



Smithsonian  
*Freer Gallery of Art and  
Arthur M. Sackler Gallery*

Myron Bement Smith Collection

Dr. Elizabeth Graves

2015



## Table of Contents

Collection Overview .....	
Administrative Information .....	1
Biographical Note .....	2
Scope and Contents .....	3
Arrangement .....	3
Names and Subjects .....	
Container Listing .....	
Series 1: Papers .....	5
Series 2: The Islamic Archives .....	64
Series 3: Outsize and Miscellaneous Items .....	1138

## Collection Overview

<b>Repository:</b>	Freer Gallery of Art and Arthur M. Sackler Gallery Archives
<b>Title:</b>	Myron Bement Smith Collection
<b>Date:</b>	circa 1910-1970
<b>Identifier:</b>	FSA.A.04
<b>Creator:</b>	Smith, Myron Bement, 1897-1970
<b>Source:</b>	Blake, Marion Elizabeth
<b>Extent:</b>	192 Linear feet
<b>Language:</b>	English .
<b>Summary:</b>	<p>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.</p>

---

## Administrative Information

### Source

Gift of Katherine Dennis Smith, transferred from National Anthropological Archives.

### Provenance

Gift of Katharine Dennis Smith.

### Related Materials

The Antoin Sevruguin Photographs

Ernst Herzfeld Papers

Lionel B. Bier Drawings

Lionel D. Bier and Carol Bier Photographs

## Processing Information

Processed by Dr. Elizabeth Graves.

## Preferred Citation

The Myron Bement Smith Collection, FSA A.04. National Museum of Asian Art Archives. Smithsonian Institution, Washington, D.C. Gift of Katherine Dennis Smith.

## Restrictions

Collection is open for research.

## Conditions Governing Use

Permission to publish, quote, or reproduce must be secured from the repository.

---

## 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 a 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 in 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

**Scope and Contents:** 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].

#### Subseries 1.1: Biographic Materials

**Scope and Contents:** 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 geneological 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	Condolence 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
Box 2, Folder 10	Personal Photographs, Iran, 1935



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
Box 2, Folder 14	Personal Photographs, Iran, circa 1930s, undated
Box 2, Folder 15	Personal Photographs, United States, 1938, 1939
Box 2, Folder 16	Personal Photographs, Middle East, 1958
Box 2, Folder 17	Personal Photographs, unidentified, 1959
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
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
Box 5, Folder 1	Drawings and Sketches Rochester, N.Y., 1916-1917
Box 5, Folder 2	Sketches France, 1918-1919
Oversize 1	Miscellaneous Early Sketches, 1919, undated
Box 5, Folder 4	Miscellaneous Sketches, 1923
Box 5, Folder 5	Sketches France, 1925
Item 1	Architectural Drawing, crematory, Yale University project
Oversize 3	Ink and Pencil Drawings, circa 1920s
Oversize 4	Architectural Drawings, doorways, 1922
Oversize 5	Architectural Drawings, 1926-1927
Oversize 6	Architectural Drawings, Wheeler-Beecher House, 1925
Oversize 7	Architectural Drawing, unidentified small project, 1938
Box 5, Folder 12	Miscellaneous Sketches, undated

Box 5, Folder 13	Christmas Card Design, undated
Box 5, Folder 14	Bookplate Design, 1922
Box 5, Folder 15	Bookplate Design Sketches, undated
Box 5, Folder 16	Bookplate Design Sample Book
Box 5, Folder 17	Sketches, printers' marks, undated
Box 5, Folder 18	Sketches, architectural details, undated
Box 5, Folder 19	Mechanical Drawings, blueprints, 1921, 1919

### Subseries 1.2: Professional Experience

Scope and Contents: 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 1	Employment References, 1915-1925
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
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
Box 10, Folder 10	University of Utah President's Club, KDS correspondence, 1971
Box 10, Folder 11	Potential Funding for MBS Manuscript Project, KDS notes
Box 10, Folder 12	Potential Funding for MBS Manuscript Project, KDS correspondence with Institutions, 1970-1972
Box 11, Folder 1	Potential Iranian Support for MBS Manuscript Project, correspondence and notes
Box 11, Folder 2	Potential Donors for MBS Manuscript Project, draft letters and list of names
Box 11, Folder 3	Potential Funding for MBS Manuscript Project, Katharine Dennis Smith (KDS) correspondence, part 1, 1970-1972
Box 11, Folder 4	Potential Funding for MBS Manuscript Project, KDS correspondence, part 2, 1970-1972
Box 11, Folder 5	Potential Funding for MBS Manuscript Project, KDS correspondence, part 3, 1970-1972
Box 11, Folder 6	KDS Correspondence with Souren Melikian, 1970-1971
Box 11, Folder 7	KDS Correspondence with Prof. Dogan Kuban, 1971
Box 11, Folder 8	KDS Correspondence with Prof. Dogan Kuban, 1972-1973
Box 11, Folder 9	KDS Correspondence with Prof. Dogan Kuban, 1974-1976
Box 11, Folder 10	Prof. Dogan Kuban and MBS Manuscript, miscellaneous
Box 11, Folder 11	Eugenio Galdieri and MBS Manuscript, KDS correspondence, 1973-1974

Box 11, Folder 12	Smithsonian Press and MBS Manuscript, KDS correspondence, 1972-1974
Box 11, Folder 13	Research Assistant Receipts, Joy Schmidt, 1971
Box 11, Folder 14	Responses to Advertisements for Draftsman and Research Assistant, 1970

### Subseries 1.3: Notebooks, Journals and Appointment Books

Scope and Contents: 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	Apointment Book, 1932
Box 13, Folder 1	National Diary, 1932

