool to become visible. It is also notable that in all such occasions, the guards and military personnel stand to the right side of the Shah and the left side of the photo." [Nasir Al-Din Shah the Sultan]." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Kākh-i Gulistân (Tehran, Iran)
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Clothing and dress
- Early Photography of Iran
- Palaces
- Qajar dynasty, -- Iran, -- 1794-1925
- Rites and ceremonies
- Royalty (Nobility)
- headgear

Place:
- Asia
- Iran
- Tehran (Iran)

Genre/
- Glass negatives

Form:

FSA A.4 2.12.GN.51.05: Group Portrait: Nasir Al-Din Shah, Kamran Mirza on right, Amin al-Sultan on left, 1890

1 glass negative (b&w; 17.8 cm. x 13 cm.)

Image(s): Group Portrait: Nasir Al-Din Shah, Kamran Mirza on right, Amin al-Sultan on left [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1028."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.5: Nasr Din Shah and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.06: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room): Nasir Al-Din Shah Examining Decorative Objects with his Attendants, 1890
Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room): Nasir Al-Din Shah Examining Decorative Objects with his Attendants [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph depicts the throne room or Talar-i Salam. Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room started in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well. The image depicts Nasir al-Din Shah in the company of his court attendants, examining what looks like bejeweled and precious objects of the treasury." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A large spot of varnish? Is on the top left side of the images that turns the whole negative brown. Slight coloring on the glasses of Nasir."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1151."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.6: Nasr Din Shah and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."
Local Numbers
FSA A.4 2.12.GN.51.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place:
Asia
Iran

Genre/ Form:
Glass negatives

1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Studio Portrait: Muzaffar Al-Din Shah [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The only nitride film. The emulsion is peeling off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.7: Nasr Din Shah (peeling)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Regalia (Insignia)
Royalty (Nobility)
headgear

Place:
Asia
Iran

Genre/Form:
Glass negatives
Studio portraits

FSA A.4 2.12.GN.51.08: Standing Portrait of Nasir Al-Din Shah, 1890-1930
1 glass negative (b&w; 12.9 cm. x 17.9 cm.)
Image(s): Standing Portrait of Nasir Al-Din Shah [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.8: Nasr Din Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives


1 glass negative (b&w; 11.9 cm. x 18 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Standing Portrait of Muzaffar Al-Din Shah [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The two sides are chopped off."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "170) Nasri
Din Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.9: Nasr Din Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Kākh-i Gulistân (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Clothing and dress
Early Photography of Iran
Palaces
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
headgear

Place:

Asia
Iran

Genre/

Glass negatives

Form:

1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Salam Ceremony [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects - or in this case their Nowruz greetings- to the residing Qajar King. The placement of everything from the king's hookah and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is taken during one of the official Salam ceremonies on either the occasion of Nowruz or the return of Nasir Al-Din Shah from one of his longer trips. It is also notable that in all such occasions, the guards and military personnel stand to the right side of the Shah and the left side of the photo. Nasir Al-Din Shah can be seen in the back of the image seating on the Marble Throne (Takht-i Marmar), receiving courtiers in front of the balcony. The crowd on the left side of the image are more interested in the photographer than the arrival of one of the dignitaries for the ceremony." (Nasir Al-Din Shah the Sultan)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1011."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.10: Tehran. Gulestan. Opposite side of reception marble throne." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Rites and ceremonies
Royalty (Nobility)
Thrones
headgear

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): The Globe of Jewels [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The globe was made on specific orders of Nasir al-Din Shah in order to make use of the loose stones of the Crown Jewels, which for years were kept in sealed leather bags in the palace's treasury. It was made by a group of Iranian artists and goldsmiths, headed by Abraham Massihi and it was completed in 1869. Except for Iran, England, France and Southeast Asia - which are marked by diamonds - and Central and South Africa - which are marked by sapphires and rubies - the other countries are marked by red spinals and rubies. The oceans and seas are marked by emeralds and the geographical lines such as the equator are also marked by diamonds. The globe weighs around 37 kilograms and measures around 0.7 meters. The frame and the stand of the globe are of fine gold, set with diamonds and rubies. In total, the globe is set with 51,366 precious stones that weigh around 18,200 carats." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Art of the Islamic World
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

1 glass negative (b&w; 17.8 cm. x 12.7 cm.)

Image(s): Shahristanak (Iran): Imarat-i Shahristanak, the Royal Summer Compound: Nasir Al-Din Shah and Attendants [graphic]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The building was erected in 1877-1878 on the orders of Nasir al-Din Shah Qajar as a summer palace for the court. The architect of the complex was Haji Abulhassan Mi'mar Bashi. The palace was built on route from Tehran to Caspian Sea and the city of Chalus. It was primarily used as a getaway from the capital by the royal court. The exterior and the plan resemble those of Sahibqaraniyya Palace in northern Tehran. Nasir Al-Din shah listening to a report read to him by his attendants. The seated figures are Majd al-Molk and Adib al-Molk. The photograph is inscribed and dated in an album in Gulistan Palace Museum (Album number 219, Page 4)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.12: Nasr Din Shah and members of court (477-483)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Genre/ Form: Glass negatives

FSA A.4 2.12.GN.51.13: Group Portrait: Nasir Al-Din Shah and his Court at Abshar-I Shimiran (Shimiran's Waterfall), 1890-1896
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Group Portrait: Nasir Al-Din Shah and his Court at Abshar-I Shimiran (Shimiran's Waterfall) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.13: Nasr Din Shah and court at Abshar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Topic: Early Photography of Iran
   Portrait photography
   Qajar dynasty, -- Iran, -- 1794-1925
   Royalty (Nobility)

Place: Asia
   Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.14: Studio Portrait: Muzaffar Al-Din Shah after Coronation, 1897
1 glass negative (b&w; 12.7 cm. x 17.8 cm.)
Image(s): Studio Portrait: Muzaffar Al-Din Shah after Coronation
   [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The background curtain, the king's medals and hat. The right side of the curtain is completely painted over but the touch up in this case is not on the negative. It might have been that this is a reprint of an image and the touch ups are on the print."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1075."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.14: Nasr Din Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."
Local Numbers
FSA A.4 2.12.GN.51.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Portrait photography
       Qajar dynasty, -- Iran, -- 1794-1925
       Regalia (Insignia)
       Royalty (Nobility)
       headgear

Place: Asia
       Iran

Genre/Form: Glass negatives
            Studio portraits

1 glass negative (b&w; 11.9 cm. x 16.4 cm.)

Image(s): Studio Portrait: Muhammad Ali Shah Qajar [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The image is a copy print. It has black paper both on the edge and another layer on the whole background. The background is also inked over on the emulsion side. The face and the throne's feathers are touched up."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1169."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.15: Nasr Din Shah." [Myron Bement Smith Collection, Subseries
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.15

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress
        Early Photography of Iran
        Portrait photography
        Qajar dynasty, -- Iran, -- 1794-1925
        Regalia (Insignia)
        Royalty (Nobility)
        headgear

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.51.16: Photograph of a Portrait Painting Depicting Abbas Mirza, Grandfather of Nasir Al-Din Shah, 1880-1930
1 glass negative (b&w; 12.7 cm. x 17.8 cm.)

Image(s): Photograph of a Portrait Painting Depicting Abbas Mirza, Grandfather of Nasir Al-Din Shah [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.16: Abbas Mirza. (#323)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers

FSA A.4 2.12.GN.51.16

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Clothing and dress
Early Photography of Iran
Portrait photography
Royalty (Nobility)
headgear

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.51.17: Carved Ivory Piece, 1880-1930
1 glass negative (b&w; 12.9 cm. x 17.9 cm.)

Image(s): Carved Ivory Piece [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is a copy print." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.17: (P) [black-and-white print on hand]. Royal container (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 51."

Local Numbers
FSA A.4 2.12.GN.51.17

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.52.01: Tehran (Iran): Street in front of the Hotel Prevet, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Street in front of the Hotel Prevet [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered in red ink. The sky on the right side of the negative is covered in black. There is dots of black ink all over the negative (tree branches on both sides, ground). There are pencil corrections on the body of the tree on the left side and the wall on the right side."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1221."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.1: Tehran (?). Khiabani Cheragh barg (410)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers

FSA A.4 2.12.GN.52.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

| Names | Islamic Archives
| Sevruguin, Antoin, 1851-1933
| Smith, Myron Bement, 1897-1970 |
| Topic | Architecture
| Early Photography of Iran
| Hotels |
| Place | Asia
| Iran
| Tehran (Iran) |
| Genre/Form | Glass negatives |
FSA A.4 2.12.GN.52.02: Studio Portrait: Government Minister, 1880-1930
1 glass negative (b&w; 12.6 cm. x 18 cm.)
Image(s): Studio Portrait: Government Minister [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The four edges are chopped off to eliminate the margins. The faces has very light touch ups with something like a pencil: sharp and graphite."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "937."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.2: Government minister (413)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers
FSA A.4 2.12.GN.52.02
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/ Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.52.03: North of Tehran (Iran): Shimiran, Imamzadeh Qasim Shrine, 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s): North of Tehran (Iran): Shimiran, Imamzadeh Qasim Shrine [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Based on the earliest inscriptions found in the building of Imamzada Qasim, the building is dated to mid 16th century. However, like many other religious structures of Tehran and its surrounding area, it has gone through various stages of restoration, expansion and reconstruction through the years, in particular through the reigns of Faht Ali Shah Qajar and Nasir al-Din Shah Qajar, amongst which are the addition of the three iwans of the southern sides." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Traces of black paper on the margins of the image. The sky has two layers of ink, red on top of black ."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "411)
Imamzadeh Qasim." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.3: Imamzadah Gazim (714)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers

FSA A.4 2.12.GN.52.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

- Architecture
- Early Photography of Iran
- Religious buildings
- Shrines

Place:

- Asia
- Iran
- Tehran (Iran)

Genre/Form:

- Glass negatives

FSA A.4 2.12.GN.52.04: Studio Portrait: Two Women and a Girl, 1880-1930

1 glass negative (b&w; 13.1 cm. x 17.8 cm.)

Image(s): Studio Portrait: Two Women and a Girl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The faces are carefully touched up. There is a consistent halo around all the three faces. The dress of the woman is very carefully touched up with ink around the top and the line around her dress."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "955."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.4: Moslem women (413)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers

FSA A.4 2.12.GN.52.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place: 
Asia
Iran

Genre/ Form: 
Glass negatives
Studio portraits

FSA A.4 2.12.GN.52.05: Studio Portrait: Four Women and a Boy, 1880-1930
The Islamic Archives
Myron Bement Smith Collection
FSA.A.04

Page 892 of 1216

1 glass negative (b&w; 16.3 cm. x 13 cm.)

Image(s): Studio Portrait: Four Women and a Boy [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Varnish on all the faces along with very light touch ups on the faces."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.5: Zoroastrian family (407)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers
FSA A.4 2.12.GN.52.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
<thead>
<tr>
<th>Names</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Islamic Archives</td>
<td>Clothing and dress</td>
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<td>Sevruguin, Antoin</td>
<td>Early Photography of Iran</td>
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<td>1851-1933</td>
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<td>Smith, Myron Bement, 1897-1970</td>
<td>Women</td>
</tr>
</tbody>
</table>
headgear

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.52.06: Tehran (Iran): Khiaban-i Ala al-Dawla (Firdawsi Avenue), 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.7 cm.)

Image(s): Tehran (Iran): Khiaban-i Ala al-Dawla (Firdawsi Avenue) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The street front and the shops' windows looks similar to a photo of Sevruguin's own studio, which substantiates the claim that this is Ala al-Dawla street. Note that in 1313/1923, the name of the street was changed to Firdawsi to commemorate both the poet and the ceremonies of his Millennia." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.6: Teheran. Khiabani Ala-i Dowleh (506)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."
Local Numbers
FSA A.4 2.12.GN.52.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.01: Tehran (Iran): Street Scene, 1880-1930
1 glass negative (b&w; 17.9 cm. x 13.4 cm.)
Image(s): Tehran (Iran): Street Scene [graphic]
Image(s): Tehran (Iran): Street Scene [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four sides are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.1: Avenue." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."
Local Numbers
FSA A.4 2.12.GN.56.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Military

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.52.08: Group Portrait: Mullahs Seating "Bast", 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Group Portrait: Mullahs Seating "Bast" [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.8: Persian crowd in tent (417) bāst." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers
FSA A.4 2.12.GN.52.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.52.09: Tehran (Iran): Darvaza-i Maydan-i Tupkhana or the old Darvaza Dawlat (Square of Canons' Gate), 1880-1930
1 glass negative (b&w; 18.2 cm. x 13 cm.)

Image(s): Tehran (Iran): Darvaza-i Maydan-i Tupkhana or the old Darvaza Dawlat (Square of Canons' Gate) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The new Canons' square and the two storey buildings surrounding it was built between 1867 and 1877 on the north side of the old Canons' square or Maydan-i Arg. The two storey building surrounding the square was initially planned as a reservoir of military equipment and a meeting and living place of military officials. A large and shallow pool, surrounded by trees and greenery and a railing around the pool area were constructed in the middle of the square. Adjacent to the railing, the canons of the military surrounded the central pool. The image shows the entrance gate to the square. This Dawlat gate connected the two main squares or Maydan of the city to each other:
Maydan-i Tupkhana and Maydan-i Arg. It was built in 1871 along with the construction of the Almasiyya street by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). The size of the gate made it the earliest attempt at such large scale -inner-city-constructions of its time. The photograph was taken from inside the Tupkhana square." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered in two layers of ink orange on top of black."

- Handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1482."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.9: Tehran ? Maidan-i Sepah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Local Numbers

FSA A.4 2.12.GN.52.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Glass negatives
FSA A.4 2.12.GN.52.10: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: Close View of Relief Panel Picturing the Stag Hunt, 1880-1930

1 glass negative (b&w; 13.5 cm. x 18.5 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: Close View of Relief Panel Picturing the Stag Hunt [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Uncharacteristically thick piece of glass. This might be a small piece of a bigger image. The sides are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.10: Carving." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Gelatin silver print numbered FSA A.4 2.12.Sm.34; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.52.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The top of the mountain is covered in ink imitating snow covering."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "909."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52: Tehran. Shimran. Manoeuvers." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 52."

Gelatin silver print numbered FSA A2012.02 01.

Local Numbers

FSA A.4 2.12.GN.52.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Military

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.53.01: Group Prayer in the Courtyard of a Mosque, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Group Prayer in the Courtyard of a Mosque [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Group prayer in the courtyard of a mosque. Another image that looks very similar in orientation and composition to this one is reproduced in Zayn al-`Abidin Maraghah'i's Zustände im heutigen Persien wie sie das reisebuch Ibrahim beg's enthüllt. The image reproduced in the reference book is in reference to prayers in the city of Maratha. As such this image could be of the same city. It is however quite possible
that the image in the book is just a representation of the Friday prayers and not particular to the city. In Ghasem Safi's book, another very similar image is identified as Friday prayers in Muayyir al-Dawla's mosque. A close comparison of the structure in the image and the plans of the mosque make this identification improbable. The mosque, however, in another very similar image in the same book is identified as Friday Mosque of Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.1: Isfahan - masjid-i Shah (??). Prayers (177)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers

FSA A.4 2.12.GN.53.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings
       Rites and ceremonies

Place: Asia
       Iran

Genre/Form: Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"General view of the Qame-Zani ritual. The man in white attire are mourning the death of Hussayn, the 3rd Imam of Shi'i, by re-enacting and re-experiencing his pain. At the end of the ceremony the white dress would be covered in red blood stains." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Traces of red ink on the dress."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1158."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1687."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.2: A headcutter (176)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."
Local Numbers
FSA A.4 2.12.GN.53.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Rites and ceremonies

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.53.03: Two Persian Women, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Two Persian Women [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A very small piece of tape on the right side of the back. Traces of wiped out varnish around the faces."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.3: 2 Persian women (180)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers
FSA A.4 2.12.GN.53.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.53.04: Camp with Blank Tent and Elephant, 1880-1930
1 glass negative (b&w; 18.1 cm. x 13.2 cm.)

Image(s): Camp with Blank Tent and Elephant [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Copy print. All four sides are chopped off."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.4: Elephant (179)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers
FSA A.4 2.12.GN.53.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.53.05: Studio Portrait: Mirza Ibrahim Ghafari (b.1861-d.1918), 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.9 cm.)

Image(s): Studio Portrait: Mirza Ibrahim Ghafari (b.1861-d.1918) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Muavin al-Dawla occupied several trade related positions during the last 20 years of Qajar dynasty in Iran. Amongst his official appointments was the head of trade court in 1892 and the head of Iran's council in Tbilisi from 1894-1896 in Nasir al-Din Shah's time. He later became the minister of trade in Muzaffar al-Din Shah's time. In 1903 he became Iran's diplomatic agent and later council in Balkans and lived in Bucharest, Romania till 1906. He then became the minister of Telegraph and post in 1911 and a year later became the minister of
Three years later he was appointed minister of foreign affairs. The photo is a studio portrait of Muavin al-Dawla in his fifties and in full regalia. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The face is carefully touched up. There is a halo of the varnish around the face."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.5: Iranian minister (240)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers

FSA A.4 2.12.GN.53.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
        Early Photography of Iran
        Portrait photography
        Qajar dynasty, -- Iran, -- 1794-1925
        Regalia (Insignia)
        headgear

Place: Asia
        Iran

Genre/ Form: Glass negatives
            Studio portraits

FSA A.4 2.12.GN.53.06: Women Washing Cloths in the Stream, 1880-1930
Image(s): Women Washing Cloths in the Stream [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.6: Abi Maqsud beg (235) + crowd." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers

FSA A.4 2.12.GN.53.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/ 
Form: Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Only the little boy's face has touch ups."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.7: Zoroastrian family (186)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers

FSA A.4 2.12.GN.53.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
<thead>
<tr>
<th>Names</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Islamic Archives</td>
<td>Clothing and dress</td>
</tr>
<tr>
<td>Sevruguin, Antoin, 1851-1933</td>
<td>Early Photography of Iran</td>
</tr>
<tr>
<td>Smith, Myron Bement, 1897-1970</td>
<td>Portrait photography</td>
</tr>
</tbody>
</table>
Women headgear

Place: Asia
Iran

Genre/ Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.53.08: North of Tehran (Iran): View of Darband Village, 1880-1930
1 glass negative (b&w; 12.9 cm. x 17.8 cm.)

Image(s): North of Tehran (Iran): View of Darband Village [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSG curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky has two layers of ink: red on top of black."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.8: Darband (183) suburb (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers

FSA A.4 2.12.GN.53.08
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 12.9 cm. x 18 cm.)

Image(s): Isfahan (Iran): Madrasa-i Madar-i Shah: View of Courtyard, Looking South toward Sanctuary Iwan [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is a copy print." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten information on slip of paper reads, "Isfahan, Madrasa Madar-i Shah. Cupola with scaffolding for repairs started by the Russians during partition." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.9: Isfahan, Madrasa, Madar-i Shah. Cupola with scaffolding for repairs (182)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time...
of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers

FSA A.4 2.12.GN.53.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings

Place: Asia
       Iran
       Iṣfahān (Iran)

Genre/ Form: Glass negatives

1 glass negative (b&w; 12.9 cm. x 17.8 cm.)

Image(s): Tehran (Iran): Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Seljuk Shrine/mosque has a lengthy list of restorations during the years, a few of the most significant of which is from Qajar period. From adding minarets and tile work to restoring the other structures and shrines around the main building, works were carried out in the span of about a hundred years during the reigns of Fath Ali Shah, Nasir al-Din Shah and Muzaffar al-Din Shah Qajar. Its golden dome was added during Nasir al-Din Shah's reign, who ordered the dome to be covered in Gold covered copper sheets around 1850s. The minarets were added around 1890s. Many of the images of the building in the 1900s
publications are missing the most recent addition of the minarets. This photograph, however, was taken after the addition of the minarets. It shows the main entrance to the harem." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevrugiun photo manipulation reads, "Small piece of tape at the back. All the four sides are chopped down and there is a partial number visible (8) on the lower left edge the rest of which is gone with the cut."