Box 13, Folder 2	National Diary, 1933
Box 13, Folder 3	Journal 1, May 22, 1933-July 7, 1933
Box 13, Folder 4	Journal 2, August 11, 1933-January 11, 1934
Box 13, Folder 5	National Diary, 1935
Box 14, Folder 1	National Diary, 1936
Box 14, Folder 2	National Diary, 1937
Box 14, Folder 3	Journal, 1937
Box 14, Folder 4	Standard Daily Journal, 1938
Box 15, Folder 1	Appointment Book, 1938
Box 15, Folder 2	National Diary, 1939
Box 15, Folder 3	National Diary, 1940
Box 15, Folder 4	National Diary, 1941
Box 15, Folder 5	National Diary, 1942
Box 15, Folder 6	National Diary, 1943
Box 16, Folder 1	Appointment Book, 1944
Box 16, Folder 2	Appointment Book, 1945
Box 16, Folder 3	Appointment Book, 1946
Box 16, Folder 4	Appointment Book, 1948
Box 16, Folder 5	Appointment Book, 1949
Box 16, Folder 6	Appointment Book, 1950
Box 16, Folder 7	Appointment Book, 1951
Box 16, Folder 8	Appointment Book, 1952
Box 16, Folder 9	Appointment Book, 1953
Box 16, Folder 10	Appointment Book, 1954

Box 16, Folder 11	Appointment Book, 1955
Box 16, Folder 12	Appointment Book, 1956
Box 16, Folder 13	Appointment Book, 1957
Box 16, Folder 14	Appointment Book, 1958
Box 16, Folder 15	Appointment Book, 1959
Box 17, Folder 1	Monthly Diaries, 1959
Box 17, Folder 2	Monthly Diaries, 1960
Box 17, Folder 3	Monthly Diaries, 1961
Box 17, Folder 4	Monthly Diaries, 1962
Box 17, Folder 5	Monthly Diaries, 1963
Box 17, Folder 6	Monthly Diaries, 1964
Box 17, Folder 7	Monthly Diaries, 1965
Box 17, Folder 8	Monthly Diaries, 1966
Box 17, Folder 9	Monthly Diaries, 1967
Box 17, Folder 10	Monthly Diaries, 1968
Box 17, Folder 11	Monthly Diaries, 1970

#### Subseries 1.4: Correspondence

Scope and Contents: 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.

Box 18, Folder 1	Acir, Tekin, undated
Box 18, Folder 2	Ackerman, Phyllis, 1931, 1935
Box 18, Folder 3	Adamson, Anthony, 1943
Box 18, Folder 4	Aery, William Anthony, 1929, 1926
Box 18, Folder 5	Afnan, H. A., 1933
Box 18, Folder 6	Aga-Oglu, Dr.Mehmet, 1932-1935
Box 18, Folder 7	Aga-Oglu, Dr.Mehmet, 1947, 1936-1938
Box 18, Folder 8	Akbar-Zadeh, Mortaza, 1935
Box 18, Folder 9	Ala, Hossein, 1957
Box 18, Folder 10	Ala, Husain Khan, 1934
Box 18, Folder 11	American Architect, 1931
Box 18, Folder 12	Amini, Ali, 1957
Box 18, Folder 13	Anderson, Clifford and Anderson, Dulcie, 1966
Box 18, Folder 14	Anderson, Hila B., 1932-1933
Box 18, Folder 15	Antonescu, Daniela, 1926-1928
Box 18, Folder 16	Architects' Journal, 1929-1930
Box 18, Folder 17	Architecture, 1929-1931, 1926
Box 18, Folder 18	Architectural Forum, Hooper, Parker Morse, 1925-1930
Box 18, Folder 19	Architectural Forum, Sheehan, Mr., 1930
Box 18, Folder 20	Architectural Forum, Stowell, Kenneth K., 1931
Box 18, Folder 21	Architectural Record, Kocher, A. Lawrence, 1928-1929

Box 18, Folder 22	Architectural Record, Mason,L., 1925-1928
Box 18, Folder 23	Architectural Record, Mikkelsen, M.A., 1925-1929
Box 18, Folder 24	Architectural Record, miscellaneous, 1929-1930
Box 18, Folder 25	Arlidge, Roberta J., 1928
Box 18, Folder 26	Armbruster, Frederick W. Jr., 1924, 1932, 1969
Box 18, Folder 27	Armenian Communal Council of Isfahan, 1937
Box 18, Folder 28	Armstrong, Mary H., 1930-1931
Box 18, Folder 29	Ars Islamica, 1936
Box 18, Folder 30	Atlantic Terra Cotta Co., 1927
Box 18, Folder 31	Atlas Portland Cement Co., 1928
Box 18, Folder 32	Avinoff, A., 1933
Box 18, Folder 33	Aydelotte, Frank, 1933
Box 18, Folder 34	Aylward, Murial, 1925, 1931
Box 18, Folder 35	Azodi, Amir Aasam, 1932-1933
Box 18, Folder 36	Bailey, Mary E., 1925
Box 18, Folder 37	Baillie, Hilda, 1935
Box 18, Folder 38	Bakhtiari, G., undated
Box 18, Folder 39	Barnes, Heidi Specker, 1955, 1949, 1951, 1968, 1956, 1946
Box 18, Folder 40	Barnes, Helen, 1955
Box 18, Folder 41	Becker, John, 1935, 1932
Box 18, Folder 42	Beijan, A. B., 1931-1932
Box 18, Folder 43	Bell, Clara Louise, 1929
Box 18, Folder 44	Bentley, Clara B., 1922
Box 18, Folder 45	Bentley, Rev. Livingston, 1936

Box 18, Folder 46	Berry, Burton Y., 1935, 1937-1938
Box 19, Folder 1	Bidwell, Cornelia G., March 1923-April 1923
Box 19, Folder 2	Bidwell, Cornelia G., May 1923-June 1923
Box 19, Folder 3	Bidwell, Cornelia G., July 1923-August 1923
Box 19, Folder 4	Bidwell, Cornelia G., September 1923-December 1923
Box 19, Folder 5	Bidwell, Cornelia G., 1924
Box 19, Folder 6	Bidwell, Cornelia G., 1925-1928
Box 19, Folder 7	Bird, Norma, 1931, 1936
Box 19, Folder 8	Blake, Dr. Marion E., 1928
Box 19, Folder 9	Blake, Dr. Marion E., 1929
Box 20, Folder 1	Blake, Dr. Marion E., 1931
Box 20, Folder 2	Blake, Dr. Marion E., 1932-1935
Box 20, Folder 3	Blake, Dr. Marion E., 1948-1949, 1941-1943
Box 20, Folder 4	Blake, Dr. Marion E., 1950-1955, 1961
Box 20, Folder 5	Blake, Robert P., 1935-1938
Box 20, Folder 6	Bliss, Robert Lewis, 1969
Box 20, Folder 6	Blossom. F.A, 1933
Box 20, Folder 6	Boddy, William Henry, 1928
Box 20, Folder 7	Boles, Antoinette, 1953
Box 20, Folder 7	Bolles, John, undated
Box 20, Folder 7	Bonner, Campbell, 1938
Box 20, Folder 7	Boyce, Mrs. Arthur, 1937
Box 20, Folder 8	Boyle, Keith, 1959
Box 20, Folder 8	Bragdon, Claude, 1937, 1935, 1925

Box 20, Folder 8	Brewster, George and Brewster, Joan, 1955-1957
Box 20, Folder 9	Brewster, Rachael, A., 1927
Box 20, Folder 9	Briggs, Ethel M., 1921
Box 20, Folder 9	Brown, Frances M., 1925
Box 20, Folder 9	Bryan, J.Y., 1959
Box 20, Folder 10	Buchthal, Hugo, 1945
Box 20, Folder 10	Burnham, Anne, 1961
Box 20, Folder 10	Burt, Miss, 1937
Box 20, Folder 11	C., Mary, 1969
Box 20, Folder 12	Calverley, Edwin E., 1945-1947
Box 20, Folder 13	Cameron, George G., 1935-1936
Box 20, Folder 13	Campbell, Edith May, 1923
Box 20, Folder 13	Campbell, Fay, 1923
Box 20, Folder 13	Campbell, Peter, 1968
Box 20, Folder 13	Campbell, Dr. W.A., 1937
Box 20, Folder 14	Capella, Ida Sargeant, May 1918-July 1918
Box 20, Folder 15	Capella, Ida Sargeant, August 1918-December 1918
Box 20, Folder 16	Capella, Ida Sargeant, January 1919-May 1919
Box 21, Folder 1	Capella, Ida Sargeant, November 1922-March 1923
Box 21, Folder 2	Capella, Ida Sargeant, April 1923-June 1923
Box 21, Folder 3	Capella, Ida Sargeant, July 1923-August 1923
Box 21, Folder 4	Capella, Ida Sargeant, September 1923-November 1923
Box 21, Folder 5	Capella, Ida Sargeant, December 1923-February 1924
Box 21, Folder 6	Capella, Ida Sargeant, March 1924-June 1924

Box 21, Folder 7	Capella, Ida Sargeant, July 1924-September 1924
Box 22, Folder 1	Capella, Ida Sargeant, October 1924-January 1925
Box 22, Folder 2	Capella, Ida Sargeant, February 1925-May 1925
Box 22, Folder 3	Capella, Ida Sargeant, June 1925-August 1925
Box 22, Folder 4	Capella, Ida Sargeant, September 1925-December 1925
Box 22, Folder 5	Capella, Ida Sargeant, January 1926-March 1926
Box 22, Folder 6	Capella, Ida Sargeant, April 1926-June 1926
Box 22, Folder 7	Capella, Ida Sargeant, February 1927-May 1927
Box 22, Folder 8	Capella, Ida Sargeant, June 1927-August 1927
Box 23, Folder 1	Capella, Ida Sargeant, September 1927-October 1927
Box 23, Folder 2	Capella, Ida Sargeant, November 1927-December 1927
Box 23, Folder 3	Capella, Ida Sargeant, January 1928-April 1928
Box 23, Folder 4	Capella, Ida Sargeant, May 1928-September 1928
Box 23, Folder 5	Capella, Ida Sargeant, October 1928-December 1928
Box 23, Folder 6	Capella, Ida Sargeant, January 1929-April 1929
Box 23, Folder 7	Capella, Ida Sargeant, May 1929-September 1929, circa 1929[?], undated
Box 23, Folder 8	Capella, Ida Sargeant, January 1930-June 1931
Box 23, Folder 9	Capella, Ida Sargeant, July 1931-December 1931, circa 1931[?], undated
Box 24, Folder 1	Capella, Ida Sargeant, 1932
Box 24, Folder 2	Capella, Ida Sargeant, 1933
Box 24, Folder 3	Capella, Ida Sargeant, 1934
Box 24, Folder 4	Capella, Ida Sargeant, March 1945, March 1935-November 1937
Box 24, Folder 5	Capello, Margaret, 1925-1926
Box 24, Folder 5	Carpenter, Mr., 1918