- Handwritten number (inked, probably by Antoin Sevrugiun) reads, "1132."

- Handwritten information on slip of paper reads, "Shah abdul Azim." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 53.10: Shah Abdul Azim, general view." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevrugiun, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevrugiun, glass negatives, Iran), Antoin Sevrugiun's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."


Local Numbers
   FSA A.4 2.12.GN.53.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names:   Islamic Archives
          Sevrugiun, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic:   Architecture
          Early Photography of Iran
          Religious buildings

Place:   Asia
         Iran
Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.54.01: Man Standing in the Middle of the Road, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Man Standing in the Middle of the Road [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.1: Road to Ab Ali (168)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 53."

Local Numbers
FSA A.4 2.12.GN.54.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Regiment dressed in the Austrian model. The Austrian military appointment in Iran was requested in 1878. The instructors arrived in 1879 - along with instructors from Russia - and the regiment was established in 1880. By 1881-2, the Austrian regiment was disbanded. The photo shows the group of men in two seated and one standing row. The middle figure seems to be the higher ranking official. The hoods of the men seem to carry the emblem of Qajar Iran, the sun and the lion. Except for the high ranking figure and a few of the others in the back row, most of the men look elsewhere, not focusing on the gaze of the camera. The poses are highly irregular amongst the group, resembling a group portrait rather than a military regiment. The photographer has touched up the eyes of the figures in the back row, giving most of them a frozen and astonished look." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "All of the faces are touched up with with very sharp pencil."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "7??.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "747."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "169) Soldiers
or police." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.2: Soldiers or police (169)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers

FSA A.4 2.12.GN.54.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Zayn al-`Abidin Maraghah'i, Zustände im heutigen Persien wie sie das reisebuch Ibrahim begs enthüllt, Leipzig: Verlag Von Karl W. Hierseman, 1903, p:8

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Military
       Portrait photography

Place: Asia
       Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.54.03: Waterfall, 1880-1930
1 glass negative (b&w; 12.7 cm. x 17.7 cm.)
Image(s): Waterfall [graphic]
Image(s): Waterfall [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
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- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.3: Abshar (361) river ?" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers
FSA A.4 2.12.GN.54.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Landscapes

Place:
- Asia
- Iran

Genre/
Form:
- Glass negatives

FSA A.4 2.12.GN.54.04: Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of the Mirror Iwan, 1880-1930
1 glass negative (b&w; 13.1 cm. x 17.9 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of the Mirror Iwan [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The initial construction on the site of the holy shrine - with an octagonal plan - in Qum dates back to 13th century. In addition to northward expansion of the whole complex, the original octagonal dome was also modified into a round structure in the earlier years of Safavid dynasty. the southwest corner of the structure houses the tombs of more than a few of Safavid kings, including Shah Sultan Hussayn and Shah Safi. In the 1880s, the new courtyard to the shrine was ordered by Amin al-Sultan, during which the two grand minarets of the western iwan and the two smaller minarets of the entrance were also added to the complex. The golden dome is dated back to Fath Ali Shah-I Qajar, which is consistent with the other restorations to religious buildings of the time. The photo depicts the main entrance to the west side of the shrine and a partial view of the front courtyard, both after the renovations mentioend before." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "All four sides are chopped. Ink spots all over the image covering imperfections and scratches."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1093."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.4: Kum. Kum. Shrine (340)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P. Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Gelatin silver print numbered FSA A.4 2.12.Sm.56; available in Myron Bement Smith Collection, ca. 1910-1970.
Local Numbers
FSA A.4 2.12.GN.54.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Asia
Iran
Qum (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.54.05: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Talar-i Salam or Talar-i Takht (Throne Room), 1911-1930 1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933

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"The photograph - probably taken on a day of a procession or ceremony as people are shown in formal attire, possibly awaiting the arrival of the king - depicts the famous Peacock throne of Gulistan palace in the throne room or Talar-i Salam. Takht-i Tavoos (Peacock Throne) is a later name of Takht-i Khurshid or the Sun Throne. Erroneously the name of the Throne as the peacock throne equated it with the famous Indian throne of Shah Jahan and Nadir's war booty
from India, whereas Takht-i Khurshid - visible in this image - was ordered by Fath Ali Shah Qajar around 1800s and built by an Isfahani artist known as Haji Muhammad Hussayn Khan Sadr. The name of the throne changed to the Peacock Throne after Fath Ali Shah's marriage to Tavoos Khanum, his favorite wife. The marriage was celebrated on this particular throne. In the occasion of various royal celebration - such as Salam-i Nawruz - the throne would be moved out of the palace and into the Iwan-i Dar al-Imara (later known as the hall of Takht-i Marmar or the marble throne) and would be the seating place of the Qajar kings of the time. Talar-i Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room started in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well. A very faint projection of the photographer's silhouette and his tripod is visible in the second left mirror on the back wall of the room. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is chopped off on the right and the bottom sides."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "991."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.5: Tehran. Gulestan Palace. Throne room (393)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers

FSA A.4 2.12.GN.54.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.6: Tehran. Shimran. Royal Summer house." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers
FSA A.4 2.12.GN.54.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.54.07: Group Portrait: Earlier Years of Nasir Al-Din Shah's Court, 1880s
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Group Portrait: Earlier Years of Nasir Al-Din Shah's Court
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The seated figure on the left is Mirza Abd al-Ghaffar Khan Sadiq al-Mulk. he was the first in command of Iran's consulate in Russian, St. Petersburg. He died in 1878. The seated figure on the right is Mahmud Khan-i Qaraguzlu, Farmanfarma. In 1853 he was the second -in-command of Iran's consulate in St. Petersburg. In 1856 he took over the consulate after the council general, Azad al-Mulk was removed from his position. From 1863 till 1866 he was the head of Iran's embassy in London. he was then appointed as the minister of war and army. He died in 1885. The rest of the figures should comprise the
officers of the consulate in St. Petersburg or Tbilisi." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The background of the figures is covered in red ink. It is probably a copy print."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.7: Court of mohammad Shah (245)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers

FSA A.4 2.12.GN.54.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Portrait photography
        Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
        Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.54.08: Shahristanak (Iran): Imarat-i Shahristanak, the Royal Summer Compound, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Shahristanak (Iran): Imarat-i Shahristanak, the Royal Summer Compound [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The building was built in 1877-1878 on the orders of Nasir al-Din Shah Qajar as a summer palace for the court. The architect of the complex was Haji Abulhassan Mi'mar Bashi. The palace was built on route from Tehran to Caspian Sea and the city of Chalus. It was primarily used as a getaway from the capital by the royal court. The exterior and the plan resemble those of Sahibqaraniyya Palace in northern Tehran." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top and bottom edges are chopped off."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.8: Tehran. Shimran. Royal summer house (366)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers

FSA A.4 2.12.GN.54.08
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Palaces
       Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.54.09: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Front Courtyard: Salam Ceremony, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Front Courtyard: Salam Ceremony [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"During the reigns of the first four kings of Qajar dynasty, what is now known as the Salam ceremony had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. During the ceremony the courtiers, military officials, European officials accompanied, in some cases and in the earlier days of Fath Ali Shah's reign, by the general population would attend the ceremony and paid their respects to the residing Qajar King. The placement of everything from the king's hooka and small seating place on the throne to the arrangement of the different official and military groups in the garden were predetermined and following the traditions set in the earlier days of Qajar dynasty. The photo is taken during one of the official Salam ceremonies on either the occasion of Nowruz in the palace." (Nasir Al-Din Shah the Sultan)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Top and bottom edges are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1113."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.9: Nasr Din Shah and court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers
FSA A.4 2.12.GN.54.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
http://www.niavaranmu.com/Menu1/Description.aspx?id=325

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Rites and ceremonies
Royalty (Nobility)
headgear

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.54.10: Encapment in Valley, 1880-1930
1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Encampment in Valley [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "958."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.10: Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers

FSA A.4 2.12.GN.54.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
<thead>
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<th>Names:</th>
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<tr>
<td></td>
<td>Sevruguin, Antoin, 1851-1933</td>
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<td></td>
<td>Smith, Myron Bement, 1897-1970</td>
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<td>Topic:</td>
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<td>Iran</td>
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<tr>
<td>Genre/Form:</td>
<td>Glass negatives</td>
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</tbody>
</table>
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"As one of the most prolific painters of Iran's recent history, Kamal al-Mulk not only enjoyed a privileged position within the court - at least for the better part of his career - but also an astounding public profile as the first and most famous realist painter of Iranian history of art. He was the nephew of Sani' al-Dawla, the official painter of Nasir Al-Din Shah's court and the Dar al-Funun teacher of painting." (Nasir Al-Din Shah the Sultan)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The face is thoroughly touched up. There is varnish on the face as well."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.11: Kamal ul Mulk (242)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."
Local Numbers
FSA A.4 2.12.GN.54.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
    Sevruguin, Antoin, 1851-1933
    Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
    Early Photography of Iran
    Portrait photography
    Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
    Iran

Genre/Form: Glass negatives
    Studio portraits

FSA A.4 2.12.GN.54.12: Studio Portrait: Son of King of Bahrain, 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s): Studio Portrait: Son of King of Bahrain [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The face is touched up. There is a layer of varnish over the figure."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "239) Son of King of Bahrein." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 54.12: Son of a King of Bahrain (239)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 54."

Local Numbers

FSA A.4 2.12.GN.54.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place:
Asia
Iran

Genre/Form:
Glass negatives
Studio portraits

FSA A.4 2.12.GN.55.01: Dasht-i Lar Region: Nasir Al-Din Shah in his Later Years, Being Read To, ca. 1890
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Dasht-i Lar Region: Nasir Al-Din Shah in his Later Years, Being Read To [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Nasir al-Din Shah and a few of his courtiers at the Yurt Khanlar Khani in Dasht-i Lar. The photograph has a very close relative in Ghasem Safi's book with inscriptions that include the date of the event and the name of the attendants, some of whom are also visible
in this image. The event and its image is dated to June/July of 1890. The figure seated beside the king on the ground is Adib al-Mulk. The rest of the figures, though wearing the same cloths and in very similar poses to the image in the database of Smithsonian, cannot be positively identified as the inscription on the photo only provides a list of the attendants." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Very thick glass."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.1: Landscape." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers

FSA A.4 2.12.GN.55.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Bibliography

Ghasem Safi, Aksha-i Ghadimi-i Iran, Rijal, Manazir, Bana-ha, va Muhit-i Ijtima'i, Tehran: Intisharat va Chap-i Danishgah-i Tehran, 1989, p:247

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran
Landscapes

Place:

Asia
Iran

Genre/Form:

Glass negatives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The building was built in 1877-1878 on the orders of Nasir al-Din Shah Qajar as a summer palace for the court. The architect of the complex was Haji Abulhassan Mi'mar Bashi. The palace was built on route from Tehran to Caspian Sea and the city of Chalus. It was primarily used as a getaway from the capital by the royal court. The exterior and the plan resemble those of Sahibqaraniyya Palace in northern Tehran. The image is related to another negative, 51.12, both seem to be of the same room." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1040."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.2: Salon of an embassy (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers

FSA A.4 2.12.GN.55.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.55.03: Unidentified Landscape, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Unidentified Landscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.3: Landscape." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers

FSA A.4 2.12.GN.55.03
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.55.04: Walled Building with Enclosure and Flag, 1880-1930
1 glass negative (b&w; 18.1 cm. x 12.5 cm.)

Image(s): Walled Building with Enclosure and Flag [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Four sides chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1133."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.4: Caravanserai (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."
Local Numbers

FSA A.4 2.12.GN.55.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place:
- Asia
- Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.55.05: Bird, 1880-1930

1 glass negative (b&w; 17.8 cm. x 13 cm.)

Image(s): Bird [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Thick glass. The top and bottom edges are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.5: Bird." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."
Local Numbers

FSA A.4 2.12.GN.55.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.55.06: Unidentified Landscape, 1880-1930
1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Unidentified Landscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"On the left side of the foreground a brick garden can be seen, where bricks are laid in the sun to dry." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black and red ink on the sky."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four sides are chopped off."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "913."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.6: Mountain." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers
FSA A.4 2.12.GN.55.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.55.07: Unidentified Property Entrance, 1880-1930
1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Unidentified Property Entrance [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Four Pahlavi guards, a man and two young boys are standing in front of what seems to be a palace entrance. Could be Sa'd-abad palace entrance." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red ink on the sky. The top of the gate posting the right is in ink. The actual post must have been hidden behind the trees."
- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "913."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.7: Gardens." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers

FSA A.4 2.12.GN.55.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.55.08: Tehran (Iran): Imarat-i Sorkh-i Hisar (Sorkh-i Hisar Palace) or Kakh-i Yaqut (Ruby Palace): View of the Kushk-i Biruni Palace, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Imarat-i Sorkh-i Hisar (Sorkh-i Hisar Palace) or Kakh-i Yaqut (Ruby Palace): View of the Kushk-i Biruni Palace
[graphic]

Image(s): Tehran (Iran): Imarat-i Sorkh-i Hisar (Sorkh-i Hisar Palace) or Kakh-i Yaqut (Ruby Palace): View of the Kushk-i Biruni Palace
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types;' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace is built by Nasir Al-Din Shah Qajar." (Nasir Al-Din Shah the Sultan).” [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Top and bottom edges are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 55.8: Landscape and cottage." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers

FSA A.4 2.12.GN.55.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

http://www.niavaranmu.com/Menu1/Description.aspx?id=325

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.52.07: Tehran (Iran): Street Scene, 1880-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The sign reads: The branch of Haji Abd al-Rahim Rizayof Shirvani Brothers. According to a letter to the congress in 1910, the headquarters of the family business was located in Rasht, Gilan. The view in the photograph, however, suggests that the photo was taken in Tehran. The street scene is the same as the one photographed in Neg.17.7. the point of view of this one is a bit further to the north of the street." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Bright orange ink on the sky ."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1113."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52.7: Teheran. Khiaban-i Nasiriyeh (408)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 55."

Local Numbers

FSA A.4 2.12.GN.52.07
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.02: Portrait of a Dervish or Cleric, 1880-1930
1 glass negative (b&w; 11.8 cm. x 16.3 cm.)

Image(s): Portrait of a Dervish or Cleric [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The number is on the original print and not on the negative. A piece of black paper is stuck to the bottom of the negative."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "151."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.2: (P) [black-and-white print on hand] Mullah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."
Gelatin silver print numbered FSA A.4 2.12.Up.53; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.56.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.56.03: Group Portrait: Mullahs, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Group Portrait: Mullahs [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.3: Group of men." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."
Local Numbers
FSA A.4 2.12.GN.56.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Portrait photography

Place: Asia
        Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.04: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): View towards the Inner Courtyard, 1880-1930
1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): View towards the Inner Courtyard [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The building is most probably facing the Harem portion of Gulistan Palace. The lamp post in the foreground is in the figure of a statue." (Nasir Al-Din Shah the Sultan). [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Top and left edges are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.4: Official building." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time
of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves.
This glass negative was included into "Box 56."

Local Numbers
FSA A.4 2.12.GN.56.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.05: Tehran (Iran), Shimiran, Pul-i Rumi,
1880-1930
1 glass negative (b&w; 18.1 cm. x 13.1 cm.)
Image(s): Tehran (Iran), Shimiran, Pul-i Rumi [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial
photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
eyearly days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity
outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the
Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo
manipulation reads, "Red ink on the sky covered with black ink. Pencil
marks on the mountains."

- Handwritten information on slip of paper (from a 1943-1944 cash
book, produced by the Bathni Brothers, Tehran) reads, "507) Pol-i Rumi
Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.5: Tehran. Shimran. Pol-i Rumi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Local Numbers
FSA A.4 2.12.GN.56.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Landscapes

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.56.06: Persepolis (Iran): Throne Hall, Northern Wall, West Jamb of Eastern Doorway: View of Relief Picturing Enthroned King Giving Audience, as well as Registers Picturing Persian and Median Guards, 1902-1905
1 glass negative (b&w; 12.9 cm. x 17.9 cm.)

Image(s): Persepolis (Iran): Throne Hall, Northern Wall, West Jamb of Eastern Doorway: View of Relief Picturing Enthroned King Giving Audience, as well as Registers Picturing Persian and Median Guards [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Persepolis, One of the north entrance doorways to Talar-i Takht (Throne hall, or Sad-Sutun) or One hundred column hall. The king appears immediately below the top section depicting Ahura Mazda with his guards and facing towards the interior of the hall." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The crack in the structure is covered with pencil marks, highlighting the stone."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "914."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.6: (P) [black-and-white print on hand] Fars. Persepolis. Carving." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Gelatin silver print numbered FSA A.4 2.12.Sm.28; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Gelatin silver print numbered FSA A.6 04.05.v3.007b; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers
FSA A.4 2.12.GN.56.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoin Sevruguin, 1851-1933
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Shah is surrounded by twenty-one of his sons and courtiers. In the case of the Qajar princes, the names of each is carved beside their head in the relief. The princes are carved in almost identical attires. The date of construction of the relief is estimated to be the twentieth year of Fath Ali Shah's reign in 1817-18. Fath Ali Shah Qajar was the second king of Qajar dynasty in Iran that rulled the country for around 37 years (1797-1834). He was born to Aqa Mohammad Khan Qajar's brother and since Aqa mohammad Khan did not have a child, Fath Ali shah assumed the position of the king upon his death." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Top and right edge are chopped off."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1041."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.7: Carving." [Myron Bement Smith Collection, Subseries 2.1:
According to Myron B. Smith's handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Gelatin silver print numbered FSA A.6 04.24.017; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers
FSA A.4 2.12.GN.56.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSA curatorial research specialist.

Bibliography
J. P. Luft, The Qajar Rock Reliefs, Iranian Studies, Vol. 34, No. 1/4, p:33-34

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Relief (Sculpture)

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.09: Villa and Water Fountain, 1880-1930
1 glass negative (b&w; 18 cm. x 13 cm.)

Image(s): Villa and Water Fountain [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction
of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.9: Official building." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Local Numbers

FSA A.4 2.12.GN.56.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:   Islamic Archives
          Sevruguin, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic:   Architecture
          Early Photography of Iran

Place:   Asia
          Iran

Genre/ Form:
          Glass negatives

FSA A.4 2.12.GN.56.10: Province of Gilan (Iran): Walkway at Port of Bandar Anzali, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Province of Gilan (Iran): Walkway at Port of Bandar Anzali [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antoine Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.10: Train station (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Local Numbers
FSA A.4 2.12.GN.56.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Bandar Anzali (Iran)
Iran

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.56.11: Amin al-Sultan and Attendants in Campsite and About to be Served with Food, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Amin al-Sultan and Attendants in Campsite and About to be Served with Food [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photo depicts a tent in a campsite with people sitting under the tent, on the edge of the carpet in front of it and standing on both sides of it. The focus of the image though seems to be the figures sitting in the darkest part of the image, under the tent. The most visible of these figures, sitting on the right side of the group under the tent is Amin al-Sultan, the vizier of Nasir al-Din Shah, Muzaffar al-Din Shah and Muhammad Ail Shah. The other figures, through repeating in some of the other royal images, are not identified. The people standing on the either sides of the tent carry trays of covered and uncovered plates along with breads and two pieces of cloth. the group seems to be on the verge of being served their lunches, with the attendants bringing the plates and dinning cloths. Interesting to note in another figure under the tent, holding a pen and paper, seemingly in the midst of writing something of official stature." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four sides are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1076."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.11: Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Local Numbers

FSA A.4 2.12.GN.56.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
<table>
<thead>
<tr>
<th>Smith, Myron Bement, 1897-1970</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong></td>
</tr>
<tr>
<td><strong>Place:</strong></td>
</tr>
<tr>
<td>Iran</td>
</tr>
<tr>
<td><strong>Genre/Form:</strong></td>
</tr>
</tbody>
</table>

1 glass negative (b&w; 13.1 cm. x 18.1 cm.)

**Image(s):** Tehran (Iran): Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The Seljuk Shrine/mosque has a lengthy list of restorations during the years, a few of the most significant of which is from Qajar period. From adding minarets and tile work to restoring the other structures and shrines around the main building, works were carried out in the span of about a hundred years during the reigns of Fath Ali Shah, Nasir al-Din Shah and Muzaffar al-Din Shah Qajar. Its golden dome was added during Nasir al-Din Shah's reign, who ordered the dome to be covered in Gold covered copper sheets around 1850s. The minarets were added around 1890s. Many of the images of the building in the 1900s publications are missing the most recent addition of the minarets. This photograph, however, was taken after the addition of the minarets. It shows the main entrance to the harem." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The four sides are heavily chopped off. It is a copy print."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1044."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.12: Mosque." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Local Numbers
FSA A.4 2.12.GN.56.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Bibliography
Zayn al-`Abidin Maraghah'i, Zustände im heutigen Persien wie sie das reisebuch Ibrahim begs enthüllt, Leipzig: Verlag Von Karl W. Hierseman, 1903, p:73

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.57.01: A Beggar, 1880-1928
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s): A Beggar [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "321."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.1: A beggar (#369)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Local Numbers

FSA A.4 2.12.GN.57.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Portrait photography

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.57.02: Group of Migrants, 1880-1928
1 glass negative (b&w; 17.6 cm. x 13.1 cm.)

Image(s): Group of Migrants [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Copy print. The top, bottom and the left edges are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1038."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.2: A picnic." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Local Numbers
FSA A.4 2.12.GN.57.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.57.03: Portrait of a Shepherd, 1880-1928
1 glass negative (b&w; 13 cm. x 18.5 cm.)

Image(s): Portrait of a Shepherd [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper stuck to the background. The area between the paper and the figure covered in red ink. The beard of the figure has pencil marks. All four sides chopped off."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1140."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "125."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.3: A Lur (#348)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Gelatin silver print numbered FSA A.4 2.12.Up.53; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A.4 2.12.GN.57.03
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Clothing and dress
- Early Photography of Iran
- Portrait photography
- headgear

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives
- Studio portraits

FSA A.4 2.12.GN.57.04: Group Portrait: Local Kurdish Chiefs, 1880-1930
1 glass negative (b&w; 18.2 cm. x 14 cm.)

Image(s): Group Portrait: Local Kurdish Chiefs [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.4: Kurdish chiefs (#367)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Local Numbers

FSA A.4 2.12.GN.57.04
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Portrait photography

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.57.05: Ashpazan Ceremony, 1880-1928
1 glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): Ashpazan Ceremony [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "999."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.5: A dinner party (#362)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."
Local Numbers

FSA A.4 2.12.GN.57.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Rites and ceremonies

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.08: Baghdad (Iraq): Suq al Ghazl Minaret and View of the City, 1907-1908
1 glass negative (b&w; 13 cm. x 17.8 cm.)

Image(s): Baghdad (Iraq): Suq al Ghazl Minaret and View of the City [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1159."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "393."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 56.8: Manār." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 56."

Local Numbers
FSA A.4 2.12.GN.56.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Architecture
Early Photography of Iran
Religious buildings

Place:  Asia
Baghdad (Iraq)
Iraq

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.57.06: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room), 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)
Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as
the official reception room of the palace. The construction of the new complex and the throne room started in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts and local/Iranian artefacts of the palace. The room is currently used as a museum as well. The photo depicts the room with a few attendants of the court scattered about and in the centre of the room, returning the gaze of the camera. The photographer's camera is placed mid-length of the room, looking away from the placement of the throne to the other side of the room. Other images of the same room in the archives usually depict the room in the opposite direction." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1098."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.6: Tehran. Gulistan Palace. Throne room." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Local Numbers

FSA A.4 2.12.GN.57.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:   Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:   Early Photography of Iran  
Palaces  
Qajar dynasty, -- Iran, -- 1794-1925  
Royalty (Nobility)

Place:   Asia  
Iran  
Tehran (Iran)
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.

Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1006."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.7: Fars. Hajjiabad ? Tablets of ancient inscription." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Gelatin silver print numbered FSA A.4 2.12.Sm.96; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.57.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is a copy print." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Black piece of paper on the bottom."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "257."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "62."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.8: Animal skeletons and carcasses." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was not included into any of the original boxes.

Glass negative numbered FSA A.4 2.12.GN.46.16; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.GN.57.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran

Place:

Asia
Iran

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.57.09: Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bulls, 1902-1905

1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Persepolis (Iran): Gate of All Lands, Colossal Sculptures Depicting Man-Bulls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Looking towards the south side of the Persepolis complex, with guardian man-bulls of eastern doorway. The Negative might be a reprint of the original photo (the number is blackened instead of scratched."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1265."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) not readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 57.9: Fars; Persepolis. Columns." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 57."

Local Numbers

FSA A.4 2.12.GN.57.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place:

Asia
Iran
Persepolis (Iran)

Genre/Form:

Glass negatives

FSA A.4 2.12.GN.58.01: Studio Portrait: Taymur Mirza and his Sons, 1880-1930

1 glass negative (b&w; 17.9 cm. x 12.8 cm.)

Image(s): Studio Portrait: Taymur Mirza and his Sons [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Taymur Mirza Hisam al-Dawla, born in Shiraz in 1810 was the fifth son of Husayn Ali Farmanfarma. He resided in Baghdad till 1864 when he returned to Nasir Al-Din Shah's court to become his chief of hunt and hunting-bird specialist. He wrote a book on the subject of hunting and hunting birds titled Baznama-i Nasiri, published in 1868. He died in 1874 and is buried in Najaf, Iraq." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Copy print. Pencil marks around the ficus and some of the imperfections of the original print. Pencil marks on the faces and eyes of the figures."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.1: Court ministers (#435)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers

FSA A.4 2.12.GN.58.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography

Place: Asia
Iran

Genre/ Form: Glass negatives
Studio portraits
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers
FSA A.4 2.12.GN.58.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography
Iraj Afshar, Ganjina'i Akshay-i Iran, 1984, p:354

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Most probably a scene from Aziz al-Sultan's wedding ceremony." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1163."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.3: Tehran. Gulistan Palace. Celebration (339)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers
FSA A.4 2.12.GN.58.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Kākh-i Gūlīstān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Rites and ceremonies
Royalty (Nobility)

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.58.04: Studio Portrait: Two Men in Uniform, 1880-1930
1 glass negative (b&w; 12.7 cm. x 17.8 cm.)

Image(s): Studio Portrait: Two Men in Uniform [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.4: Army officers (#406)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers

FSA A.4 2.12.GN.58.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography

Place: Asia
Iran

Genre/Form: Glass negatives
Studio portraits

FSA A.4 2.12.GN.58.05: Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students (probably early Pahlavi era), 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students (probably early Pahlavi era) [graphic]

Image(s): Tehran (Iran): Jeanne d'Arc School: Group Portrait of Students (probably early Pahlavi era) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "341) Jean
d'Arc School." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.05: Tehran. Jean d'Arc School. (341)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers
FSA A.4 2.12.GN.58.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.58.06: Table Dressed for a Celebration, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Table Dressed for a Celebration [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "988."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.6: Loaded table (343)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers
FSA A.4 2.12.GN.58.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.58.07: Swan and her Young, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)
Image(s): Swan and her Young [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top and bottom sides are chopped off."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.7: A duck (342)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers

FSA A.4 2.12.GN.58.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.58.08: Group Portrait: Nasir Al-Din Shah's Court Ministers, 1890
1 glass negative (b&w; 17.8 cm. x 12.9 cm.)
Image(s): Group Portrait: Nasir Al-Din Shah's Court Ministers [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "946."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.8: Ministers of court (?) (340)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers
FSA A.4 2.12.GN.58.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.58.09: Group Portrait: Nasir Al-Din Shah and Court Ministers, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Group Portrait: Nasir Al-Din Shah and Court Ministers [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1147."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.8: Nasr Din Shah and ministers (336)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers

FSA A.4 2.12.GN.58.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.58.10: Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons): View of Tents and Canons, 1880-1930
1 glass negative (b&w; 18.1 cm. x 13 cm.)

Image(s): Tehran (Iran): Maydan-i Tupkhana (also known as Maydan-i Sipah or Square of Canons): View of Tents and Canons [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1049."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "320."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.10: Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid-1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.11: Pottery (recent)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Glass negative numbered FSA A.4 2.12.GN.10.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Local Numbers
FSA A.4 2.12.GN.58.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 13.1 cm. x 18 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of "ethnic types," architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.1: Iwan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes,
essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers
FSA A.4 2.12.GN.59.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran
        Religious buildings

Place:  Asia
        Iran
        Iṣfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.59.02: Interior of Four Bowls, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Interior of Four Bowls [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portion of the lower right corner is missing."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.2: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass
negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers

FSA A.4 2.12.GN.59.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.59.03: Interior of Minai Bowl, 1880-1930
1 glass negative (b&w; 16.4 cm. x 12.6 cm.)

Image(s): Interior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the lower and upper left corners are missing."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.3: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers

FSA A.4 2.12.GN.59.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Antiquities  
Art of the Islamic World  
Early Photography of Iran  
Pottery

Place:  
Asia  
Iran

Genre/Form:  
Glass negatives

FSA A.4 2.12.GN.59.04: Jar, Bowl and Ewer, 1880-1930  
1 glass negative (b&w; 17.8 cm. x 13.2 cm.)

Image(s): Jar, Bowl and Ewer [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.4: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers
FSA A.4 2.12.GN.59.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.59.05: Royal Horse and Attendants, 1880-1930
1 glass negative (b&w; 17.8 cm. x 13 cm.)

Image(s): Royal Horse and Attendants [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portion of the lower right corner is missing."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers
FSA A.4 2.12.GN.59.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.59.06: Interior of Three Bowls, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Interior of Three Bowls [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.6: (P) [black-and-white print on hand]. Pottery." [Myron Bement
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoine Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers
FSA A.4 2.12.GN.59.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.59.07: Statue of Woman and Child, 1880-1930
1 glass negative (b&w; 12.2 cm. x 17.8 cm.)

Image(s): Statue of Woman and Child [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portion of the lower right corner is missing."
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers
FSA A.4 2.12.GN.59.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.59.08: Three Bowls, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s):
Three Bowls [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.8: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers

FSA A.4 2.12.GN.59.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Antiquities
- Art of the Islamic World
- Early Photography of Iran
- Pottery

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.59.09: Figural Statue, 1880-1930
1 glass negative (b&w; 12.9 cm. x 17.8 cm.)

Image(s): Figural Statue [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.9: Statue." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers

FSA A.4 2.12.GN.59.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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<th>Names</th>
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<td>Sevruguin, Antoin, 1851-1933</td>
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<table>
<thead>
<tr>
<th>Genre/Form</th>
<th>Glass negatives</th>
</tr>
</thead>
</table>

FSA A.4 2.12.GN.59.10: Two Jars and a Bowl, 1880-1930

1 glass negative (b&w; 16.3 cm. x 11.8 cm.)

Image(s): Two Jars and a Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 5910: (P) [black-and-white print on hand]. Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers

FSA A.4 2.12.GN.59.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Antiquities

Early Photography of Iran

Pottery

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.59.11: Interior of Minai Bowl, 1880-1930

1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s): Interior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers

FSA A.4 2.12.GN.59.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
        Early Photography of Iran
        Pottery

Place: Asia
        Iran

Genre/Form: Glass negatives

1 glass negative (b&w; 13.6 cm. x 18 cm.)
Image(s): Qum (Iran): Portal with Minarets [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is cracked."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "998."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 59.12: 2 manars (yellowed)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 59."

Local Numbers
FSA A.4 2.12.GN.59.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran
        Qum (Iran)

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.60.01: Rasht (Iran): Friday (Jum'a) Mosque, 1880-1930
1 glass negative (b&w; 18.1 cm. x 13 cm.)

Image(s): Rasht (Iran): Friday (Jum'a) Mosque [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top, bottom and right edges are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.1: House." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers
FSA A.4 2.12.GN.60.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran
- Religious buildings

Place:
- Asia
- Iran
- Rasht (Iran)

Genre/Form:
- Glass negatives

FSA A.4 2.12.GN.60.02: Dushan Teppe (Iran): Tree lined Avenue, 1880-1930
1 glass negative (b&w; 18.1 cm. x 13 cm.)
Image(s): Dushan Teppe (Iran): Tree lined Avenue [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1224."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.2: Avenue." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers

FSA A.4 2.12.GN.60.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.60.03: Province of Gilan (Iran): Port of Bandar Anzali, 1880-1930
1 glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): Province of Gilan (Iran): Port of Bandar Anzali [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[…] Nazmiyya - Bandar-i Pahlavi". the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.3: Town." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran). Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers

FSA A.4 2.12.GN.60.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Bandar Anzalī (Iran)
       Iran

Genre/Form: Glass negatives

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.4: Tehran ? - Pahlevi, new city (524-527)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers

FSA A.4 2.12.GN.60.04
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Bandar Anzali (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.05: Province of Gilan (Iran): Walkway at Port of Bandar Anzali, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.9 cm.)

Image(s): Province of Gilan (Iran): Walkway at Port of Bandar Anzali [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi." the port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top edge is chopped off."

Antoine Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoine Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
"The image is part of a series of photos from the port and its new constructions. The photos depict the official buildings of Bandar-I Anzali (also called Bandar-I Pahlavi) or Anzali port. One of the images in the series shows one of the buildings with a sign on top that reads: "[...] Nazmiyya - Bandar-i Pahlavi". The port of Anzali on the south edge of the Caspian sea and to the north of Tehran was renamed to Pahlavi in 1934. As such the photo must have been taken after the death of Antione Sevruguin and by someone associated with his studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.4: (?)" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers
FSA A.4 2.12.GN.60.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Bandar Anzali (Iran)
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.07: Quaint Basket Boats (Kufa) on the Tigris River, 1880-1930
1 glass negative (b&w; 17.9 cm. x 12.7 cm.)

Image(s): Quaint Basket Boats (Kufa) on the Tigris River [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Red ink on the imperfections of the negative. The number is in the original print."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "35?.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.7: Large baskets on river ?" [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers

FSA A.4 2.12.GN.60.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
   Sevruguin, Antoin, 1851-1933
   Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
   Transportation

Place: Asia
   Iraq
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The palace was built during the reign of Nasir Al-Din Shah. The photo is taken about 15 years after its construction." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.8: House and garden." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 58."

Local Numbers
FSA A.4 2.12.GN.60.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Page 998 of 1216
Palaces
Qajar dynasty, -- Iran, -- 1794-1925

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.60.09: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Celebration Scene in the Garden, 1894
1 glass negative (b&w; 17.7 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Celebration Scene in the Garden [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Most probably a scene from Aziz al-Sultan's wedding ceremony. Small sticker on the bottom right side with '111' on it." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.9: Court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers
FSA A.4 2.12.GN.60.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "957."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.10: Banquet." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers

FSA A.4 2.12.GN.60.10
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1247."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.11: Banquet." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers

FSA A.4 2.12.GN.60.11
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Marketplaces

Place: Asia
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.12: Portrait of Shaykh-i Khaz'al (1863-1936), 1880-1930
1 glass negative (b&w; 12 cm. x 16.5 cm.)

Image(s): Portrait of Shaykh-i Khaz'al (1863-1936) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"Also known as Nusrat al-Mulk, Mu'iz al-Saltana, Sardar Arfa' and Sardar Aqdas, he was the governor of Khuzestan form 1898 for around thirty years. Shaykh Khaz'al entered into an agreement with the British government at the beginning of the World War I, upon which the British government agreed to protect the sovereignty of Khaz'al's rule against any government - including the central government of Iran. After the war and a following unsuccessful attempt at establishing a sovereign Arab state in Khuzestan, he was arrested and brought to Tehran in 1926 where he stayed until his death/murder on May 25th of 1936."

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Black paper on the front. Black ink in between the paper and the figure. Pencil marks on the face. Small yellowish piece of paper on the bottom left."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.12: Man." [Myron Bement Smith Collection, Subseries 2.1:
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 60."

Local Numbers
FSA A.4 2.12.GN.60.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Bibliography

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Portrait photography

Place: Asia
       Iran

Genre/Form: Glass negatives
           Studio portraits

FSA A.4 2.12.GN.61.01: Western Style Painting, 1880-1930
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)
Image(s): Western Style Painting [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.61.02: Snake Charmer, 1880-1930
1 glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): Snake Charmer [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.02: Snake handler." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers
FSA A.4 2.12.GN.61.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran

Place:  Asia
        Iran

Genre/Form:  Glass negatives

FSA A.4 2.12.GN.61.03: Portrait of a Man with Gun, 1880-1930
1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Portrait of a Man with Gun [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.3: Man." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Early Photography of Iran
- Portrait photography

Place:
- Asia
- Iran

Genre/Form:
- Glass negatives
- Studio portraits

FSA A.4 2.12.GN.61.04: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room), 1880-1930
1 glass negative (b&w; 17.8 cm. x 13.1 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Talar-i Salam or Talar-i Takht (Throne Room) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The photograph depicts the Throne Room or Talar-i Salam of the Gulistan Palace, showing the wooden Nadiri throne - built on the orders of Fath Ali Shah Qajar (1798-1834) - in the back of the image. Talar-I Takht or Throne room of Gulistan palace housed the famous Peacock throne and was the official reception room of the palace. Located on the northwest side of the complex, the room was initially designed as a museum but was later known for its primary use as the official reception room of the palace. The construction of the new complex and the throne room started in 1874 and concluded two years later in 1876. It was then decorated with the extensive collection of foreign gifts
and local/Iranian artifacts of the palace. The room is currently used as a museum as well. The throne visible at the far back of the room and the background of the image is what is commonly referred to as Nadiri Throne. The construction of the throne, however, is firmly attributed to Fath Ali Shah Qajar (1798-1834), as the inscriptions around the base of the throne make explicit. The throne is inlaid with 26,733 gems and its measurements are as followed: 98 centimeters long, 96 centimeters broad, 117 centimeters to the arm-set and 217 centimeters at the back. For ease of movement, the throne was originally built in 12 separate pieces to be assembled and dis-assembled when needed. The pieces are all covered in sheets of gold and inlaid with precious stones, consisting - mostly - of emeralds and rubies. When compared to the image 51.5 it becomes evident that the boxes and the cotton in them are used to protect precious objects that were brought to Nasir al-Din Shah's presence for viewing. It seems that this image was taken after the 51.5, where servants are cleaning up the previewing of the objects. [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "112) Gulistan palace (reception room)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.4: Tehran. Gulistan Palace. Reception room." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography


Names:

Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Palaces  
Qajar dynasty, -- Iran, -- 1794-1925  
Royalty (Nobility)  
Thrones

<table>
<thead>
<tr>
<th>Place:</th>
<th>Asia</th>
<th>Iran</th>
<th>Tehran (Iran)</th>
</tr>
</thead>
</table>

| Genre/Form: | Glass negatives |

FSA A.4 2.12.GN.61.05: Tehran (Iran): Darvaza Dawlat (Dawlat City gate), Viewed from Inside the City, 1890s  
1 glass negative (b&w; 12.8 cm. x 17.8 cm.)

Image(s):  
Tehran (Iran): Darvaza Dawlat (Dawlat City gate), Viewed from Inside the City [graphic]

Antoin Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The structure of Darvaza Dawlat dates to Nasir Al-Din Shah's time. After the expansion of Tehran, which started in 1867, six gates were added to the city walls of Tehran, one of the most elaborately designed one of which was Darvaza Dawlat. The gate was built in 1871 by Mohammad Rahim Khan 'Ala al-Dawla (Amir Nizam). Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s. The gate went under extensive reconstructions in late 1880s and early 1890s that removed a top arch from the main archway. This photo is taken after the reconstruction." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Piece of black paper on the border of the photo."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.5: City gate." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran

Place:
Asia
Iran
Tehran (Iran)

Genre/Form:
Glass negatives

FSA A.4 2.12.GN.61.06: Rasht (Iran): Spice Shop, 1880-1930
1 glass negative (b&w; 18 cm. x 13.4 cm.)