Box 24, Folder 6	Carpenter, Agnes Miles, 1932-1933
Box 24, Folder 7	Carpenter, John C., 1923
Box 24, Folder 7	Carr, Donald W., circa 1935
Box 24, Folder 7	Carroll, John, 1933[?]
Box 24, Folder 7	Cartwright, L. Charles, 1935
Box 24, Folder 8	Carus, Elizabeth(Libby), 1931-1933
Box 24, Folder 9	Chadbourn, Capt. Philip and Chadbourn, Jane, 1925
Box 24, Folder 10	Chamberlain, Samuel, 1927
Box 24, Folder 10	Chagtai, M. Abdulla, 1935-1936
Box 24, Folder 11	Childs, J. Rives, 1934-1935
Box 24, Folder 12	Clapp, Frederick, 1934, 1937
Box 24, Folder 12	Clapp, Verner W., 1956, 1955
Box 24, Folder 13	Clark, Claribel R., 1927
Box 24, Folder 13	Clarke, Edward P., 1927, 1924
Box 24, Folder 13	Clune, Henry W., 1966
Box 24, Folder 14	Cohn-Wiener, Gemma, 1945
Box 24, Folder 14	Coleman, Laurence Vail, 1935
Box 24, Folder 14	Collier, Nina, 1969, 1946, undated
Box 24, Folder 15	Commissioner of Jurors New York, 1937
Box 24, Folder 15	Communal Council, Djulfa, 1937
Box 24, Folder 15	Conant, Kenneth, 1947, 1944, 1968
Box 24, Folder 16	Constantine, M.(Polly), 1931
Box 24, Folder 16	Cook, Catherine, 1932
Box 24, Folder 16	Cook, Walter, 1936-1938

Box 24, Folder 17	Coolidge, Rosamund, 1930, 1931
Box 24, Folder 17	Coomber, George F., 1964, 1970
Box 24, Folder 17	Cooper, Jack, 1935
Box 24, Folder 18	Crain, Earl T., 1935-1936
Box 25, Folder 1	Crane, Mary, 1936-1937
Box 25, Folder 2	Crawford, Robert, 1963
Box 25, Folder 2	Crawley, Prof. Stanley W., 1969
Box 25, Folder 3	Creswell, K.A.C.(Archie), 1967-1968, 1933-1938, 1947, 1962-1963
Box 25, Folder 3	Creswell, Marjery[sp?], 1952
Box 25, Folder 4	Cret, Paul, undated
Box 25, Folder 4	Cruikshank, Dr., 1933
Box 25, Folder 4	Dalgliesh, Harold, 1969
Box 25, Folder 5	Dana, Richard H. Jr., 1929, 1924-1925, undated
Box 25, Folder 6	Daniels, Alice W., 1923-1924
Box 25, Folder 7	Darcy, Sandy, 1969
Box 25, Folder 8	Davis, W. Bowdoin, 1967
Box 25, Folder 8	Day, Alice F., 1933
Box 25, Folder 8	Day, Clarence S. Jr., 1926
Box 25, Folder 8	Day, Evelyn, 1932, 1931, 1927
Box 25, Folder 9	Day, Florence E.(Flossie), 1939-1940, 1935-1936
Box 25, Folder 10	Day, Willuleima[sp?] (Mrs. George), 1926-1927
Box 25, Folder 11	Debevoise, Dr. Neilson C., 1935-1937
Box 25, Folder 12	DeLancey, Anna, 1923
Box 25, Folder 12	DeLancey, Darragh, 1927, 1923-1924, undated

Box 25, Folder 13	DeLorey, Eustache, 1938, 1933
Box 25, Folder 14	Dennis, Col. Edward B., 1953, 1948, 1963, 1961, 1958, 1957, 1937, 1935, 1966, 1970
Box 25, Folder 15	Dennis, Robert B., 1936
Box 25, Folder 15	Denton, Ethel, 1922
Box 25, Folder 15	DerNersessian, Sirarpie, 1937-1938
Box 25, Folder 16	Detweiler, A. Henry, 1933, 1935-1937
Box 25, Folder 17	Dickerman, William Carter Sr., 1929
Box 25, Folder 17	Dickerman, William C. Jr., 1926
Box 25, Folder 18	Dickinson, Miss Raymond, 1933-1935
Box 25, Folder 19	Diez, Ernst, 1935-1938
Box 25, Folder 20	Dikiaos, P., 1933
Box 25, Folder 20	Dimand, Maurice S., 1934, 1947, 1936
Box 25, Folder 21	Donaldson, Joseph E., 1937
Box 25, Folder 21	Draser, 1926
Box 25, Folder 21	Dresser, Henry A., 1925
Box 25, Folder 21	Duncan, Perry, 1924
Box 26, Folder 1	Dyer, Susan L., 1921, 1922, 1925-1926
Box 26, Folder 1	Ebtehaj, G.H., 1937
Box 26, Folder 1	Edge, Rosalie, 1926
Box 26, Folder 2	Edmonds, Dorothy J., 1936, 1926-1929, 1931-1932, undated
Box 26, Folder 3	Edmonds, Florence (Foshie), 1926, 1928-1931
Box 26, Folder 4	Edmonds, Harry, 1946
Box 26, Folder 4	Edmonds Margaret(Markie), 1926-1928, undated



Box 26, Folder 5	Elder, John, 1937
Box 26, Folder 5	Elsberg, H.A., 1933
Box 26, Folder 5	Elkins, Ethel C., 1933-1936
Box 26, Folder 6	Ely, James, 1922
Box 26, Folder 6	Emack, John D. Co., 1921
Box 26, Folder 7	Emmerson, William, 1936, 1926-1930
Box 26, Folder 8	Esin, Seyfullah, 1959
Box 26, Folder 8	Esty, Frances L., 1933
Box 26, Folder 9	Ettinghausen, Richard, 1944-1947, 1938
Box 26, Folder 10	Ewing, Mrs. Hazle Buck, undated
Box 26, Folder 10	Felt, Rev. Jesse B., 1933
Box 26, Folder 10	Fessler, Doris R., 1950-1951
Box 26, Folder 11	Field, Henry, 1938, 1932-1935, 1940
Box 26, Folder 12	Field, Henry, 1965, 1969, 1941-1942, 1946-1947, 1949, 1952, 1953, 1956
Box 26, Folder 13	Field Museum of Natural History, 1940
Box 26, Folder 13	Fisher, Commodore B., 1935
Box 26, Folder 13	Fisher, Mrs. E.A., 1933
Box 26, Folder 13	Fitzgerald, Susan, 1929, 1930
Box 26, Folder 14	Flexner, Dr. Abraham, 1939, 1936-1937
Box 26, Folder 14	Flury, Dr. Samuel, 1934-1935
Box 26, Folder 14	Flury-Jucker, Mrs. M., 1935, 1937
Box 26, Folder 15	Ford, Radha, 1924
Box 26, Folder 15	Forman, Elizabeth C., 1929
Box 26, Folder 15	Foster, Wm. Dewey, 1929