Image(s): Rasht (Iran): Spice Shop [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

"The sugar cones in the shop have the logo of a sugar factory and refinery. The logo reads: "FABRYKA CUKRU/KONSTANCYA" which seems to be the name of a polish refinery. Another sugar cone logo in the shop reads: "CUKROWNIA/MICHALOW", also a brand of polish sugar refinery. The images in both Iraj Afshar's book and Zayn al'Abedin Maraghi'i's travelogue of 1903 shows a bit more of the surrounding area of the shop than the one showed in the
negative." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "12."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.6: Gilan. Resht. Shop (396)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoin Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Iraj Afshar, Ganjina'i Akshay-i Iran, 1984, p:280

Bibliography

Zayn al-ʿAbidin Maraghaʾi, Zustände im heutigen Persien wie sie das reisebuch Ibrahim begs enthüllt, Leipzig: Verlag Von Karl W. Hierseman, 1903, p:35

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Marketplaces

Place: Asia
       Iran
       Rasht (Iran)

Genre/Form: Glass negatives

1 glass negative (b&w; 14.2 cm. x 12.9 cm.)

Image(s): Tehran (Iran): Nasir Al-Din Shah's Royal Carriage [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass is broken."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.7: Landeau of Nasr Din Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Transportation

Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Glass negatives

FSA A.4 2.12.GN.61.08: Unidentified Landscape, 1880-1930
1 glass negative (b&w; 18 cm. x 13 cm.)

Image(s): Unidentified Landscape [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1048."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.8: (yellowed)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Landscapes

Place: Asia
       Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Red ink over the sky. Black paper sandwiched in between the two pieces of glass. Copy print."

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The negative is doubled up: there are two glass-plates glued together, probably to prevent the crack on the original negative from spreading. There is extensive discoloration (red color) on the negative as well."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1271."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1032."


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.9: Towers of silence (298)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran]

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent
organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Gelatin silver print numbered FSA A.4 2.12.Sm.86; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.GN.61.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Ray (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.61.10: Studio Portrait: Western Woman in Studio Posed with Chador and Hookah, 1880-1930
1 glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): Studio Portrait: Western Woman in Studio Posed with Chador and Hookah [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.


- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.10: Persian woman with galeon (56)." [Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs]
According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers

FSA A.4 2.12.GN.61.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
Women

Place:
Asia
Iran

Genre/
Glass negatives
Form:
Studio portraits

Box 62
Glass Plate Negatives: Set 62

Box 1
Glass Plate Negatives: Sevruguin Broken and Cracked Plates

Box 1
Glass Plate Negatives: Sevrugin that need sink mates

FSA A.04 2.12.GN.Identifications: 266 Handwritten Glass Negative Identifications, on Slips of Paper, 1944
1 Item (Notes (266 leaves); various small dimensions)

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the
boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

- Information from Archives staff reads, "266 handwritten identifications on slips of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran)."

- Additional information from initial Sevruguin Finding Aid reads, "Handwritten identifications recorded on scraps of paper were housed with nearly 300 photonegatives in this collection."

According to past F/S Archives staff, . Today they are housed in archival document boxes, essentially duplicating the original arrangement, and stored on shelves. This glass negative was included into "Box 61."

Local Numbers
FSA A.04 2.12.GN.Identifications

Title and summary note are provided by Archives staff.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Place: Asia
Iran

Genre/ Form: Notes
Studio portraits

2.12.02: Sevruguin Smith Prints

98 gelatin silver photoprints were collected by Myron Bement Smith after he viewed a portion of Sevruguin's negatives in 1934 (these include recent finds in the Myron Bement Smith collection).

Box 1 Smith's Original Captions for Sevruguin Prints

Box 2, Folder 1 People

FSA A.4 2.12.Sm.01: Tehran (Iran): Maydan-i Mashq (Shooting Range): Ice Cream Vendor, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Tehran (Iran): Maydan-i Mashq (Shooting Range): Ice Cream Vendor [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The photograph depicts a group of men and children around an ice cream vendor in what looks to be the Maydan-I Mashq in Tehran. The shorter hat of the man in coat on the left side of the image puts the date around the later years of Nasir al-Din Shah's reign." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "233."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Golestân Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: People.


Local Numbers
  [18(A2)]

FSA A.4 2.12.Sm.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives  
         Sevruguin, Antoin, 1851-1933  
         Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress  
        Early Photography of Iran  
        Street vendors  
        headgear

Place:  Asia  
        Iran  
        Tehran (Iran)

Genre/  Gelatin silver prints
Form:  Photographic prints

FSA A.4 2.12.Sm.02: Men Viewing Moving Pictures in an Apparatus Commonly Known as a Shahr-i Farang, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Men Viewing Moving Pictures in an Apparatus Commonly Known as a Shahr-i Farang [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gullistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: People.

Local Numbers

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.44]

FSA A.4 2.12.Sm.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Street vendors
headgear

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.03; Qazvin (Iran): Imamzada Hussayn Mosque (Shahzade Hossein Tomb Complex): View of Bazaar in front of Iwan, 1880s-1930
Image(s): Qazvin (Iran): Imamzada Hussayn Mosque (Shahzade Hossein Tomb Complex): View of Bazaar in front of Iwan [graphic]

Sevruguin, Antoin, 1851-1933
Antoon Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoon Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoon Sevruguin) reads, "837."
- On recto of the print, handwritten number (inked, probably by Antoon Sevruguin) reads, "457."
- On recto of the print, scratched handwritten number (inked, probably by Antoon Sevruguin) reads, "837."
- On recto of the print, scratched handwritten number (inked, probably by Antoon Sevruguin) reads, "---(?)"
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Bazaar Scene in front of Mosque."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: People.

Local Numbers
[18(A4)]
FSA A.4 2.12.Sm.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Clothing and dress
Early Photography of Iran
Marketplaces
Religious buildings
Street vendors
headgear

Place: Asia
Iran
Qazvīn (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.04: Pilgrims at the Shrine of Najaf (Iraq), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Pilgrims at the Shrine of Najaf (Iraq) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "893."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Mullahs."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: People.

Local Numbers
[18(A5)]

FSA A.4 2.12.Sm.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Clothing and dress
- Early Photography of Iran
- Inscriptions
- Inscriptions, Arabic
- Religious buildings
- headgear

Place:
- Asia
- Iraq

Genre/Form:
- Gelatin silver prints
- Photographic prints

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Baghdad (Iraq): Mashhad al-Kazimiya: Religious Dignitaries in front of Entrance Portal [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "495."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1189."
- On verso of the print, handwritten number (penciled) reads, "41.3."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: People.

Glass negative numbered FSA A.4 2.12.GN.41.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Local Numbers
[18(A6)]

FSA A.4 2.12.Sm.05

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Clothing and dress
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings
Shrines
headgear

Place:
Asia
Baghdad (Iraq)
Iraq

Genre/
Gelatin silver prints

Form:
Photographic prints

FSA A.4 2.12.Sm.06: Clerics Gathered in Entrance Portal, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Clerics Gathered in Entrance Portal [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
On verso of the print, Myron Bement Smith caption in English reads, "Mullahs gathered in Entrance Portal."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: People.

Local Numbers

[18(A7)]

FSA A.4 2.12.Sm.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Clothing and dress
        Early Photography of Iran
        Religious buildings
        headgear

Place:  Asia
        Iran

Genre/Form:  Gelatin silver prints
             Photographic prints

Box 2, Folder 2-9  Architecture: Pre-islamic

FSA A.4 2.12.Sm.07: Naqsh-i Rajab (Iran): Sasanian Rock Relief (Relief IV) Picturing High Priest Kartir and Middle Persian Inscription, ca. 1900
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Naqsh-i Rajab (Iran): Sasanian Rock Relief (Relief IV) Picturing High Priest Kartir and Middle Persian Inscription [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "221."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "51."

- On verso of the print, handwritten number (penciled) reads, "38.11."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fârs; Naqsh-I Rajab; Kartir high priest raising finger in respect."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.38.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.PF.05.v2.355; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers
[18(A9)]

FSA A.4 2.12.Sm.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Early Photography of Iran
Inscriptions
Relief (Sculpture)
Royalty (Nobility)
Sassanids
headgear

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.08: Naqsh-i Rustam (Iran): Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff, 1898-1902
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "171."
- On verso of the print, handwritten number (penciled) reads, "38.10."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fârs; Naqsh-I Rustam; 3 tombs (General View of Facade) front."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.


Local Numbers
[18(A10)]
FSA A.4 2.12.Sm.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
  Iran
  Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
  Photographic prints

FSA.A.4 2.12.Sm.09: Naqsh-i Rustam (Iran): Achaemenid Tomb of Xerxes, 1898-1902
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Naqsh-i Rustam (Iran): Achaemenid Tomb of Xerxes [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1654."

- On verso of the print, handwritten number (penciled) reads, "40.10."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Naqsh-I Rustam; tomb front facade."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA.A.4 2.12.GN.40.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
  [18(B1)]

FSA.A.4 2.12.Sm.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.10: Naqsh-i Rustam (Iran): Achaemenid Tomb of Darius I (foreground) and Xerxes (background), 1898-1902
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Naqsh-i Rustam (Iran): Achaemenid Tomb of Darius I (foreground) and Xerxes (background) [graphic]

Sevruguin, Antoin, 1851-1933

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- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "598."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "165."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1653."

- On verso of the print, handwritten number (penciled) reads, "38.9."

- On verso of the print (lower left and right corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Naqsh-I Rustam; tomb side view."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences -
Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.38.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(B2)]
FSA A.4 2.12.Sm.10

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Architecture
        Early Photography of Iran
        Relief (Sculpture)
        Royalty (Nobility)

Place: Asia
        Iran
        Naqsh-i Rustam (Iran)

Genre/ Form: Gelatin silver prints
          Photographic prints

FSA A.4 2.12.Sm.11: Bishapur (Iran): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian with Groups of Cavalry and Infantry Saluting the King, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Bishapur (Iran): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian with Groups of Cavalry and Infantry Saluting the King [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "597."
On verso of the print, handwritten number (penciled) reads, "38.5."

On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Bishapur; bas relief; Triple victory of Shapur I."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers
[18(B3)]

FSA A.4 2.12.Sm.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Ancient Near Eastern Art
Animals in art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids
Textile design
headgear

Place:
Asia
Bīshāpūr (Extinct city)
Iran

Genre/ Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.12: Bishapur (Iran): Sasanian Reliefs Showing Bahram II Receiving a Delegation: Detail View of Delegation Bringing Horses and Camels to the King, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Bishapur (Iran): Sasanian Reliefs Showing Bahram II Receiving a Delegation: Detail View of Delegation Bringing Horses and Camels to the King [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "830."
- On verso of the print, handwritten number (penciled) reads, "31.11."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Bishapur; bas relief; subjection of Arab tribes."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.31.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.27.057; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

[18(B4)]

FSA A.4 2.12.Sm.12

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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<td>Iran</td>
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Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.13: Naqsh-i Rustam (Iran): Sasanian Reliefs
Depicting the Triumph of Shapur I over Valerian, and Middle Persian
Inscription of the High Priest Kartir (Antoin Sevruguin in Foreground),
1898-1902
1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the
Triumph of Shapur I over Valerian, and Middle Persian Inscription of
the High Priest Kartir (Antoin Sevruguin in Foreground) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial
photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
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Antoin Sevruguin passed away in 1933, although his family studio
continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin
  Sevruguin) reads, "236."
- On recto of the print, scratched handwritten number (inked, probably
  by Antoin Sevruguin) reads, "1657."
- On verso of the print, handwritten number (penciled) reads, "38.6."
- On verso of the print (lower left corner), original stamp, in French and
  Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads,
  "Persia; Fārs; Naqsh-I Rustam; Rock relief; Triumph of Shapur I."

Gelatin silver prints organized by Myron B. Smith into subject
categories (People; Architecture - Pre-Islamic; Royalty - Residences -
Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the
following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.38.06; available in
Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin
Photographs.

Local Numbers
[A.4.59]

FSA A.4 2.12.Sm.13
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Animals in art
       Early Photography of Iran
       Inscriptions
       Relief (Sculpture)
       Royalty (Nobility)
       Sassanids
       Textile design
       headgear

Place: Asia
       Iran
       Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
            Photographic prints

Occupation: Photographers

FSA A.4 2.12.Sm.14: Naqsh-i Rustam (Iran): Two Sasanian Reliefs Depicting the Investiture of Ardashir I by the God Ahura Mazda (Hormizd) (left) as well as Bahram II and Court, Carved over a Pre-Achaemenid Relief (right), 1898-1902
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Naqsh-i Rustam (Iran): Two Sasanian Reliefs Depicting the Investiture of Ardashir I by the God Ahura Mazda (Hormizd) (left) as well as Bahram II and Court, Carved over a Pre-Achaemenid Relief (right) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "225."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1655."
- On verso of the print, handwritten number (penciled) reads, "29.10."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Naqsh-I Rustam; 2 Rock reliefs; Equestrian Investiture of Ardashir I, Bahram II with his family."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.29.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[18(B6)]

FSA A.4 2.12.Sm.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Animals in art
        Early Photography of Iran
        Relief (Sculpture)
        Royalty (Nobility)
        Sassanids
        Textile design
        headgear

Place: Asia
        Iran
        Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.15: Naqsh-i Rustam (Iran): Sasanian Relief Depicting the Equestrian Combat of King Bahram II, 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Naqsh-i Rustam (Iran): Sasanian Relief Depicting the Equestrian Combat of King Bahram II [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, “601.”
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, “1663.”
- On verso of the print, handwritten number (penciled) reads, “29.8.”
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, “Photographie Sevruguin.”
- On verso of the print, Myron Bement Smith caption in English reads, “Persia; Fārs; Naqsh-I Rustam; Rock relief; Bahram II on horseback fighting an adversary.”

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.29.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[18(B7)]

FSA A.4 2.12.Sm.15

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Ancient Near Eastern Art
         Animals in art
         Early Photography of Iran
         Relief (Sculpture)
         Royalty (Nobility)
         Sassanids
         Textile design
         headgear

Place:  Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.16: Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the Investiture of Narseh by Anahita, 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Naqsh-i Rustam (Iran): Sasanian Reliefs Depicting the Investiture of Narseh by Anahita [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1649."

- On verso of the print, handwritten number (penciled) reads, "47.3."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Naqš-I Rustam; Rock relief; Investiture King Narseh by Goddess Anahita."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers
[18(B8)]

FSA A.4 2.12.Sm.16

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids
Textile design
headgear

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.17: Naqsh-i Rustam (Iran): Fire Altars, 1902-1905
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Naqsh-i Rustam (Iran): Fire Altars [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "827."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1651."
- On verso of the print, handwritten number (penciled) reads, "39.4."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Naqsh-I Rustam; fire altars."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.39.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Local Numbers
[18(B9)]

FSA A.4 2.12.Sm.17

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Ancient Near Eastern Art  
Archaeology  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Naqsh-i Rustam (Iran)

Genre/Form:  
Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.18: Naqsh-i Rustam (Iran): Ka'ba i Zardusht Tower, 1902-1905

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Naqsh-i Rustam (Iran): Ka'ba i Zardusht Tower [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Alal-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "570."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fârs; Naqsh-I Rustam; Achaemenian grave Tower."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.
Local Numbers

[18(B10)]

FSA A.4 2.12.Sm.18

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Clothing and dress
       Early Photography of Iran
       headgear

Place: Asia
       Iran
       Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.19: Pasargadae (Iran): Mausoleum of Cyrus the Great, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Pasargadae (Iran): Mausoleum of Cyrus the Great [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "170."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fârs; Pasargadae; Tomb of Cyrus."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers

[Myron Bement Smith collection. Freer/Sackler Archives] [A.4.69]

FSA A.4 2.12.Sm.19

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran

Place: Asia
       Iran
       Pasargadae (Extinct city)

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.20: Pasargadae (Iran): Mausoleum of Cyrus the Great, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Pasargadae (Iran): Mausoleum of Cyrus the Great [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "474."

- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1417."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers

[Myron Bement Smith collection. Freer/Sackler Archives] [A.4.68]

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place: Asia
Iran
Pasargadae (Extinct city)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.21: Persepolis (Iran): Northwestern Corner of Terrace Complex and Outcrops of Unwrought Bedrock, 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Persepolis (Iran): Northwestern Corner of Terrace Complex and Outcrops of Unwrought Bedrock [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Pasargadae; Tomb of Cyrus."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "822."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1665."
- On verso of the print, handwritten number (penciled) reads, "29.1."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Hall of 100 Columns - Area view (see also Negatives N0. 30.12 and 56.6; ruins as a whole."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.29.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.001; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

[18(C3)]

FSA A.4 2.12.Sm.21

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Architecture
        Early Photography of Iran

Place: Asia
       Iran
       Persepolis (Iran)

Genre/ Form: Gelatin silver prints
             Photographic prints

1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Persepolis (Iran): Northern Wall of the Throne Hall (Talar-i Takht) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity.
outside Iran, Sevruguin’s photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "818."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "732."

- On verso of the print, handwritten number (penciled) reads, "38.8."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Hall of 100 Columns."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.38.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.009; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

[18(C4)]

FSA A.4 2.12.Sm.22

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

**Names:**
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

**Topic:**
- Ancient Near Eastern Art
- Architecture
- Early Photography of Iran
- Relief (Sculpture)

**Place:**
- Asia
- Iran
- Persepolis (Iran)
Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.23: Persepolis (Iran): Gate of All Lands (Darvaza-i Milal), Colossal Sculptures Depicting Heads of a Bull, 1902-1905
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Persepolis (Iran): Gate of All Lands (Darvaza-i Milal), Colossal Sculptures Depicting Heads of a Bull [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "801."
- On verso of the print, handwritten number (penciled) reads, "31.9."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Main gate - colossal bull and columns."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12 GN.31.09; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
[18(C5)]

FSA A.4 2.12.Sm.23

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "819."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1661."
- On verso of the print, handwritten number (penciled) reads, "38.3."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Main gate - colossal bull."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Gelatin silver print numbered FSA A.4 2.12.GN.38.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Gelatin silver print numbered FSA A.6 04.05.v3.004; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

[Myron Bement Smith collection. Freer/Sackler Archives] [A.4.60]

FSA A.4 2.12.Sm.24

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  Sevruguin, Antoin, 1851-1933  Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art  Animals in art  Architecture  Early Photography of Iran  Relief (Sculpture)

Place: Asia  Iran  Persepolis (Iran)

Genre/Form: Gelatin silver prints  Photographic prints

FSA A.4 2.12.Sm.25: Persepolis (Iran): Tachara Palace (Palace of Darius), 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Persepolis (Iran): Tachara Palace (Palace of Darius) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "894."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshid; gateway - unidentified figures, doorway at treasury."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.35.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(C7)]

FSA A.4 2.12.Sm.25

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.26: Persepolis (Iran): Tripylon (Council Hall), Main Hall, West Jamb of Southern Doorway: View of Relief Picturing King and Attendants, 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Persepolis (Iran): Tripylon (Council Hall), Main Hall, West Jamb of Southern Doorway: View of Relief Picturing King and Attendants [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "573."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print, handwritten number (penciled) reads, "38.1."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Relief on door jamb."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Gelatin silver print numbered FSA A.6 04.05.v3.006; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Gelatin silver print numbered FSA A.4 2.12.GN.38.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[18(C8)]

FSA A.4 2.12.Sm.26

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Bibliography

Sarre and Herzfeld, Iranische Felsreliefs, Berlin, 1910. p:133-147

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran
       Relief (Sculpture)

Place: Asia
       Iran
       Persepolis (Iran)

Genre/ Form: Gelatin silver prints
             Photographic prints
FSA A.4 2.12.Sm.27: Persepolis (Iran): Throne Hall, Northern Wall, East Jamb of Western Doorway: View of Relief Picturing Enthroned King Giving Audience, 1902-1905
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Persepolis (Iran): Throne Hall, Northern Wall, East Jamb of Western Doorway: View of Relief Picturing Enthroned King Giving Audience [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "248."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1659."

- On verso of the print, handwritten number (penciled) reads, "30.12."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Relief in hall of 100 columns showing Artaxerxes I giving audience. See also negative No. 56.6."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.30.12; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(C9)]

FSA A.4 2.12.Sm.27

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.28: Persepolis (Iran): Throne Hall, Northern Wall, West Jamb of Eastern Doorway: View of Relief Picturing Enthroned King Giving Audience, as well as Registers Picturing Persian and Median Guards, 1902-1905
1 Item (photographic print; b&w; 12.5 cm. x 17.5 cm.)