Box 26, Folder 16	Fowler, Florence Grey, 1936, 1928-1931, undated
Box 27, Folder 1	Franck, Peter and Franck, Dorothea, 1969
Box 27, Folder 1	Freedman, Louis A., 1933
Box 27, Folder 1	Frye, Richard, 1952
Box 27, Folder 1	Fuller, Ann, 1934-1935
Box 27, Folder 2	Fulloch, Mary V.S., undated
Box 27, Folder 2	Funk, Mrs., 1937
Box 27, Folder 2	Furst, Henry, 1931, 1933-1934
Box 27, Folder 2	Gabriel, Albert, 1938
Box 27, Folder 3	Galitzi, Christine, March 1927-March 1928
Box 27, Folder 4	Galitzi, Christine, April 1928-December 1928
Box 27, Folder 5	Galitzi, Christine, 1932, 1931, January 1929-October 1929, 1933, undated
Box 27, Folder 6	Garden and Home Builder, 1926-1927
Box 27, Folder 6	Garrett, David, 1970
Box 27, Folder 6	Gasser, Monique, 1928
Box 27, Folder 6	Gebhard, David, 1970
Box 27, Folder 7	Gebhard, Pat, 1964
Box 27, Folder 7	Geddes, Charles L., 1969, 1966
Box 27, Folder 7	Gettens, Rutherford J., 1958
Box 27, Folder 7	Gilbert, Creighton, 1972
Box 27, Folder 7	Gilechrist, Donald, 1922
Box 27, Folder 7	Glidden, Harold, 1940
Box 27, Folder 8	Godard, Andre, 1934-1937, undated
Box 27, Folder 9	Godard, Yedda(Mrs. Andre), 1935-1937

Box 27, Folder 10	Gokdogan, Makbul, 1960
Box 27, Folder 10	Goldschmidt, Arthur, 1968, 1965
Box 27, Folder 10	Goodale, Robert C., 1927-1928, undated
Box 27, Folder 11	Goodchild, Donald, 1934-1935
Box 27, Folder 12	Goodchild, Donald, 1936-1938, 1946
Box 28, Folder 1	Goold, Herbert S., 1933
Box 28, Folder 1	Grant, Myron E., 1933[?]
Box 28, Folder 1	Graves, Mortimer, 1934
Box 28, Folder 1	Gregg, Clifford C., 1941, 1942
Box 28, Folder 2	Grenet, Armandine, 1919-1923
Box 28, Folder 2	Griswold, Joseph W., 1922-1923
Box 28, Folder 2	Groseclose, Elgin, 1965
Box 28, Folder 2	Groseclose, Louisa, 1951
Box 28, Folder 3	Grunzweig, Amy, 1934
Box 28, Folder 3	Gund, Josephine(Jo), 1929
Box 28, Folder 3	Gunnis, R., 1933
Box 28, Folder 3	Gunsaulus, Helen C., 1936
Box 28, Folder 4	Hackett, Doheny, 1923-1924, 1926
Box 28, Folder 5	Haddad, Dr. Yusif, 1933, 1937
Box 28, Folder 5	Haight, Isabel H., 1938
Box 28, Folder 5	Hall, Ardelia Ripley, 1933, 1936, 1938
Box 28, Folder 6	Hall, G.K. and Co., 1970
Box 28, Folder 6	Hallet, Stanley, 1969
Box 28, Folder 6	Hallock, Rev. G.B.F., 1918

Box 28, Folder 6	Hamlin, Talbot, 1944, 1946
Box 28, Folder 6	Harding, Eleanor, 1926
Box 28, Folder 7	Hare, Jule (Mrs. Raymond), 1960, 1961
Box 28, Folder 7	Hare, Amb. Raymond, 1934-1935, 1961-1963
Box 28, Folder 8	Harper, Jane, 1936, 1955, 1956, 1933
Box 28, Folder 8	Harrison, J.V., 1936-1937
Box 28, Folder 9	Harrold, Elisabeth Sean, 1930
Box 28, Folder 10	Harrold, Elisabeth Sean, 1931
Box 28, Folder 11	Haselof, Dr. Arthur, 1932
Box 28, Folder 11	Hauser, Walter, 1947
Box 28, Folder 11	Hauser, William S., 1933
Box 28, Folder 11	Havan, Raymond D., 1924
Box 28, Folder 12	Heard, John Jr., 1930-1931
Box 28, Folder 12	Heindel, Richard H., 1969, 1965
Box 28, Folder 13	Hekmat, Ali, 1937
Box 28, Folder 13	Henderson, Charlotte, 1922
Box 28, Folder 13	Hendrian, O.A., 1936
Box 28, Folder 13	Henry, Clover Cox (Mrs. David Graham), 1932-1933, 1929-1930, 1936
Box 28, Folder 13	Henry, Philip, 1929
Box 28, Folder 14	Herzfeld, Ernst, 1934-1940
Box 29, Folder 1	Hidalgo, Luis, 1931-1932, undated
Box 29, Folder 1	Hitti, Philip, 1945
Box 29, Folder 1	Hofer, Philip, 1933
Box 29, Folder 2	Hogben, Peggy, 1969

Box 29, Folder 2	Holm[?], Michael, 1933
Box 29, Folder 2	Hopkins, Hester A., 1921-1923
Box 29, Folder 2	Hopkins, Martha P., 1921, 1922
Box 29, Folder 3	Horbenko, Ivan, 1935
Box 29, Folder 3	Horn, Milton, 1967
Box 29, Folder 3	Hornibrook, William H., 1935-1936
Box 29, Folder 3	Hovsepian, Johnny, 1934
Box 29, Folder 4	Hull, Ethel G., 1923-1924
Box 29, Folder 5	Hunley, Ed., 1975
Box 29, Folder 5	Huntington, Prof. Ellsworth, 1933
Box 29, Folder 5	Huntington, Thomas W., 1968
Box 29, Folder 6	Hutton, Edward P., 1936, 1934
Box 29, Folder 6	Igdemir, Ulug, 1960
Box 29, Folder 6	Iliffe, R., 1937
Box 29, Folder 6	Imam-Zadeh, 1936
Box 29, Folder 7	Indek[?], Fritz, 1924
Box 29, Folder 7	Ingholt, Dr. Harold, 1936-1938
Box 29, Folder 7	Intourist Iran, 1937
Box 29, Folder 8	Ipsiroglu, M.S., 1960
Box 29, Folder 8	Jackson, Kate, 1933
Box 29, Folder 8	Jalla, Clara, circa 1928[?]
Box 29, Folder 8	Jamali, Dr. Johammad Fadhil and Jamali, Sarah, 1936
Box 29, Folder 9	Jayne, Horace H.F., 1933-1937
Box 29, Folder 10	Johnson, Vieno T., 1943

Box 29, Folder 11	Jones, R. Alice(Mrs. W.F.), 1923-1924
Box 29, Folder 12	Jordahl, Helen Agnes, 1924
Box 29, Folder 12	Jordan, Dr. Julius, 1937
Box 29, Folder 12	Keeling, Maj. E.H., 1937, 1935
Box 29, Folder 13	Keiser, George C., 1933
Box 29, Folder 13	Keith, Elmer D., 1923-1924
Box 29, Folder 13	Kiachif, Ali Akber, 1933
Box 29, Folder 13	Kiachif, G. H., 1933
Box 29, Folder 14	Kidson, Peter, 1959
Box 29, Folder 14	King, David A., 1967
Box 29, Folder 14	Koehler, W.R.W., 1935
Box 29, Folder 15	Koepke, Dorothy(Dot), 1928-1929, undated
Box 30, Folder 1	Korn, Charles, 1933
Box 30, Folder 1	Kuban, Prof. Dogan, 1962-1963
Box 30, Folder 2	Kuban, Prof. Dogan, 1964-1965
Box 30, Folder 3	Kuban, Prof. Dogan, 1966-1969
Box 30, Folder 3	Kuban, Sabiha, 1964, 1966
Box 30, Folder 4	Kuran, Aptullah, 1960, 1968
Box 30, Folder 4	Laerum, Didrik, 1936
Box 30, Folder 4	Langer, Catherine, 1923
Box 30, Folder 4	Latimer, Madeline, 1969
Box 30, Folder 5	Lloyd, Nathaniel, 1930-1931, 1927-1928, 1933
Box 30, Folder 6	Lockhart, Laurence, 1955
Box 30, Folder 6	Lovegrove, William A., 1958

Box 30, Folder 6	Loxley, Peter, 1936-1937
Box 30, Folder 7	Lush, Marjorie Ann, 1925, 1922, 1921, 1931
Box 30, Folder 7	Lutyens, Edwin L., 1936
Box 30, Folder 7	Luyten, William, 1933, 1931
Box 30, Folder 7	McCloy, Helen, 1931
Box 30, Folder 8	McCown, Donald, 1934-1937
Box 30, Folder 9	McDowell, Dr. Robert H., 1935
Box 30, Folder 9	McEwan, Frederick, circa 1936
Box 30, Folder 9	McFarland, Ross, undated
Box 30, Folder 9	McLain, Mrs. Raymond F., 1965
Box 30, Folder 10	McMahon, Philip, 1933
Box 30, Folder 10	McNeely, Dr. and McNeely, Mrs. William F., 1969
Box 30, Folder 10	McWilliams, Donald S., 1928, 1936, 1932
Box 30, Folder 10	Magnes, Dr. Judah L., 1936
Box 30, Folder 11	Maldarelli, Oronzio and Maldarelli, Tillie, 1931-1933, 1946, 1936, 1960-1961, 1950-1951
Box 30, Folder 12	Marshall, John, 1949, 1933, 1953
Box 30, Folder 12	Mathews, Evelyn, 1924
Box 30, Folder 12	Mathias, James, 1963, 1951
Box 30, Folder 12	Matsumoto, Shige, (George S.), 1924-1927
Box 30, Folder 13	Matsuoka, Asa Ko, 1930-1931, undated
Box 30, Folder 13	Mayer, Prof. L.A., 1933-1937
Box 30, Folder 14	Medieval Academy of America, 1935
Box 30, Folder 14	Meeks, Everett Victor, 1928

Box 30, Folder 14 Merriam, Gordon Phelps, 1936-1937

Box 30, Folder 15 Merrick, Henrieta Sands, (Mrs. Richard T.), 1936, undated

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)

Creator: Smith, Myron Bement, 1897-1970

Language: English.

Notes: [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

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.

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.

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.

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)

Creator: Smith, Myron Bement, 1897-1970

Language: English.

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

FSA A.04 1.4.30.Merrick1936

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.

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.

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.

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)

Creator: Smith, Myron Bement, 1897-1970

Language: English.

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

FSA A.04 1.4.30.Merrick1937

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.