Image(s): Persepolis (Iran): Throne Hall, Northern Wall, West Jamb of Eastern Doorway: View of Relief Picturing Enthroned King Giving Audience, as well as Registers Picturing Persian and Median Guards [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "914."

- On verso of the print, handwritten number (penciled) reads, "56.6."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Hall of 100 columns, Artaxerxes I giving audience. See also negative No. 30.12."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.
Glass negative numbered FSA A.4 2.12.GN.56.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Gelatin silver print numbered FSA A.6 04.05.v3.007b; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Local Numbers

[18(C10)]

FSA A.4 2.12.Sm.28

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:   Ancient Near Eastern Art
         Architecture
         Early Photography of Iran
         Relief (Sculpture)

Place:   Asia
         Iran
         Persepolis (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.29: Persepolis (Iran): Apadana, North Side, West Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession, 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Persepolis (Iran): Apadana, North Side, West Wing of Ceremonial Stairway with Reliefs Depicting Tribute Procession [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "806."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten number (penciled) reads, "42.7."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Persepolis (Takht-I Djamshīd; Relief of Tribute Procession."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.42.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(D1)]
FSA A.4 2.12.Sm.29

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)

Place: Asia
Iran
Persepolis (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.30: Persepolis (Iran): Tachara Palace (Palace of Darius), Central Facade of Southern Stairway: View of Relief Picturing Persian Guards Flanking Xerxes Inscription, XPcb, 1902-1905
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Persepolis (Iran): Tachara Palace (Palace of Darius), Central Facade of Southern Stairway: View of Relief Picturing Persian Guards Flanking Xerxes Inscription, XPcb [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "174."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1668."
- On verso of the print, handwritten number (penciled) reads, "29.7."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fârs; Persepolis (Takht-I Djamshid; Sculptured relief at the base of Xerxes Apadana, depicting archers of the imperial bodyguard."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.29.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[18(D2)]

FSA A.4 2.12.Sm.30

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic: Achaemenian inscriptions
Ancient Near Eastern Art
Architecture
Cuneiform inscriptions
Early Photography of Iran
Inscriptions
Old Persian inscriptions
Relief (Sculpture)
Textile design
headgear

Place:
Asia
Iran
Persepolis (Iran)

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.31: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large and Small Vaults with Investiture Reliefs of Khusro II and Shapur III as well as Investiture Relief of Ardashir II on the Right, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large and Small Vaults with Investiture Reliefs of Khusro II and Shapur III as well as Investiture Relief of Ardashir II on the Right [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The Mas'udiyya building, built, most probably around 1860s by Imam Quli Mirza the son of Mohammad Ali Mirza. The building was destroyed in 1964 in order to open the Anahid stream and prepare the site as a Sassanid architecture landmark." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "154."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "11."

- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "80."
- On verso of the print, handwritten number (penciled) reads, "39.9."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmānshāh; Ṭaḵ-ī Bustān; Cave of Shapur III, view from water."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.39.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[18(D3)]

FSA A.4 2.12.Sm.31

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Sassanids

Place: Asia
Iran
Taq-e Bostan Site (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.32: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "814."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten number (penciled) reads, "39.10 (scratched). 47.4."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kermanshah; Taḵ-I Bustān; rock relief - Cave of Shapur III, close view."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.47.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(D4)]
FSA A.4 2.12.Sm.32

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
       Architecture
       Early Photography of Iran
       Relief (Sculpture)
       Sassanids

Place: Asia
       Iran
       Taq-e Bostan Site (Iran)

Genre/Form: Gelatin silver prints
           Photographic prints
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Stag Hunt [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "173."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "46?.
- On verso of the print, handwritten number (penciled) reads, "39.8."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmānshāh; Ṭaḳ-I Bustān; rock relief - Royal hunting scene, stags."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.39.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Glass negative numbered FSA A.4 2.12.GN.47.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(D5)]

FSA A.4 2.12.Sm.33
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Animals in art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Taq-e Bostan Site (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.34: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: Close View of Relief Panel Picturing the Stag Hunt, 1880s-1930
1 Item (photographic print; b&w; 13 cm. x 18 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Right Side of the Interior of the Large Vault with Investiture Relief of Khusro II: Close View of Relief Panel Picturing the Stag Hunt [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (penciled) reads, "52.10."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmanshah; Tak-I Bustan; rock relief - detail of Royal hunting scene, stags."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences -
Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.52.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[18(D6)]

FSA A.4 2.12.Sm.34

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art  
Animals in art  
Architecture  
Early Photography of Iran  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Taq-e Bostan Site (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.35: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Left Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Boar Hunt, 1880s-1930  
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs, Left Side of the Interior of the Large Vault with Investiture Relief of Khusro II: View of Relief Panel Picturing the Boar Hunt [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "812."

- On verso of the print, handwritten number (penciled) reads, "39.7."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmānshāh; Ṭaḵ-ī Bustān; Rock relief - Royal hunting scene, boars."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.39.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Glass negative numbered FSA A.4 2.12.GN.44.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[FSA A.4 2.12.Sm.36]

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Animals in art
        Architecture
        Early Photography of Iran
        Relief (Sculpture)
        Royalty (Nobility)
        Sassanids

Place: Asia
       Iran
       Taq-e Bostan Site (Iran)

Genre/ Form: Gelatin silver prints
             Photographic prints

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "816."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmânshâh; Ṭaḳ-I Bustân; Rock relief - Investiture Ardashir II, front view."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers

[18(D8)]

FSA A.4 2.12.Sm.36

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architectural
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
Iran
Taq-e Bostan Site (Iran)
Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Taq-i Bustan (Iran): Sasanian Rock Reliefs: Side View of Investiture Relief of Ardashir II [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmānshāh; Ṭaḳ-I Bustān; Rock relief - Investiture Ardashir II, side view."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers

[18(D9)]

FSA A.4 2.12.Sm.37

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSm curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran
Relief (Sculpture)
Royalty (Nobility)
Sassanids

Place: Asia
   Iran
   Taq-e Bostan Site (Iran)

Genre/ Form: Gelatin silver prints
            Photographic prints

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Taq-i Girra (Iran): Sasanian Palace of Sarvistan: View of Arched Door [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "481."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "477."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kirmānshāh; Ṭāḵ-i Girrā; [Stone Structure in Hills], overall view."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Local Numbers
[18(D10)]

FSA A.4 2.12.Sm.38

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Ancient Near Eastern Art
       Architecture
       Early Photography of Iran
       Sassanids

Place:  Asia
       Iran

Genre/Form:  Gelatin silver prints
             Photographic prints

FSA A.4 2.12.Sm.39: Vicinity of Hamadan (Iran): Sassanid Inscriptions of Ganj-Nama, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Vicinity of Hamadan (Iran): Sassanid Inscriptions of Ganj-Nama [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"A Bakhtiari guard posing beside the Sassanid inscriptions of Ganj-Nama (in Cuneiform), located close to the city of Hamadan. The two inscriptions were most probably ordered by Darius I and Xerxes I." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "12."
- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "587."
- On verso of the print, handwritten number (penciled) reads, "47.9."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Hamadān; Gang Nameh [Ganj Nameh]; Curzon i., 566: Trilingual inscriptions relating names and titles of Darius, first due to interpretation of cuneiform in mountain range of Mount Girend near Hamadan."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Pre-Islamic.

Glass negative numbered FSA A.4 2.12.GN.47.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

    [Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.58]

FSA A.4 2.12.Sm.39

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
        Cuneiform inscriptions
        Early Photography of Iran
        Inscriptions
        Relief (Sculpture)

Place: Asia
        Hamadān (Iran)
        Iran

Genre/ Form: Gelatin silver prints
             Photographic prints

Box 2, Folder 10 Architecture: Qajar

1 Item (photographic print; b&w; 24 cm. x 18 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The image is of a rock relief of Qajar period in the route from Tehran to Chishma Ali, one of the Qajar kings' favorite camping spots. The relief echoes the Sassanian tradition of depicting their kings in the rock relief. In the case of this one, Fath Ali Shah is surrounded by sixteen of his sons, the name of each of which is inscribed beside the carved heads. The relief includes two sets of inscriptions: a qasida by Andalib and verses by the head of the chancellery, Mirza Muhammad Taqi Aliabadi (Sahib-i Divan). The relief was ordered in 1830-1831, probably by Fath Ali Shah." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "817."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "131."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Teherān; "Chasme Ali? [at Shah Abdul Azim]"; rock relief."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Qajar.

Glass negative numbered FSA A.4 2.12 GN.00.11; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers

[18(E2)]

FSA A.4 2.12.Sm.40

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Relief (Sculpture)
Royalty (Nobility)
Textile design
headgear

Place:  Asia
Iran
Ray (Iran)
Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Vicinity of Shahr-i Ray (Iran): Qajar Rock Relief Depicting Fath Ali Shah at Sorsonre

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "326."
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "60."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Tehran; Chasme Ali?; rock relief [Qajar bas relief]."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran; Architecture; Landscapes). This print is in the following subject category: Architecture - Qajar.

Local Numbers
[18(E3)]

FSA A.4 2.12.Sm.41

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Animals in art
Early Photography of Iran
Inscriptions
Qajar dynasty, -- Iran, -- 1794-1925
Relief (Sculpture)
Royalty (Nobility)
Textile design
headgear

Place: Asia
Iran
Ray (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.42: Vicinity of Tangah-i Band-Buridah (Iran): Qajar Rock Relief from the Time of Nasir al-Din Shah Commemorating the Reconstruction of the Old Road to Mazandaran, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Vicinity of Tangah-i Band-Buridah (Iran): Qajar Rock Relief from the Time of Nasir al-Din Shah Commemorating the Reconstruction of the Old Road to Mazandaran [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "728."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Tehran; Chasme Ali?; rock relief."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture - Qajar.

Local Numbers
[18(E4)]
FSA A.4 2.12.Sm.42

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSA curatorial research specialist.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Animals in art
- Art of the Islamic World
- Early Photography of Iran
- Inscriptions
- Qajar dynasty, -- Iran, -- 1794-1925
- Relief (Sculpture)
- Royalty (Nobility)

Place:
- Asia
- Iran

Genre/Form:
- Gelatin silver prints
- Photographic prints

Box 2, Folder 11

Royalty: Residences

FSA A.4 2.12.Sm.43: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Imarat-i Badgir (Wind-catcher Building), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Imarat-i Badgir (Wind-catcher Building) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "253."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1145."

- On verso of the print, handwritten number (penciled) reads, "29.11."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Royalty - Residences - Gulistan Palace (Tehran).

Glass negative numbered FSA A.4 2.12.GN.29.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 B.18; available in Stephen Arpee Collection of Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.13a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

[18(E6)]

FSA A.4 2.12.Sm.43

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.44: Tehran (Iran): Kakh-i Gulistan, Salon and Thrones, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Tehran (Iran): Kakh-i Gulistan, Salon and Thrones [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "798."
- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "40."
- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "639."
- On verso of the print, handwritten number (penciled) reads, "49.6."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Royalty - Residences - Gulistan Palace (Tehran).

Glass negative numbered FSA A.4 2.12.GN.49.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[18(E9)]
FSA A.4 2.12.Sm.44

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
   Iran
   Tehran (Iran)

Genre/Form: Gelatin silver prints
   Photographic prints

FSA A.4 2.12.Sm.82: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Dari-Ahmasi, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Tehran (Iran): Kakh-i Gulistan (Gulistan Palace), Dari-Ahmasi [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "122."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1494."

- On verso of the print, handwritten number (penciled) reads, "28.2."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Tehran; Dari Ahmasi according to label or Gulestan Palace; Unidentified Qajar building."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Royalty - Residences - Gulistan Palace (Tehran).

Glass negative numbered FSA A.4 2.12.GN.28.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs
Local Numbers
[18(E7)]

FSA A.4 2.12.Sm.82

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

Box 2, Folder 12-13 Architecture: Mosques and Shrines

FSA A.4 2.12.Sm.76: Tus (Iran): Haruniya Mausoleum, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Tus (Iran): Haruniya Mausoleum [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"Built in mid 14th century on the road to Mashhad, the tomb houses a Mihrab inside. The photograph is the view towards north and from the southern façade of the structure." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "711."
- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "267."

- On verso of the print, handwritten number (penciled) reads, "26.9."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Khorasan; Tus; Mausoleum "Hauriyaniyeh"; Vol. I, Index to Sevruguian Collection identifies this as: "Imamzadeh Hauraniyeh (sic) in Tus"."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.26.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

[19(D3)]

FSA A.4 2.12.Sm.76

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:   Islamic Archives
          Sevruguin, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic:   Architecture
          Early Photography of Iran
          Shrines

Place:   Asia
          Iran
          Tûs (Iran)

Genre/  Gelatin silver prints
Form:    Photographic prints

Box 2, Folder 14  Architecture: City Gates
Box 2, Folder 15  Architecture: Rooftops
Box 2, Folder 16  Architecture: Ruins
Box 2, Folder 17-18  Architecture: Tombs
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azarbaijan; (Bastam); Shrine of Bayazid Al Bastami."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

[19(D4)]

FSA A.4 2.12.Sm.77

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
<thead>
<tr>
<th>Names:</th>
<th>Islamic Archives</th>
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<tr>
<td></td>
<td>Sevruguin, Antoin, 1851-1933</td>
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<tr>
<td></td>
<td>Smith, Myron Bement, 1897-1970</td>
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<table>
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<td>Early Photography of Iran</td>
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<td></td>
<td>Religious buildings</td>
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<td></td>
<td>Shrines</td>
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<tr>
<th>Place:</th>
<th>Asia</th>
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<tbody>
<tr>
<td></td>
<td>Bastām (Iran)</td>
</tr>
</tbody>
</table>
Iran

Genre/ Form: Gelatin silver prints Photographic prints

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: General View of the Mausoleum of Imamzada Muhammad Bistam Mirza [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1149."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Shahrud Bustam; Bustam (Bistam, Bostam); Shrine of Bayazid Al Bastami."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(D5)]

FSA A.4 2.12.Sm.78

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:
Asia
Basțām (Iran)
Iran

Genre/
Gelatin silver prints
Form:
Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: Seljuk Minaret on the Foreground [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "192."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "335."

- On verso of the print, handwritten number (penciled) reads, "36.7."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Shahrud Bustam; Bustam; Shrine of Bayazid Al Bastami; view of minaret."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.36.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
FSA A.4 2.12.Sm.79

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:  Asia
Basťām (Iran)
Iran

Genre/Form:  Gelatin silver prints
Photographic prints

Box 2, Folder 19  Lanscape

FSA A.4 2.12.Sm.80: Vicinity of Rasht (Iran): Safavid Bridge and Tower, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Vicinity of Rasht (Iran): Safavid Bridge and Tower [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The bridge is the subject matter of the photo which has been taken from a position that allows for the whole structure to fit in the boundaries of the image. The figures on top of the bridge bring a sense of scale to the image. On top of the bridge there are two shadows in the same spot. There are of the same person moving. The same can be said about the shadow on the foot of the bridge." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "433."

- On verso of the print, handwritten number (penciled) reads, "46.5."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Gilân; Rasht; Bridge."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Landscape.

Glass negative numbered FSA A.4 2.12 GN.00.10; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers

[FSA A.4 2.12.Sm.80]

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Landscapes

Place:
Asia
Iran
Rasht (Iran)

Genre/
Gelatin silver prints

Form:
Photographic prints

FSA A.4 2.12.Sm.81: Gulhak (Iran): Garden in Diplomatic Compound, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Gulhak (Iran): Garden in Diplomatic Compound [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (penciled) reads, "46.2."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Path by Stream; "German embassy property in Gulhak"."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Landscape.

Glass negative numbered FSA A.4 2.12.GN.46.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[19(D9)]

FSA A.4 2.12.Sm.81

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
        Landscapes

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Ardabil (Iran): Sheikh Safi al-din Khanegah and Shrine Ensemble [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions
of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "274."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1035."

- On verso of the print, handwritten number (penciled) reads, "36.8."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Ardebil; Mosque - Shrine of Shaikh Ṣafī Al-Din."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.36.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[19(A2)]

FSA A.4 2.12.Sm.45

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
        Early Photography of Iran
        Religious buildings
        Shrines

Place: Ardabil (Iran)
        Asia
        Iran

Genre/ Form: Gelatin silver prints
             Photographic prints

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "463."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "----(?)."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Tabriz; Mosque of Djahan Shah (Blue Mosque)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

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Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

**Names:**

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

**Topic:**

- Architecture
- Early Photography of Iran
- Inscriptions
- Inscriptions, Arabic
- Religious buildings

**Place:**

- Asia
- Iran
- Tabrız (Iran)
Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): View of the Entrance Portal [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "507."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1039."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Tabriz; Mosque of Djahan Shah (Blue Mosque)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.46.19; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[19(A4)]

FSA A.4 2.12.Sm.47

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "540."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1036."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Tabriz; Mosque of Djahan Shah (Blue Mosque); NE Iwan general view."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(A5)]
FSA A.4 2.12.Sm.48  
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Topic:  
Architecture  
Early Photography of Iran  
Religious buildings  
Place:  
Asia  
Iran  
Tabriz (Iran)  
Genre/Form:  
Gelatin silver prints  
Photographic prints  

1 Item (photographic print; b&w; 18 cm. x 24 cm.)  
Image(s): Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): Interior View toward the Small Domed Sanctuary [graphic]  
Sevruguin, Antoin, 1851-1933  
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.  
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."  
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."  
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Tabriz; Mosque of Djahan Shah (Blue Mosque); small iwan."  
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.
Local Numbers
[19(A6)]

FSA A.4 2.12.Sm.49

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place:
Asia
Iran
Tabriz (Iran)

Genre/Form:
Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Hamadan (Iran): Gunbad-i Alaywian: View of Mausoleum's Northeast Facade [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print, handwritten number (penciled) reads, "36.6."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Hamadan; Hamadan; Gumbadh-i Alawiyyan; Exterior, Front, General View."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.36.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[19(A7)]

FSA A.4 2.12.Sm.50

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place: Asia
Hamadān (Iran)
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.51: Damghan (Iran): Minaret of Masjid-i Juma (Friday Mosque), 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Damghan (Iran): Minaret of Masjid-i Juma (Friday Mosque) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (penciled) reads, "31.8."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Khorasan; Minaret of great mosque (Masjid-i Juma)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12 GN.31.08; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
[19(A8)]
FSA A.4 2.12.Sm.51
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place: Asia
Dāmghān (Iran)
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.52: Mashad (Iran): Imam Reza Shrine Complex: Gawhar Shad Mosque, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 13 cm.)
Image(s): Mashad (Iran): Imam Reza Shrine Complex: Gawhar Shad Mosque [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933,
although his family studio continued for some time as a commercial enterprise.

"The photo depicts a crowd in the courtyard of Gawharshad mosque in Mashhad. The Timurid structure was ordered by Gawharshad Agha, Timurid king Shahrukh's wife, and built in 1418. The architect of the building is known as Ustad Ghavam al-Din Shirazi." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On verso of the print, handwritten number (penciled) reads, "3.4."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Khorasan; Meshed (?); Mosque of Gawher Shad; archades."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(A9)]

FSA A.4 2.12.Sm.52

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic
Religious buildings

Place: Asia
Iran
Mashhad (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.53: Mashad (Iran): Imam Reza Shrine Complex: Gawhar Shad Mosque, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Mashad (Iran): Imam Reza Shrine Complex: Gawhar Shad Mosque [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up
shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's
studio was trusted both by the Qajar court and by foreign visitors to
Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's
photographs of 'ethnic types,' architecture and landscape, and depictions
daily life of Tehran found their way into foreign travelogues, magazines
and books. As such, he stands alone in a relatively large group of early
Iranian photographers for being recognized and celebrated outside
the boundaries of the country. Antoin Sevruguin passed away in 1933,
although his family studio continued for some time as a commercial
enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin
  Sevruguin) reads, "704."

- On recto of the print, scratched handwritten number (inked, probably by
  Antoin Sevruguin) reads, "1184."

- On verso of the print, handwritten number (penciled) reads, "32.2."