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.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Place: Asia  
Iran  
Genre/Form: Correspondence

Box 30, Folder 15	Michael, Alice C., 1923
Box 30, Folder 16	Michael, Alice C., 1924-1925
Box 31, Folder 1	Miles, George C., 1947, 1935-1937
Box 31, Folder 2	Miller, Jessie V., 1921-1924
Box 31, Folder 3	Miller, Marjorie, 1931
Box 31, Folder 3	Miller, O.M., 1933
Box 31, Folder 3	Miner, Dorothy, 1935-1936
Box 31, Folder 3	Minorsky, Vladimer, 1946, 1952, 1955
Box 31, Folder 4	Mir, Dr.Wahed A., 1971
Box 31, Folder 4	Mirzayantz, J. B., 1933
Box 31, Folder 5	Moe, Cadsie, (Mrs. Chris), 1961
Box 31, Folder 5	Moe, Edith, (Mrs. Henry A.), 1961, 1965, 1950, undated
Box 31, Folder 6	Moe, Henry Allen, 1927-1930
Box 31, Folder 7	Moe, Henry Allen, 1933-1935
Box 31, Folder 8	Moe, Henry Allen, 1936
Box 31, Folder 9	Moe, Henry Allen, 1937-1939
Box 31, Folder 10	Moe, Henry Allen, 1940-1942
Box 31, Folder 11	Moe, Henry Allen, 1943-1945
Box 31, Folder 12	Moe, Henry Allen, 1946, 1955, 1948-1953
Box 31, Folder 13	Moe, Henry Allen, 1961-1963
Box 31, Folder 14	Moe, Henry Allen, 1964-1966

Box 31, Folder 15	Moe, Henry Allen, 1967-1970, undated
Box 32, Folder 1	Mojudi, Hassan, undated
Box 32, Folder 1	Mongan, Agnes, 1928-1931
Box 32, Folder 2	Mongan, Agnes, 1946, 1942-1944, 1953-1954, 1932, 1935-1936
Box 32, Folder 3	Mongan, Elizabeth, 1950, 1953
Box 32, Folder 3	Moose, Jimmy, 1937
Box 32, Folder 3	More-Molyneux, Christobel, 1933
Box 32, Folder 4	Morosov, B., 1935-1937
Box 32, Folder 4	Morris, Mildred, 1927-1929, 1931, 1925
Box 32, Folder 4	Morsman, Mrs. Edgar M., 1933
Box 32, Folder 5	Mostofi, Khosrow, 1968-1969
Box 32, Folder 5	Mueller, M., 1927
Box 32, Folder 5	Mumford, L. Quincy, 1963
Box 32, Folder 5	Mundt, Ernest, 1942
Box 32, Folder 5	Munro, Donald, 1933
Box 32, Folder 6	National Lime Association, 1933
Box 32, Folder 6	Negahban, Dr. Ezat O., 1967
Box 32, Folder 6	New York Times, 1932-1933
Box 32, Folder 6	Noyes, Eliot F., 1935-1936
Box 32, Folder 7	Oechsner, F. C., 1928
Box 32, Folder 7	Oldfather, Helen , 1928
Box 32, Folder 7	Olmstead, Prof. Albert T., 1933, 1937
Box 32, Folder 8	Oppenheim, Baron Dr. Max Freiherr von, 1931-1934
Box 32, Folder 9	Pacifici, Armando, undated

Box 32, Folder 9	Payne, J.D., 1937
Box 32, Folder 9	Pearson, Helen, 1927-1928, 1931
Box 32, Folder 9	Peet, Sara, (Sally), 1931
Box 32, Folder 10	Pencil Points Magazine, 1927-1929, 1931
Box 32, Folder 10	Pennsylvania State Board of Examiners of Architects, 1929
Box 32, Folder 11	Perry, Hilda, (Mrs. Reginald), 1932-1934, 1928-1930, undated
Box 32, Folder 12	Pfeiffer, Homer F., (Sig), 1931-1933, 1927-1937, 1970
Box 32, Folder 12	Pfeiffer, Louise, (Mrs. Kurt Detmers), 1968, 1964, 1961, 1953
Box 32, Folder 13	Pfeiffer, Matilde, (Mrs. Robert Henry), 1953-1955, 1950, 1946
Box 32, Folder 14	Pfeiffer, Matilde, (Mrs. Robert Henry), 1958-1961
Box 32, Folder 15	Pfeiffer, Matilde, (Mrs. Robert Henry), 1962-1963
Box 32, Folder 16	Pfeiffer, Matilde (Mrs. Robert Henry), 1964-1969, undated
Box 32, Folder 17	Pfeiffer, Robert Henry, 1950, 1953-1954
Box 33, Folder 1	Pope, Arthur Upham, 1930-1933
Box 33, Folder 2	Pope, Arthur Upham, 1941, 1937
Box 33, Folder 3	Pope, John A., 1953
Box 33, Folder 3	Porter, A. Kingsley, 1931, 1926
Box 33, Folder 3	Porter, Alan, 1923-1924
Box 33, Folder 3	Porter, Andrew T., 1925
Box 33, Folder 4	Porter, Anna, (Mrs. Gerald Davidson), July 1925-August 1925
Box 33, Folder 5	Porter, Anna, (Mrs. Gerald Davidson), September 1925-October 1925
Box 33, Folder 6	Porter, Anna, (Mrs. Gerald Davidson), November 1925-April 1926
Box 33, Folder 7	Porter, Anna, (Mrs. Gerald Davidson), June 1926-1928, undated
Box 33, Folder 8	Porter, Anna, (Mrs. Gerald Davidson), 1931-1933, 1929