- On verso of the print (lower left corner), original stamp, in French and
  Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads,
  "Persia; Khorasan; Meshed (?); Mosque of gawher Shad; dome."

Gelatin silver prints organized by Myron B. Smith into subject categories
(People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace
(Tehran); Architecture; Landscapes). This print is in the following subject
category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.32.02; available in Myron
Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[19(A10)]

FSA A.4 2.12.Sm.53

Title and summary note are provided by Shabnam Rahimi-Golkhandan,
FSG curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran
        Inscriptions
        Inscriptions, Arabic
        Religious buildings

Place:  Asia
        Iran
        Mashhad (Iran)
Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Qum (Iran): Gunbad-i Sabz: View of Seljuk Octogonal Brick Structures [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "107."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1608."
- On verso of the print, handwritten number (penciled) reads, "31.3."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Qum; Imamzadeh."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.31.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[19(B1)]

FSA A.4 2.12.Sm.54

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Shrines

Place:
Asia
Iran
Qum (Iran)

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.55: Qum (Iran): Hazrat-i Ma'suma Shrine Complex and Islamic Cemetery in the Foreground, 1880s-1930

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex and Islamic Cemetery in the Foreground [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (penciled) reads, "26.12.”
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Qum; Shrine, Fatima al-Ma' Suma. g.v1."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.26.12; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
[19(B2)]

FSA A.4 2.12.Sm.55

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1093."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Qum; Shrine of Fatima al-Ma’Suma, north facade."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.54.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[19(B3)]
FSA A.4 2.12.Sm.56

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Asia
Iran
Qum (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.57: Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of the Mirror Iwan, 1880s-1930
1 Item (photographic print; b&w; 13 cm. x 18 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of the Mirror Iwan [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1136."

- On verso of the print, handwritten number (penciled) reads, "17.1."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Qum; Shrine of Fatima al-Ma Suma, north facade."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.
Glass negative numbered FSA A.4 2.12.GN.17.01; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers
[19(B4)]

FSA A.4 2.12.Sm.57

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:
Asia
Iran
Qum (Iran)

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.58: Qum (Iran): Hazrat-i Ma'suma Shrine Complex, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "66."

- On verso of the print, handwritten number (penciled) reads, "35.3."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Qum; Shrine of Fatima al-Ma' Suma."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.35.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[19(B5)]

FSA A.4 2.12.Sm.58

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Architecture
Early Photography of Iran
Religious buildings
Shrines

Place:
Asia
Iran
Qum (Iran)

Genre/ Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.59: Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of Courtyard, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Qum (Iran): Hazrat-i Ma'suma Shrine Complex: View of Courtyard [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "645."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1607."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Qum; Shrine of Fatima al-MaʿSuma; Courtyard."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(B6)]

FSA A.4 2.12.Sm.59

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Religious buildings
       Shrines

Place: Asia
       Iran
       Qum (Iran)

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.60: Qum (Iran): Ali bin Ja'far al-Sadiq Imamzade, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Qum (Iran): Ali bin Ja'far al-Sadiq Imamzade [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
"The Ilkhanid tomb was built in the earlier years of 14th century. It has a sixteen-sided tent or Sugarcone dome." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1606."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Unidentified Mosque."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(B7)]
FSA A.4 2.12.Sm.60

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Qum (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.61: Qazvin (Iran) :Rear View of Friday Mosque (Masjid-i Jami'-i Qazvin), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Qazvin (Iran) :Rear View of Friday Mosque (Masjid-i Jami'-i Qazvin) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early
Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "167."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "476."
- On verso of the print, handwritten number (penciled) reads, "33.6 (scratched); 33.5."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kashan(?) Mosque."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.33.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

[19(B8)]

FSA A.4 2.12.Sm.61

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Qazvin (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "663."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "734."

- On verso of the print, handwritten number (penciled) reads, "37.1."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Kasemain(?) Mosque."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.37.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[19(B9)]
FSA A.4 2.12.Sm.62

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Antoin, Sevruguin, 1851-1933
Myron Bement, Smith, 1897-1970

Topic: Architecture
Early Photography of Iran
Religious buildings
Shrines

Place: Asia
Baghdad (Iraq)
Iraq
Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.63: Unidentified Fortifications, Possibly Part of a City Enclosure, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Unidentified Fortifications, Possibly Part of a City Enclosure [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "2-2."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten number (penciled) reads, "33.6 (scratched); 44.9."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Shiraz(?)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(B10)]

FSA A.4 2.12.Sm.63

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.64: Kashan (Iran): View of the Bazaar Complex Domed Rooftop, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Kashan (Iran): View of the Bazaar Complex Domed Rooftop [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "462."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1615."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Kashan(?); rounded roof tops."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12 GN.00.12; available in Myron Bement Smith Collection, ca. 1910-1970.

Glass negative numbered FSA A.4 2.12.GN.49.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Local Numbers
[19(C1)]

FSA A.4 2.12.Sm.64

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.65: Ctesiphon (Iraq): Taq-i Kisra (Arch of Khusrow), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Ctesiphon (Iraq): Taq-i Kisra (Arch of Khusrow) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Irak; Ctesiphon (Taq-E-Kisra)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers
[19(C4)]
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Palaces
       Sassanids

Place: Asia
       Baghdad (Iraq)
       Iraq

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.66: Ashraf or Behshahr (Iran): Summer Palace of Saahib-i Zaman, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Ashraf or Behshahr (Iran): Summer Palace of Saahib-i Zaman

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The Safavid Architecture depicted in ruins was built on the orders of Shah Abbas." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1156."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Mazanderan; Ashraf; Palace (ruin) in Bagh Sahib-Zeman (Sarre)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace
(Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

[19(C3)]

FSA A.4 2.12.Sm.66

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: 
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: 
Architecture
Early Photography of Iran
Palaces

Place: 
Asia
Iran

Genre:
Gelatin silver prints

Form:
Photographic prints

FSA A.4 2.12.Sm.67: Ashraf or Behshahr (Iran): Palace in Bagh-i Chashma, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Ashraf or Behshahr (Iran): Palace in Bagh-i Chashma [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The Safavid Architecture depicted in ruins was built on the orders of Shah Abbas." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Mazanderan; Ashraf; Palace (ruin) in Bagh-i-tschschme (Sarre)."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

[19(C2)]

FSA A.4 2.12.Sm.67

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:  Architecture
Early Photography of Iran
Palaces

Place:  Asia
Iran

Genre/Form:  Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.68: Maragha (Iran): Gunbad-i Qabud, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Maragha (Iran): Gunbad-i Qabud [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Adharbaidjan; Marāḡeh [Maragha]; Gunbad-i Kābūd; 593 H. (1196-1197 A.D.); Tomb Tower."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.
Local Numbers
[19(C5)]

FSA A.4 2.12.Sm.68

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.69: Salmas (Iran): Tomb of Emir Arghun Agha's Daughter, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Salmas (Iran): Tomb of Emir Arghun Agha's Daughter [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1268."

- On verso of the print, handwritten number (penciled) reads, "33.6 (scratched); 47.2."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Adharbaidjan; Salmas; Grave of a daughter of the Amir Arghun of Radkan, wife of Wazir Taj al-Din 'Ali Shah; the date is 700-710 H.; This monument fell in the ca. 1931 earthquake."
Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.47.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
[19(C6)]

FSA A.4 2.12.Sm.69

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)


Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "187."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)".

- On verso of the print, handwritten number (penciled) reads, "31.7."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Ardebil; Mosque - Shrine of Shaikh Ishāk Ṣafī Al-Dīn; Exterior view of tomb chamber, south facade."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12 GN.31.07; available in Myron Bement Smith Collection, ca. 1910-1970.

Local Numbers

[19(C7)]

FSA A.4 2.12.Sm.70

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Inscriptions
       Inscriptions, Arabic
       Religious buildings
       Shrines

Place: Ardabil (Iran)
       Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.71: Shiraz (Iran): Tomb of the Poet Hafez (Hafiz), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Shiraz (Iran): Tomb of the Poet Hafez (Hafiz) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside
the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "832."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?) abyss."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fars; Shiraz, Tomb of Hafiz; 2 men sitting on carved stones graves?"

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

19(C8)

FSA A.4 2.12.Sm.71

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Inscriptions
Inscriptions, Arabic

Place: Asia
Iran
Shīrāz (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.72: Vicinity of Shiraz (Iran): Tomb of the Poet Sa'adie (Saadi), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)
Image(s): Vicinity of Shiraz (Iran): Tomb of the Poet Sa'adie (Saadi)
[graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's
studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "411."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1640."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Shiraz(?) area, Caravanserai (near Shiraz?)."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

[19(C9)]

FSA A.4 2.12.Sm.72

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Shrines

Place: Asia
Iran
Shirāz (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.73: Shiraz (Iran): Unidentified Tomb Complex, 1880s-1930
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Names:
- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran

Place:
- Asia
- Iran
- Shīrāz (Iran)

Genre/Form:
- Gelatin silver prints
- Photographic prints
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "61."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten number (penciled) reads, "29.6."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fars."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.29.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
Early Photography of Iran

Place: Asia
   Iran
   Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.75: Hamadan (Iran): Mausoleum of Esther and Mordecai, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Hamadan (Iran): Mausoleum of Esther and Mordecai [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)..

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)..

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Hamadan; Hamadan; Tomb of Esther and Mordechai."

Gelatin silver prints organized by Myron B. Smith into subject categories (People; Architecture - Pre-Islamic; Royalty - Residences - Gulistan Palace (Tehran); Architecture; Landscapes). This print is in the following subject category: Architecture.

Local Numbers

[19(D2)]

FSA A.4 2.12.Sm.75

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."
- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Azerbaijan; Tabriz; Mosque of Djāhān Shāh (Blue Mosque); NE Iwan, general view."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Local Numbers

FSA A.4 2.12.Sm.83

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
- Architecture
- Early Photography of Iran
- Inscriptions
- Inscriptions, Arabic
- Religious buildings

Place:
- Asia
- Iran
- Tabrīz (Iran)

Genre/Form:
- Gelatin silver prints
- Photographic prints

FSA A.4 2.12.Sm.84: Naqsh-i Rustam (Iran): Achaemenid Tomb of Darius I: Interior View of Vestibule with Vault on Right, 1902-1905
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Naqsh-i Rustam (Iran): Achaemenid Tomb of Darius I: Interior View of Vestibule with Vault on Right [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1650."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "569."

- On verso of the print, handwritten number (penciled) reads, "30.11."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fârs."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).
Glass negative numbered FSA A.4 2.12.GN.30.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.Sm.84

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Architecture
Early Photography of Iran

Place: Asia
Iran
Naqsh-i Rustam (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

Image(s): Isfahan (Iran): Madrasa-i Madar-i Shah: View of Entrance Iwan from the Chahar Bagh [graphic]

Antoin Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "475."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)".

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Isfahan; Isfahan; Madrasah-I Mādar-I Shāh."
16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Albumen print numbered FSA A2011.03 A.15a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.Sm.85

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran
        Religious buildings

Place:  Asia
        Iran
        Isfahân (Iran)

Genre/Form:  Gelatin silver prints
             Photographic prints

1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s):  Shahr-i Ray (Iran): North side of Naqar Khana, Tomb Tower [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?) ONLINE."  
- On verso of the print, handwritten number (penciled) reads, "26.8."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Teheran; Rayy; Tower on edge of Rayy."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.26.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
   FSA A.4 2.12.Sm.86

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran
        Ray (Iran)

Genre/ Form:  Gelatin silver prints
              Photographic prints

FSA A.4 2.12.Sm.87: Unidentified Building, 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Unidentified Building [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "439."
- On verso of the print, handwritten number (penciled) reads, "45.4."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Susa(?)."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.45.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.Sm.87

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.88: Lustre-Painted Ceramic Dish, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Lustre-Painted Ceramic Dish [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- "By the second half of the twelfth century, the production of lustre-painted ceramics, an invention of potters in ninth-century Iraq, had been
adopted in Iran. In Kashan, the principal city associated with lustreware, this tradition reached new levels of artistic and technical sophistication that were never equaled elsewhere."

"This plate, regarded as one of the masterpieces of lustreware, is decorated with an highly unusual and complex composition. According to one interpretation it represents a mystical allegory in which a mystic, the sleeping youth, yearns to transcend the material world (signified by the horse) in order to reach a vision of divine beauty (symbolized by the naked woman floating in the fish pond) and union with God." [The Arthur M. Sackler Gallery and the Freer Gallery of Art]

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "[lustre dish, Prince Khusraw discovers Shirin bathing. Signed 'Sayyid Shaws ad-Din al Hasani'. Kashan, c. 1210. plate 65. Islamic art, by David Talbot Rice]."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.35.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.Sm.88

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.89: Silver-Inlaid Copper Tray with Inscriptions Depicting Signs of Zodiac, Kakh-i Gulistan, Tehran (Iran), 1880s-1930
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): Silver-Inlaid Copper Tray with Inscriptions Depicting Signs of Zodiac, Kakh-i Gulistan, Tehran (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.6 04.GN.1357; available in Ernst Herzfeld Papers; Also located at Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution

Glass negative numbered FSA A.6 04.GN.1358; available in Ernst Herzfeld Papers; Also located at Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution

Glass negative numbered FSA A.6 04.GN.1359; available in Ernst Herzfeld Papers; Also located at Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution

Glass negative numbered FSA A.6 04.GN.1360; available in Ernst Herzfeld Papers; Also located at Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution

Local Numbers

FSA A.4 2.12.Sm.89

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.90: Three Vessels with Elaborate Ornamentation, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 24 cm.)
Image(s): Three Vessels with Elaborate Ornamentation [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.26.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.Sm.90

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Antiquities
Art of the Islamic World
Early Photography of Iran

Place:
Asia
Iran
Genre/ Form: Gelatin silver prints Photographic prints

FSA A.4 2.12.Sm.91: Vessel with Elaborate Ornamentation, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 13 cm.)
Image(s): Vessel with Elaborate Ornamentation [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (probably by Myron Bement Smith) reads, "4.6."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Local Numbers
FSA A.4 2.12.Sm.91

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran

Place: Asia
Iran

Genre/ Form: Gelatin silver prints Photographic prints

FSA A.4 2.12.Sm.92: Exterior of Minai Bowl, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 13 cm.)

Image(s): Exterior of Minai Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (probably by Myron Bement Smith) reads, "4.6."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.04.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A.4 2.12.Sm.92

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.93: Figural Ornamentation on Base of Minai Bowl, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 13 cm.)
Image(s): Figural Ornamentation on Base of Minai Bowl [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (probably by Myron Bement Smith) reads, "11.3."
- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.11.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
FSA A.4 2.12.Sm.93

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
Art of the Islamic World
Early Photography of Iran
Pottery

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Sm.94: Interior of Bowl with Animal Design, 1880s-1930
1 Item (photographic print; b&w; 18 cm. x 13 cm.)

Image(s): Interior of Bowl with Animal Design [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print, handwritten number (probably by Myron Bement Smith) reads, "6.2."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "[Bowl with bird, stags and lions. Sgraffito ware. plate 62. Islamic Art, by David Talbot Rice.]"

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.06.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A.4 2.12.Sm.94

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Antiquities
       Art of the Islamic World
       Early Photography of Iran
       Pottery

Place: Asia
       Iran
Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 12 cm. x 16.4 cm.)
Image(s): Samarkand (Uzbekistan): Gur-i Amir Complex: View of Northeastern Corner with Iwan Added in the Seventeenth Century [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Russian Turkistan; Gur Emir (?)."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Local Numbers
FSA A.4 2.12.Sm.95

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Early Photography of Iran
Shrines

Place: Asia
Uzbekistan
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1006."

- On verso of the print, handwritten number (penciled) reads, "57.7."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Hadjdjabad (?); Inscriptions carved in rock."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin’s photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.57.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
FSA A.4 2.12.Sm.96

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Ancient Near Eastern Art
Early Photography of Iran
Inscriptions
Relief (Sculpture)
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Isfahan; Isfahan; Madrasah-I Mādar-I Shāh."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Glass negative numbered FSA A.4 2.12.GN.50.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
   FSA A.4 2.12.Sm.97

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:   Islamic Archives
          Sevruguin, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic:   Architecture
          Early Photography of Iran
          Inscriptions
          Inscriptions, Arabic
Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Sm.98: Persepolis (Iran): Harem of Xerxes, Central Section of the Main Wing, North Jamb of Doorway: View of Relief Picturing Royal Hero Stabbing a Rampant Griffin, 1902-1905
1 Item (photographic print; b&w; 13 cm. x 18 cm.)

Image(s): Persepolis (Iran): Harem of Xerxes, Central Section of the Main Wing, Eastern Wall of Main Hall, North Jamb of Doorway: View of Relief Picturing Royal Hero Stabbing a Rampant Griffin [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "976."

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

- On verso of the print, Myron Bement Smith caption in English reads, "Persepolis - Doorway of the Tachara or winter palace - Bas-relief of struggle between King and monster."

16 unaccounted Gelatin silver prints in Myron Bement Smith Collection have been identified as Sevruguin's photographic prints. They will now be part of Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs. Consequently, the physical items have been transferred to Box 5, folder 20 (subject category: unaccounted prints).

Local Numbers

FSA A.4 2.12.Sm.98

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
2.12.03: Sevruguin Upton Prints

66 black-and-white gelatin silver photoprints, unmounted, were a gift from Joseph Upton, received by the committee for Islamic Culture, as reported in their official minutes of October 24, 1953. The 66 photoprints were initially purchased by Joseph Upton in 1928 from Antoin Sevruguin in Tehran.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "158."

- On recto of the print, scratched handwritten number (penciled) reads, "4??.

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Pahlévi."
Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.8

FSA A.4 2.12.Up.08

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Fishing
       headgear

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Up.01: Money dealer or "Sarraf", 1880s-1928
1 Item (photographic print; b&w; 12.2 cm. x 17.1 cm.)

Image(s): Money dealer or "Sarraf" [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1057."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Banquier."

- On verso of the print, handwritten caption (penciled) in English reads, "Banker."

- On verso of the print, additional handwritten caption (penciled) in English reads, "Please return to Mr. Upton. Modern Scribe. Persian."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.1

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.20]

[16(C1)]

FSA A.4 2.12.Up.01

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Street vendors
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.09: Ice Cream Vendor, at Maydan-i Mashq (Shooting Range), Tehran (Iran), 1880s-1930

1 Item (photographic print; b&w; 22.4 cm. x 16.8 cm.)

Image(s): Ice Cream Vendor, at Maydan-i Mashq (Shooting Range), Tehran (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "139."
- On verso of the print, handwritten number (penciled) reads, "200."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "La glace."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Gelatin silver print numbered FSA A.4 2.12.Sm.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
58.G.9

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.48]

FSA A.4 2.12.Up.09

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic:  Clothing and dress
        Early Photography of Iran
        Street vendors
        headgear

Place:  Asia
        Iran
        Tehran (Iran)

Genre:  Gelatin silver prints
Form: Photographic prints
FSA A.4 2.12.Up.02: Ta'ziya Performance at the Takkiya Dawlat, Tehran (Iran), 1880s-1930
1 Item (photographic print; b&w; 16.9 cm. x 12 cm.)
Image(s): Ta'ziya Performance at the Takkiya Dawlat, Tehran (Iran) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Le théâtre religieux."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.2

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.29]
[16(D9)]

FSA A.4 2.12.Up.02

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Rites and ceremonies

Place: Asia
Iran
Genre/ Form: Gelatin silver prints Photographic prints

FSA A.4 2.12.Up.05: Portrait of Two Kurdish Women in Elaborate Costume, 1880s-1928
1 Item (photographic print; b&w; 15.5 cm. x 21 cm.)

Image(s): Portrait of Two Kurdish Women in Elaborate Costume

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "529."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "515."
- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "266."
- On verso of the print, handwritten number (penciled) reads, "216."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Juives."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.5

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.34]

FSA A.4 2.12.Up.05
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints
Studio portraits

FSA A.4 2.12.Up.07: Street Scene with Horse-Pulled Trollies and People, 1880s-1930
1 Item (photographic print; b&w; 23 cm. x 16.7 cm.)

Image(s): Street Scene with Horse-Pulled Trollies and People [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "262."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten number (penciled) reads, "78."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Sar tchechmé (ancienne rue de Tehérans)."
On verso of the print, handwritten caption (penciled) in English reads, "Teheran."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers

58.G.7

[17(B3)]

FSA A.4 2.12.Up.07

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
        Early Photography of Iran
        Transportation

Place: Asia
        Iran
        Tehran (Iran)

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Up.06: Gas Street in Tehran (Iran), 1880s-1930
1 Item (photographic print; b&w; 21.1 cm. x 16.3 cm.)
Image(s): Gas Street in Tehran (Iran) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "255."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "La Rue du Gaz."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers

58.G.6


FSA A.4 2.12.Up.06

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Transportation

Place: Asia
       Iran
       Tehran (Iran)

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Up.03: Ruins of Sassanid Bridge and Water Mills at Dizful (Iran), 1880s-1930
1 Item (photographic print; b&w; 22.3 cm. x 16.5 cm.)

Image(s): Ruins of Sassanid Bridge and Water Mills at Dizful (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, “234.”

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Chouchtar."

- On verso of the print, handwritten caption (penciled) in English reads, "Shustar (the bridge)."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.30.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

58.G.3

[17(C1)]

FSA A.4 2.12.Up.03

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Architecture
       Early Photography of Iran
       Sassanids

Place: Asia
       Iran

Genre/ Form: Gelatin silver prints
             Photographic prints

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "109."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "4?6."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Séfid Roud."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Landscape.

Glass negative numbered FSA A.4 2.12.GN.26.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

58.G.4

[17(C4)]

FSA A.4 2.12.Up.04

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

Box 1, Folder 2
Upton Prints: 10-19

FSA A.4 2.12.Up.10: Grand Vizier Mirza Yusuf Ashtiyani, the Mustawfi al-Mamalik (1812-1885), ca. 1880

1 Item (photographic print; b&w; 17.8 cm. x 23.3 cm.)

Image(s): Grand Vizier Mirza Yusuf Ashtiyani, the Mustawfi al-Mamalik (1812-1885) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On verso of the print, handwritten number (penciled) reads, "244."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Mostofi Mamalek Grand Vizir."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Royalty.

Glass negative numbered FSA A.4 2.12.GN.41.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
58.G.10

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.7]
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints
Studio portraits

FSA A.4 2.12.Up.10

1 Item (photographic print; b&w; 17 cm. x 22.6 cm.)

Image(s): Girls Weaving a Carpet [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "491."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "128."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions,
criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.12

[16(B6)]


Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Clothing and dress

Early Photography of Iran

Textile crafts

Women

headgear

Place: Asia

Iran

Genre/Form: Gelatin silver prints

Photographic prints

Occupation: Weavers


1 Item (photographic print; b&w; 22.7 cm. x 16.7 cm.)

Image(s): Peasant Scene [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "114."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Maison paysane à Mazandéran."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.14

FSA A.4 2.12.Up.14

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Agriculture
Architecture
Clothing and dress
Domestic scenes
Early Photography of Iran

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.11: Lion Keepers, 1880s-1928
1 Item (photographic print; b&w; 23 cm. x 16.8 cm.)

Image(s): Lion Keepers [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently
donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "428."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Loutis et Lion."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Albumen print numbered FSA A2011.03 A.01a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers
58.G.11

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.10]
[16(B9)]
FSA A.4 2.12.Up.11

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Animals
Early Photography of Iran
Portrait photography

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 22.2 cm. x 16.5 cm.)
Image(s): Two Men Washing Clothes on a Rock [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture
and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "499."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Lavage du ? à Ispahan."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.13

[16(B5)]

FSA A.4 2.12.Up.13

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Domestic scenes
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.16: Luggage Bearers, 1880s-1928
1 Item (photographic print; b&w; 22.9 cm. x 17.3 cm.)

Image(s): Luggage Bearers [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "136."

- On verso of the print, handwritten number (penciled) reads, "176."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Brocanteurs."

- On verso of the print, handwritten caption (penciled) in English reads, "Second-hand dealers."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.16

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.47]

FSA A.4 2.12.Up.16

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Street vendors
headgear

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "37."
- On recto of the print, faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1353."
- On verso of the print, handwritten number (penciled) reads, "208."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Derviche nègre."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.18

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.23]
[16(D7)]

FSA A.4 2.12.Up.18

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "15."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Hy---(?). Nuramur."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.15

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.9]
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
    Sevruguin, Antoin, 1851-1933
    Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
    Early Photography of Iran
    Portrait photography
    headgear

Place: Asia
    Iran

Genre/ Form: Gelatin silver prints
    Photographic prints

1 Item (photographic print; b&w; 16.5.3 cm. x 22.7 cm.)
Image(s): In the Harem [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "895."

- On verso of the print, handwritten number (penciled) reads, "183."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "dans le Harem."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.
Local Numbers

58.G.19

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.6]

FSA A.4 2.12.Up.19

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Clothing and dress
Early Photography of Iran
Portrait photography
Women

Place:

Asia
Iran

Genre/

Gelatin silver prints
Photographic prints
Studio portraits

FSA A.4 2.12.Up.17: On the Outskirt of Sultanabad (Iran), 1880s-1928
1 Item (photographic print; b&w; 22.8 cm. x 16.8 cm.)

Image(s): On the Outskirt of Sultanabad (Iran) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "400."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Sultanabad."
Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers

58.G.17

[17(B10)]

FSA A.4 2.12.Up.17

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Early Photography of Iran
Landscapes

Place:

Asia
Iran

Genre/

Gelatin silver prints
Photographic prints

Box 1, Folder 3

Upton Prints: 20-29

1 Item (photographic print; b&w; 17.1 cm. x 22.9 cm.)

Image(s): Photograph of a Painting Depicting Fath Ali Shah (reigned 1797-1834) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "742."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) reads, "Fatali Schah."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Royalty.

Glass negative numbered FSA A.4 2.12.GN.49.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
  58.G.25  
  [16(A2)]

FSA A.4 2.12.Up.25

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives  
Qājār, Fatḥ ʻAlī Shāh, Shah of Iran, d. 1834  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress  
Early Photography of Iran  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)  
headgear

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

1 Item (photographic print; b&w; 17.1 cm. x 23 cm.)

Image(s): Portrait of Ali Khan-i Zahir al-Dawla [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way
into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "675."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Maître des Cérémonies."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Royalty.

Glass negative numbered FSA A.4 2.12.GN.49.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

58.G.24

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.25]
[16(A4)]


Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Regalia (Insignia)
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints
Studio portraits
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "243."

- On verso of the print, handwritten number (penciled) reads, "128."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Poste persane."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.21

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(A8)]

FSA A.4 2.12.Up.21

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Architecture
Clothing and dress
Early Photography of Iran
Military
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.29: Regiment of Soldiers, 1880s-1928
1 Item (photographic print; b&w; 23 cm. x 16.7 cm.)

Image(s): Regiment of Soldiers [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "134."
- On verso of the print, handwritten number (penciled) reads, "97."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "régiment Lore."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.29

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(A9)]

FSA A.4 2.12.Up.29
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid-1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "177."
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1085."
- On verso of the print, handwritten number (penciled) reads, "99."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Caravane."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions,
criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.23

[16(C5)]

FSA A.4 2.12.Up.23

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Animals
        Clothing and dress
        Early Photography of Iran
        headgear

Place:  Asia
        Iran

Genre/ Form:  Gelatin silver prints
              Photographic prints

FSA A.4 2.12.Up.27: Group of Men in Isfahan (Iran), 1880s-1928
1 Item (photographic print; b&w; 22.8 cm. x 16.8 cm.)

Image(s): Group of Men in Isfahan (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "43."

- On verso of the print, handwritten caption (penciled) reads, "Isfahān."
Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.27
[16(C9)]

FSA A.4 2.12.Up.27

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Architecture
Clothing and dress
Early Photography of Iran
Street vendors
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 17.1 cm. x 22.3 cm.)

Image(s): Portrait of Young Jewish Woman in Elaborate Costume
[graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.
Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.20

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.32]

[17(A4)]

FSA A.4 2.12.Up.20

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

- Islamic Archives
- Sevruguin, Antoin, 1851-1933
- Smith, Myron Bement, 1897-1970

Topic:

- Clothing and dress
- Early Photography of Iran
- Portrait photography
- Women
- headgear

Place:

- Asia
- Iran

Genre/Form:

- Gelatin silver prints
- Photographic prints
- Studio portraits

FSA A.4 2.12.Up.28: Portrait of Two Women in Elaborate Costume, 1880s-1928

1 Item (photographic print; b&w; 16.7 cm. x 22.5 cm.)

Image(s): Portrait of Two Women in Elaborate Costume [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and
by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "373."
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1236."
- On verso of the print, handwritten number (penciled) reads, "202."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Juives."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.28

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.1]

[16(E9)]

FSA A.4 2.12.Up.28

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Jewelry
       Portrait photography
       Women
       headgear

Place: Asia
       Iran
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "157."

- On verso of the print, handwritten number (penciled) reads, "116."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Kurdesse."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.22

[Myron Bement Smith collection. Freer/Sackler Archives]

[17(A2)]

FSA A.4 2.12.Up.22

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "100."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1120."

- On verso of the print, handwritten number (penciled) reads, "196."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Avenue Alla es Douleh à Tehéran."

- On verso of the print, handwritten caption (penciled) in English reads, "47.P.33.3."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions,
criminals, punishment, architecture). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.34.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers
58.G.26

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Early Photography of Iran
Landscapes

Place:
Asia
Iran
Tehran (Iran)

Genre/
Gelatin silver prints

Form:
Photographic prints

Box 1, Folder 4 Upton Prints: 30-39

1 Item (photographic print; b&w; 22.5 cm. x 16.8 cm.)

Image(s): Workers Harvesting Rice [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "369."

- On recto of the print, scratched handwritten number (penciled, probably by Antoin Sevruguin) reads, "???."

- On verso of the print, handwritten number (penciled) reads, "85."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "La culture du riz."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.35

[16(B1)]

FSA A.4 2.12.Up.35

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Agriculture
       Clothing and dress
       Early Photography of Iran

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Up.31: Shepherd, 1880s-1928
1 Item (photographic print; b&w; 22.8 cm. x 17.1 cm.)

Image(s): Shepherd [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country.
Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "506."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "772."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Le berger persan."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Glass negative numbered FSA A.4 2.12.GN.32.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

58.G.31

[16(B3)]

FSA A.4 2.12.Up.31

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
headgear

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "808."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1689."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.39

[16(C7)]

FSA A.4 2.12.Up.39

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Antoin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Animals
Architecture
Clothing and dress
Early Photography of Iran
headgear

Place: Asia
Iran
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "461."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "???."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.34

[16(C10)]

FSA A.4 2.12.Up.34

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Clothing and dress
Domestic scenes
Early Photography of Iran
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.38: Ta'ziya Performance at the Takkiya Dawlat, Tehran (Iran), 1880s-1928
1 Item (photographic print; b&w; 23 cm. x 17 cm.)

Image(s): Ta'ziya Performance at the Takkiya Dawlat, Tehran (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "52."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.38


FSA A.4 2.12.Up.38

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "340."

- On verso of the print, handwritten number (penciled) reads, "219."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Filles arméniennes à Ourmiah."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.37

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(E6)]

FSA A.4 2.12.Up.37
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
   Sevruguin, Antoin, 1851-1933
   Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
   Early Photography of Iran
   Portrait photography
   Women
   headgear

Place: Asia
   Iran

Genre/Form: Gelatin silver prints

Photographic prints

1 Item (photographic print; b&w; 16.8 cm. x 23 cm.)

Image(s): Portrait of an Armenian Woman [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "334."
- On verso of the print, handwritten number (penciled) reads, "211."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Dame arménienne."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.
Glass negative numbered FSA A.4 2.12.GN.46.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Albumen print numbered FSA A2011.03 A.32a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

58.G.33

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.35]

[16(E7)]

FSA A.4 2.12.Up.33

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints
Studio portraits

FSA A.4 2.12.Up.32: Portrait of a Kurdish Woman in Front of a Wall with Graffiti, 1880s-1928
1 Item (photographic print; b&w; 16.5 cm. x 22.6 cm.)

Image(s): Portrait of a Kurdish Woman in Front of a Wall with Graffiti [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "214."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Kurdesse."

Gelatin silver prints arranged in sequential number following Joseph Upton’s handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.32

[Myron Bement Smith collection. Freer/Sackler Archives]
[17(A1)]
[FSA.3]
FSA A.4 2.12.Up.32

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
       Jewelry
       Portrait photography
       Women
       headgear

Place: Asia
       Iran

Genre/ Form: Gelatin silver prints
            Photographic prints
            Studio portraits

1 Item (photographic print; b&w; 16.4 cm. x 22.2 cm.)
Image(s): Portrait of a Persian Woman [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "342."
- On verso of the print, handwritten number (penciled) reads, "155."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Dame persane."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.30

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.17]

[17(A8)]

FSA A.4 2.12.Up.30

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place:

Asia
Iran

Genre/

Gelatin silver prints

Form:

Photographic prints
Studio portraits

1 Item (photographic print; b&w; 17 cm. x 22.7 cm.)
Image(s): Portrait of a Zoroastrian (?) Woman [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Dame guèbre."
- On verso of the print, handwritten caption (penciled) in English reads, "Jewess."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.36

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.30]
[17(A9)]
FSA A.4 2.12.Up.36

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
       Early Photography of Iran
Portrait photography
Women
headgear

Place: Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints
Studio portraits

Box 1, Folder 5 Upton Prints: 40-49


1 Item (photographic print; b&w; 16.8 cm. x 22 cm.)

Image(s): Mendicant Women [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "36."

- On verso of the print, handwritten number (penciled) reads, "174."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Les Bohémiennes."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.43

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.66]
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "110."

- On verso of the print, handwritten number (penciled) reads, "206."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Banquier."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.
Local Numbers
58.G.47

[16(C2)]

FSA A.4 2.12.Up.47

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic: Architecture
       Clothing and dress
       Early Photography of Iran
       Street vendors
       headgear

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

1 Item (photographic print; b&w; 22.3 cm. x 16.7 cm.)

Image(s): People and Animals outside a Caravansarai [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "30."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1693."
Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.40

[Myron Bement Smith collection. Freer/Sackler Archives]

[FSA A.4 2.12.Up.40]

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Animals
Architecture
Clothing and dress
Early Photography of Iran
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 21.9 cm. x 16.4 cm.)

Image(s): People and a Village along Water [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "532."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "508."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) possibly in French reads, "Mya--(?) ."

- On verso of the print, handwritten caption (penciled) in English reads, "Mohamerah."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.49

[16(D1)]

FSA A.4 2.12.Up.49

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:

Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:

Architecture
Domestic scenes
Early Photography of Iran

Place:

Asia
Iran

Genre:

Gelatin silver prints

Form:

Photographic prints

1 Item (photographic print; b&w; 17.1 cm. x 22.8 cm.)

Image(s): Kurdish Girl Carrying a Water Vessel [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for
being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "203."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Kurdesse."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.45

[Myron Bement Smith collection. Freer/Sackler Archives]
[17(A3)]

FSA A.4 2.12.Up.45

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Portrait photography
Pottery
Women
headgear

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 22.7 cm. x 16.3 cm.)
Image(s): View of Town and Rooftops [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "72."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1865."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Ourmiah."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers
58.G.48
[17(B8)]
FSA A.4 2.12.Up.48

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  Islamic Archives
          Sevruguin, Antoin, 1851-1933
          Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran
Genre/ Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.44: View of Shushtar (Iran), including a Bridge, 1880s-1928
1 Item (photographic print; b&w; 22.7 cm. x 16.7 cm.)

Image(s): View of Shushtar (Iran), including a Bridge [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "493."
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1580."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten caption (penciled) in English reads, "Shuster."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers
58.G.44

[17(B9)]

FSA A.4 2.12.Up.44

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.
Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran
Shūshtar (Iran)

Genre/Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 22.2 cm. x 16.7 cm.)

Image(s): Two Men Seated on a Ridge [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Nocturne."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Landscape.

Local Numbers

58.G.42

[17(C5)]

FSA A.4 2.12.Up.42
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
       Sevruguin, Antoin, 1851-1933
       Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
       Landscapes

Place: Asia
       Iran

Genre/Form: Gelatin silver prints
            Photographic prints

FSA A.4 2.12.Up.41: Western Traveler and Other Men at a Hut, 1880s-1928
1 Item (photographic print; b&w; 22.7 cm. x 16.3 cm.)

Image(s): Western Traveler and Other Men at a Hut [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "159."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)"

- On verso of the print, handwritten number (penciled) reads, "83."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "En route de Recht."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Landscape.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1190."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "654."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "140."
- On verso of the print, handwritten caption (penciled, probably by Antoïn Sevruguin) in French reads, "En route de Recht."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Landscape.

Local Numbers
58.G.46

[17(C7)]

FSA A.4 2.12.Up.46

Names: Islamic Archives
Sevruguin, Antoïn, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

Box 1, Folder 6 Upton Prints: 50-59

FSA A.4 2.12.Up.57: Reception at the Shah's Palace, 1880s-1928
1 Item (photographic print; b&w; 23.2.8 cm. x 17.3 cm.)

Image(s): Reception at the Shah's Palace [graphic]
Sevruguin, Antoïn, 1851-1933

Antoïn Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoïn Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoïn Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoïn Sevruguin) reads, "605."
On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Invitation chez le Schah."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Royalty.

Local Numbers
58.G.57

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.3]

[16(A6)]

FSA A.4 2.12.Up.57

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Royalty (Nobility)
headgear

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 23.5 cm. x 17.3 cm.)

Image(s): Three Water Carriers [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently
donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1398."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Porteurs d'eau au village."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.56
[16(B7)]
FSA A.4 2.12.Up.56

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Domestic scenes
Early Photography of Iran
Pottery

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 16.5 cm. x 22.2 cm.)

Image(s): Portrait of a Merchant [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "492."

- On recto of the print, scratched handwritten number (penciled, probably by Antoin Sevruguin) reads, "50."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "marchand parse."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.59

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(B10)]

FSA A.4 2.12.Up.59

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
        Sevruguin, Antoin, 1851-1933
        Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
        Early Photography of Iran
        Portrait photography
        headgear

Place: Asia
        Iran

Genre/ Form: Gelatin silver prints
             Photographic prints
             Studio portraits

FSA A.4 2.12.Up.53: Dervish or Cleric, 1880s-1928
1 Item (photographic print; b&w; 17 cm. x 23.1 cm.)

Image(s): Dervish or Cleric [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the
early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "151."
- On verso of the print, handwritten number (penciled) reads, "238."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Mollah."
- On verso of the print, additional handwritten caption (penciled) reads, "47 P. Sevruguin 56.2. [Mollah Neg. No. 56.2]."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Glass negative numbered FSA A.4 2.12.GN.56.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

58.G.53

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.1]

[16(D8)]

FSA A.4 2.12.Up.53

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear
FSA A.4 2.12.Up.58: Hakim Nur-Mahmud (Seated Center with Book) and Family, Patients, Servants, 1880s-1930
1 Item (photographic print; b&w; 23.5 cm. x 17.5 cm.)
Image(s): Hakim Nur-Mahmud (Seated Center with Book) and Family, Patients, Servants [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "50."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Famille Juive."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.58

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.11]
[16(E3)]
FSA A.4 2.12.Up.58

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin’s studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin’s photographs of ‘ethnic types,’ architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "415."
- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1322."
- On verso of the print, handwritten number (penciled) reads, "235."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Juive."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.
FSA A.4 2.12.Up.55

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Jewelry
Portrait photography
Women
headgear

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.54: Portrait of a Kurdish [or Armenian?] Woman in Elaborate Costume, 1880s-1928
1 Item (photographic print; b&w; 15.6 cm. x 20.5 cm.)
Image(s): Portrait of a Kurdish [or Armenian?] Woman in Elaborate Costume [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "442."

- On verso of the print, handwritten number (penciled) reads, "164."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Kurdesse."
Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.54

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.8]

[17(A5)]

[FSA.2]

FSA A.4 2.12.Up.54

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints
Studio portraits

1 Item (photographic print; b&w; 16.9 cm. x 23 cm.)

Image(s): House of Parliament in Tehran (Iran) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Le Parlement."

- On verso of the print, handwritten caption (penciled) in English reads, "Teheran."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers

58.G.51

[17(B5)]

FSA A.4 2.12.Up.51

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names:  
Islamic Archives  
Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:  
Architecture  
Early Photography of Iran

Place:  
Asia  
Iran  
Tehran (Iran)

Genre/Form:  
Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.50: The Barracks at the Square of Canons in Tehran (Iran), 1880s-1928

1 Item (photographic print; b&w; 22.6 cm. x 17 cm.)

Image(s): The Barracks at the Square of Canons in Tehran (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands...
alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "La place des canons (la caserne en 1919)."

- On verso of the print, handwritten caption (penciled) in English reads, "Teheran. barracks."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers
58.G.50

[FSA A.4 2.12.Up.50]

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

<table>
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<td>Sevruguin, Antoin, 1851-1933</td>
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<td>Smith, Myron Bement, 1897-1970</td>
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<td>Early Photography of Iran</td>
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<td>Iran</td>
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<td></td>
<td>Tehran (Iran)</td>
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</tbody>
</table>

| Genre/Form     | Gelatin silver prints/Photographic prints             |

FSA A.4 2.12.Up.52: Small Bridge over Pir-i-Bazaar Stream in Rasht (Iran), 1880s-1928
1 Item (photographic print; b&w; 17.1 cm. x 22.4 cm.)
Image(s): Small Bridge over Pir-i-Bazaar Stream in Rasht (Iran) [graphic]
Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "431."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "275."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Recht - le pire bazar."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Local Numbers
58.G.52
[17(C2)]
FSA A.4 2.12.Up.52

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran
Rasht (Iran)

Genre/ Form: Gelatin silver prints
Photographic prints

Box 1, Folder 7 Upton Prints: 60-66
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "83."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "690."

- On verso of the print, handwritten number (penciled) reads, "212."

- On verso of the print, handwritten number (penciled) reads, "184."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Vieux ministre."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Royalty.

Local Numbers

58.G.66

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.5]

FSA A.4 2.12.Up.66

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Regalia (Insignia)
Royalty (Nobility)
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints
Studio portraits

1 Item (photographic print; b&w; 23.3 cm. x 17.7 cm.)

Image(s): Boy Receiving Punishment with Small Crowd of Male Spectators [graphic]

Sevruguin, Antoin, 1851-1933
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1175."

- On verso of the print, handwritten number (penciled) reads, "240."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "La punition à l'atelier de broderie."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.
Local Numbers
58.G.61
[16(D3)]
FSA A.4 2.12.Up.61

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Corporal punishment
Early Photography of Iran
Textile crafts
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints

FSA A.4 2.12.Up.65: Dervish Carrying a Kashkul, or Beggar's Bowl, 1880s-1930
1 Item (photographic print; b&w; 16.6 cm. x 22.3 cm.)

Image(s): Dervish Carrying a Kashkul, or Beggar's Bowl [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "1453."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1453."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Derviche."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.65

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.19]
[16(D5)]

FSA A.4 2.12.Up.65

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:
Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic:
Clothing and dress
Early Photography of Iran
Hairstyles
Musical instruments
Portrait photography

Place:
Asia
Iran

Genre/Form:
Gelatin silver prints
Photographic prints
Studio portraits

FSA A.4 2.12.Up.63: Dervish Carrying a Kashkul, or Beggar's Bowl, 1880s-1928

1 Item (photographic print; b&w; 20.8 cm. x 22.6 cm.)

Image(s): Dervish Carrying a Kashkul, or Beggar's Bowl [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.
Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "508."
- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- On verso of the print, handwritten number (penciled) reads, "215."
- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Derviche."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.63

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.21]
[16(D6)]
FSA A.4 2.12.Up.63

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 21.8 cm. x 16.6 cm.)

Image(s): Persian School [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the
mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "691."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Ecole Parse."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers

58.G.60

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.12]
[16(E4)]

FSA A.4 2.12.Up.60

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Early Photography of Iran
Portrait photography

Place: Asia
Iran

Genre/ Form: Gelatin silver prints
Photographic prints

1 Item (photographic print; b&w; 15.3 cm. x 21 cm.)

Image(s): Portrait of a Persian Woman Dressed in a Ballerina Costume [graphic]

Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "854."

- On recto of the print, scratched handwritten number (inked) reads, "1500."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Balerine persane."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: People.

Local Numbers
58.G.64

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.2]

[17(A7)]

FS A.4.2.12.Up.64

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names: Islamic Archives
Sevruguin, Antoin, 1851-1933
Smith, Myron Bement, 1897-1970

Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women
headgear

Place: Asia
Iran

Genre/Form: Gelatin silver prints
Photographic prints
Studio portraits

1 Item (photographic print; b&w; 23 cm. x 16.8 cm.)

Image(s): Residence of a Diplomat (?) [graphic]
Sevruguin, Antoin, 1851-1933

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Joseph Upton purchased 66 black-and-white gelatin silver photoprints in 1928 from Antoin Sevruguin in Tehran (Iran), and subsequently donated them to the Committee for Islamic Culture, as reported in their official minutes of October 24, 1953.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "11."

- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1293."

Gelatin silver prints arranged in sequential number following Joseph Upton's handwritten list of captions, and ultimately organized by Myron B. Smith into subject categories (royalty, people, executions, criminals, punishment, architecture). This print is in the following subject category: Architecture.

Glass negative numbered FSA A.4 2.12.GN.26.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers
58.G.62

[17(B7)]
FSA A.4 2.12.Up.62

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

Names:  Islamic Archives
         Sevruguin, Antoin, 1851-1933
         Smith, Myron Bement, 1897-1970

Topic:  Architecture
        Early Photography of Iran

Place:  Asia
        Iran

Genre/Form:  Gelatin silver prints
             Photographic prints

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Series 3: Outsize and Miscellaneous Items

Subseries 3.1, 3.2, and 3.3 inventory items described in Series 1 and 2 but stored separately.

Subseries 3.4 lists Smithsonian Copy Negatives that were made after the collection was donated. This subseries is not part of the main MBS collection.

3.1 : Map Case Drawer Items

Drawer # 12

Item 1 Architectural Drawing, crematory, Yale University project [Subseries 1.1 Box 5 Folder 6]

Item 2 Iran, miscellaneous outsized maps [Subseries 2.2 Box 69 Folder 10]

Item 3 Damavand, Tehran, Masjild-i Jomeh, ink drawing [Subseries 2.4 Box 110 Folder 12]

Drawer # 71

Item 1 Miscellaneous Early Sketches, 1919 and undated [Subseries 1.1. Box 5 Folder 3]

Item 2 Ink and Pencil Drawings, circa 1920s [Subseries 1.1 Box 5 Folder 7]

Item 3 Architectural Drawings, doorways, 1922 [Subseries 1.1 Box 5 Folder 8]

Item 4 Architectural Drawings, 1926-1927 [Subseries 1.1 Box 5 Folder 9]

Item 5 Architectural Drawings, Wheeler-Beecher House, 1927 [Subseries 1.1, Box 5 Folder 10]

Item 6 Architectural Drawings, unidentified small project, 1938 [Subseries 1.1 Box 5 Folder 11]

Item 7 Architectural Sketches, Verona, 1920s [Subseries 1.6, Box 50 Folder 13]

Item 8 Architectural Drawings, northern Italian brick chimneys, 1920s [Subseries 1.6, Box 50 Folder 14]

Item 9 Architectural Drawings, Italian renaissance details, 1920s [Subseries 1.6 Box 50 Folder 15]
Item 10 Architectural Drawings, Italian stone work, 1928 [Subseries 1.6 Box 50 Folder 16]

Item 11 Architectural Drawings, North Italy nail studded doors, 1930 [Subseries 1.6 Box 50 Folder 17]

Item 12 Architectural Drawings, vaults, Italy, undated [Subseries 1.6 Box 50 Folder 18]

Item 13 Pre-Gothic Terra Cottas, photograph layout [Subseries 1.6 Box 50 Folder 21]

Item 14 Persia, Seljuk period carved wooden door, Freer Gallery photograph [Subseries 2.2 Box 67 Folder 22]

Item 15 Miscellaneous Orientalism Lithographs [Subseries 2.3 Box 87 Folder 7]

Item 16 Miscellaneous Art [Subseries 2.3 Box 87 folder 8]

Item 17 Photographs of Manuscript from Joseph Upton [Subseries 2.3, Box 91, Folder 31]

Drawer # 72

Item 1 Persian Wedding Contract, 1872 [Subseries 2.2 Box 67 Folder 21]

Item 2 Isfahan, maps [Subseries 2.2 Box 69 Folder 11]

Item 3 Roads and Railways of Iran, MBS map produced for U. S. Army 1942 [Subseries 2.2 Box 69 Folder 12]

Item 4 Iran, transportation networks map [Subseries 2.2 Box 69 Folder 13]

Item 5 Iran, geological and topographical maps [Subseries 2.2 Box 69 Folder 14]

Item 6 Iran Railways, routes and charts [Subseries 2.2 Box 69 Folder 15]

Item 7 Iran, administrative divisions, 1934-1939 [Subseries 2.2 Box 69 Folder 16]

Item 8 MBS Annotated Map of Iran [Subseries 2.2 Box 69 Folder 17]

Item 9 Iran, miscellaneous maps [Subseries 2.2 Box 69 Folder 18]
Item 10 Map of the Middle East, captioned in Arabic script [Subseries 2.3 Box 90 Folder 2]

Item 11 Map of the Arab World [Subseries 2.3 Box 90 Folder 3]

Item 12 Iraq, outsize maps [Subseries 2.3 Box 90 Folder 7]

Item 13 Map of Mohammedan Monuments in Cairo, 1950 [Subseries 2.3 Box 90 Folder 11]

Item 14 Tourist Map of Syria under the French Mandate [Subseries 2.3 Box 90 Folder 12]

Item 15 Jerusalem, Dome of the Rock [Subseries 2.3 Box 90 Folder 13]

Item 16 Saudi Arabia, map, Arabian American Oil Company [Subseries 2.3, Box 90, Folder 15]

Item 17 Ankara, map [Subseries 2.3 Box 90 Folder 17]

Item 18 USSR, Russian language map, 1951 [Subseries 2.3 Box 90 Folder 19]

Item 19 Russia and Afghanistan, map [Subseries 2.3 Box 90 Folder 20]

Item 20 Distribution of Greek Vaults and Arches, maps and notes [Subseries 2.3 Box 92 Folder 11]

Drawer # 73

Item 1 Ashtarjan, Isfahan, Masjid-i Jomeh, 1937 [Subseries 2.4 Box 110 Folder 4]

Item 2 Bersian, Isfahan, Masjid-i Jomeh [Subseries 2.4 Box 110 Folder 8]

Item 3 Buzan, Isfahan, Imamzadeh Karrar [Subseries 2.4 Box 110 Folder 10]

Item 4 Isfahan, Sin, mosque [Subseries 2.4 Box 110 Folder 21]

Item 5 Isfahan, Sin, mosque, inscription from the manar, rubbing? [Subseries 2.4 Box 110 Folder 22]
Item 6 Rashat, Gillan, Rukah Suleiman Darab, rubbing [Subseries 2.4 Box 110 Folder 26]

Item 7 Shiraz, Masjid-I Jami Atiq [Subseries 2.4 Box 110 Folder 29]

Item 8 Varamin, Tehran, Masjid-i Juma [Subseries 2.4 Box 110 Folder 35]

Item 9 Pounced Tracing, unidentified [Subseries 2.4 box 110 Folder 41]

Item 10 Isfahan, Masjid-i Jomeh, Ground Plan by Schroeder, copy [Subseries 2.4 Box 111 Folder 25]

Item 11 Isfahan, Masjid-i Jomeh Ground Plan, original ink drawing and copy [Subseries 2.4 box 111 Folder 26]

Item 12 Isfahan, Masjid-i Jomeh Ground Plan Sections [Subseries 2.4 Box 111 Folder 27]

Item 13 Isfahan, Masjid-i Jomeh Ground Plans, reproductions [Subseries 2.4 Box 111 Folder 28]

Item 14 Isfahan, Masjid-i Jomeh Iwan and Manar, architectural drawings [Subseries 2.4 Box 111 Folder 29]

Item 15 Isfahan Masjid-i Jomeh Miscellaneous Architectural Drawings, originals [Subseries 2.4 Box 111 Folder 30]

Item 16 Isfahan Masjid-i Jomeh Miscellaneous Architectural Drawings, reproductions [Subseries 2.4 Box 111 Folder 31]

Item 17 Isfahan, Masjid-i Jomeh, "Dutchman for Vaulting," ink architectural drawings [Subseries 2.4 Box 111 Folder 34]

Drawer # 74

Item 1 Masjed-e Jame’ Esfahan, Ministry of Culture and Arts, National Organization for the Preservation of Historical Monuments of Iran, photogrammetric survey 1973 [Subseries 2.2 Box 67 Folder 14]

Item 2 Damavand, Tehran, Masjid-i Jomeh B [Subseries 2.4 Box 110 Folder 13]

Item 3 Isfahan, Isfahan, Imamzadeh Jafar [Subseries 2.4 Box 110 Folder 19]
Item 4 "Persian Expedition" Architectural Sketches [Subseries 2.4 Box 110 Folder 36]

Item 5 Isfahan, Isfahan, Qaysariya Bazaar, faience mosaics, pounced tracings [Subseries 2.4 Box 110 Folder 37]

Item 6 Isfahan, Isfahan, Madrasa-i Imami, faience mosaics, pounced tracings [Subseries 2.4 Box 110 Folder 38]

Item 7 Isfahan, Isfahan, Sar Darb Bukah Shaykh Amir Masud, faience mosaics, pounced tracings [Subseries 2.4 Box 110 Folder 39]

Item 8 Persian Monuments Large Photo File, Isfahan city, panoramas [Subseries 2.5 Box 124 Folder 20]

Item 9 Garzon Fgfografo - Spain-Grandada

3.2: Rolled Items

Shelf 31.a.1

Item 1 Ponced Tracing, Unidentified [Subseries 2.4 Box 110 Folder 42]

Item 2 Isfahan, unidentified tile tracing [Subseries 2.4 Box 110 Folder 43]

Item 3 Section Long Façade and Northwest Dome, architectural sketch [Subseries 2.4 Box 111 Folder 35]

Item 4 Isfahan. Masjid-i Jomeh Ground Plan, 3 linen ink drawings [Subseries 2.4 Box 111 Folder 36]

Item 5 Hajj Commemorative Painting [Subseries 2.3 Box 87 Folder 9]

Shelf 31.a.2

Item 1 Yale Student Exercises, 4 rolled architectural drawings [Subseries 1.1 Box 3 Folder 10]

Item 2 Iran Wall Map Pahlavi Period [Subseries 2.2 Box 69 Folder 19]

Item 3 Isfahan, Masjid-i Jomeh, northwest side lateral, linen tracing [Subseries 2.4 Box 111 Folder 32]

Item 4 Isfahan, Masjid-i Jomeh Plan, "Dutchman" tracings [Subseries 2.4 Box 111 Folder 33]
Item 5 Ashtaran Mosque, ink drawing [Subseries 2.4 Box 110 Folder 5]

3.3: Items Stored in Freezer

- Item # 1 Box 211 MBS Large Format Negatives # 1 to 400
- Item # 2 Box 212 MBS Large Format Negatives # 401 to 775
- Item # 3 Box 213 MBS Large Format Negatives # 776 to 1129
- Item # 4 Box 214 MBS Large Format Negatives # 1130 to 1267
- Item # 5 Box 215 MBS Leica Negatives # L 1 to L 50
- Item # 6 Box 216 MBS Leica Negatives # L 51 to L 99
- Item # 7 Box 217 MBS Leica Negatives # L 100 to L 146
- Item # 8 Box 218 MBS Leica Negatives # L 147 to L 195
- Item # 9 Box 219 MBS Leica Negatives # L 196 to L 269, L 273 to L 276
- Item # 10 Box 220 MBS Leica Negatives # L 270 to L 272, L 277 to L 311, "KDS and Dogs," "1939," "1940," "Stratford Hall Dec. 1941," and "Lanier Place April 1962"
- Item # 11 Box 221 MBS M Series Negatives # M 3 to M 43
- Item # 12 Box 222 Col. Melvin Hall Negatives 2D
- Item # 13 Box 223 Col. Melvin Hall Negatives 2 D
- Item # 14 Box 224 Col. Melvin Hall Negatives 2 D, Helmut de Terra Negatives 16 G, Neilson Debevoise Negatives 18 G
- Item # 15 Box 225 Col. Melvin Hall Negatives 2 D; Robert Hamilton Negatives 144 D; Prof. Millon Negatives 175 G; J Hall Paxton Negatives unnumbered
- Item # 16 Box 226 J. Rives Childs Negatives 100C
- Item # 17 Box 227 J. Rives Childs Negatives 100 C
Item # 18 Box 228 Millar Burrows Negatives 115 b; Wisconsin State Historical Society Negatives 165 G; Emily Dairs Negatives 171 G; Unsourced Negatives 193 G and 194 G

Item # 19 Box 229 Amb. James S Moose Jr. Negatives NG 1; J. Hall Paxton Negatives 80 C; Laurence Lockhart Negatives 86 C and 96 C; Harold D Gresham Negatives 92 C; Maj. Alexis Gargarine Negatives 103 C; Millar Burrows Negatives 114 C; Harlan G. Greenfield Negatives 120 C; Patricia Stodhill Negatives 123 C; Elsie Kraeling Negatives 129 C; Hushang Sanai Negatives 132 C; Prof. Douglas D. Crary Negatives 135 C and 142 C; Prof. Ernest N. McCarus Negatives 139 C; Unidentified Negatives

Item # 20 Box 230 Nicholas V Artamonoff Negatives and Photographs

Item # 21 Box 231 Nicholas V Artamonoff Negatives and Photographs; M.E. Dions Negatives 165 G; Wisconsin Historical Society Negatives 165 G; Winifred H. Tweedie Negatives, 173 G; Prof. Millon Negatives 175 G; Edward Dennis Negative; J. Hall Paxton Negatives 76 TD; Amb. Hare Negatives; Unsourced Negatives

Item # 22 Box 232 George Woodbridge Negatives 15 G and Prof. Andrew S. Keck Negatives 25 D

Item # 23 Box 233 Prof. Carleton S. Coon and Paul Schumacher Negatives 27 C; P. W. Bourne Negatives 33C; Hossein Ravanbod Negatives 37 C; Harold Glidden Negatives 40 C; Alice Shurcliffe Negatives 43 C; Pierre Parker Negatives 46 C; Amb. Raymond Hare Negatives 51 C; Dr. William G. Weld Negatives 54 C; LeRoy Percival Jr. Negatives 57 C; Karl S. Twitchell Negatives 62 C; and Rodney Wilcox Jones Negatives 62 C

Item # 24 Outsize Unsourced Negative, Irem Temple, Wilkes Barre PA [listed in Box 228 Folder 7]

3.4: Smithsonian Copy Negatives

Box 1 Myron Bement Smith Negatives, L1 to L 36

Box 2 Myron Bement Smith Negatives, L 37 to L 72

Box 3 Myron Bement Smith Negatives, L 73 to L 109

Box 4 Myron Bement Smith Negatives, L 110 to L 144

Box 5 Myron Bement Smith Negatives, L 145 to L 183

Box 6 Myron Bement Smith Negatives, L184 to L 225
Box 7 Myron Bement Smith Negatives. L 226 to L 1939

Box 8 Myron Bement Smith Negatives. Large Format # 1 to 402

Box 9 Myron Bement Smith Negatives, Large Format # 403 to 819

Box 10 Myron Bement Smith Negatives, Large Format # 820 to 1200

Box 11 Melvin Hall Negatives 2 D, Part 1

Box 12 Melvin Hall Negatives 2 D, Part 2

Box 13 Melvin Hall Negatives 2 D, Professor Millon Negatives 175 G; Irem Temple Negative and Amb. Raymond Hare Negatives

Box 14 Andrew Keck Negatives 25 D

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