Box 34, Folder 1	Porter, Franklin, 1925
Box 34, Folder 1	Porter, Jane, (Mrs. Andrew T.), 1931-1932, 1924-1926, undated
Box 34, Folder 2	Potter, Jill, (Mrs. Allyn Cox), 1926-1928
Box 34, Folder 2	Potter, Wellington, 1933
Box 34, Folder 3	Powers, Margaret J., 1927-1928
Box 34, Folder 4	Pratt Institute, 1962
Box 34, Folder 4	Price, Ethel Mary, 1920-1922
Box 34, Folder 4	Protzner, Laura M., 1932
Box 34, Folder 4	Rand[?], Carol B., 1957
Box 34, Folder 5	Randell, Alex B., 1930
Box 34, Folder 5	Reed, Alma, 1930
Box 34, Folder 5	Reed, Gordon W., 1933
Box 34, Folder 6	Reimer, Elizabeth, 1924-1926
Box 34, Folder 7	Rice, David Talbott, 1933
Box 34, Folder 7	Rice, Neil W., 1930
Box 34, Folder 7	Richar, Nellie, 1939
Box 34, Folder 7	Richards, H.M.S., 1968
Box 34, Folder 8	Richter, F.J.P., 1933-1936
Box 34, Folder 9	Richter, Irene M., (Mrs. Stanley L.), 1931-1932, 1929, 1934
Box 34, Folder 9	Riefstahl, Elizabeth T., (Mrs. Rudolf M.), 1933, 1937
Box 34, Folder 10	Riefstahl, Prof. Rudolf M., 1933-1934
Box 34, Folder 11	Riefstahl, Prof. Rudolf M., 1935-1936
Box 34, Folder 12	Romberg, Lucy, (Lucia), 1927-1928
Box 34, Folder 13	Rome, T. Herzyl, 1935-1936

Box 34, Folder 13	Rosenzweig, Irene, 1961
Box 34, Folder 13	Ross, Dora, (Mrs. E. Dennison), 1932-1933
Box 34, Folder 13	Ross, E. Dennison, 1933
Box 35, Folder 1	Rostovzeff, Prof. Mikhail I., 1936
Box 35, Folder 1	Rowan, Edward B., 1933
Box 35, Folder 1	Rudolph, Sally, 1964
Box 35, Folder 1	Sachs, Prof. Paul J., 1930
Box 35, Folder 1	Sade, Sam, 1945
Box 35, Folder 2	Saleh, Ali P., 1937
Box 35, Folder 2	Salmany[?], Alfred, 1937
Box 35, Folder 2	Salour, A., 1937
Box 35, Folder 2	Salti, Amer, 1969
Box 35, Folder 2	Samuel, David L., 1935
Box 35, Folder 3	Sarre, Prof. Friedrich, 1938, 1935, 1936, 1933
Box 35, Folder 3	Sauvaget, J., 1938
Box 35, Folder 3	Saylor, H.H., 1930
Box 35, Folder 3	Schaffter, C.M., 1952, 1951
Box 35, Folder 4	Schaler, Otto, 1965
Box 35, Folder 4	Schmidt, Erich, 1935-1936, 1932-1933
Box 35, Folder 4	Schroeder, Amy, (Mrs. Hyman), 1933-1937
Box 35, Folder 5	Schroeder, Eric, 1939-1942, 1933-1937, 1957, 1950, 1944
Box 35, Folder 6	Schroeder, Hyman, 1946, 1935-1937, 1968, 1933
Box 35, Folder 7	Seaver, Esther T., 1938, 1931
Box 35, Folder 7	Seyler, Carl, 1925-1926, 1923

Box 35, Folder 7	Seyrig, Henri, 1938
Box 35, Folder 8	Shapley, John, 1937, 1933
Box 35, Folder 8	Sheehan, Agnes, 1921-1922
Box 35, Folder 8	Silcock, Arnold, 1933
Box 35, Folder 9	Simon and Simon Architects, 1928-1931
Box 35, Folder 10	Simsar, M., 1932
Box 35, Folder 10	Smith, Christine Punnett, 1925
Box 35, Folder 10	Smith, David Eugene, 1933
Box 35, Folder 11	Smith, Ellis Sargeant, 1918, 1923-1924, 1921
Box 35, Folder 12	Smith, Ellis Sargeant, 1925-1929, 1931-1932
Box 35, Folder 13	Smith, Ellis Sargeant, 1959-1961, 1946, 1954, 1964-1966, 1933-1940, 1956
Box 36, Folder 1	Smith, Henry Lewis, (Harry), circa 1938 [?], undated
Box 36, Folder 2	Smith, Katharine J. Dennis, (Mrs. Myron B.), 1931-1934, undated
Box 36, Folder 3	Smith, Katharine J. Dennis, (Mrs. Myron B.), June 1937-July 1937
Box 36, Folder 4	Smith, Katharine J. Dennis, (Mrs. Myron B.), August 1937-September 1937
Box 36, Folder 5	Smith, Katharine J. Dennis, (Mrs. Myron B.), October 1937-December 1937
Box 36, Folder 6	Smith, Katharine J. Dennis, (Mrs. Myron B.), April 1938-September 1938
Box 36, Folder 7	Smith, Katharine J. Dennis, (Mrs. Myron B.), October 1938-July 1939
Box 36, Folder 8	Smith, Katharine J. Dennis, (Mrs. Myron B.), September 1939-May 1941
Box 36, Folder 9	Smith, Katharine J. Dennis, (Mrs. Myron B.), August 1942-September 1944
Box 37, Folder 1	Smith, Katharine J. Dennis, (Mrs. Myron B.), October 1944
Box 37, Folder 2	Smith, Katharine J. Dennis, (Mrs. Myron B.), November 1944-December 1944
Box 37, Folder 3	Smith, Katharine J. Dennis, (Mrs. Myron B.), January 1945
Box 37, Folder 4	Smith, Katharine J. Dennis, (Mrs. Myron B.), February 1945



Box 37, Folder 5	Smith, Katharine J. Dennis, (Mrs. Myron B.), March 1945
Box 37, Folder 6	Smith, Katharine J. Dennis, (Mrs. Myron B.), April 1945
Box 37, Folder 7	Smith, Katharine J. Dennis, (Mrs. Myron B.), May 1945
Box 38, Folder 1	Smith, Katharine J. Dennis, (Mrs. Myron B.), December 1946, December 1945-January 1946, June 1945
Box 38, Folder 2	Smith, Katharine J. Dennis, (Mrs. Myron B.), June 1953-September 1953, June 1954-September 1954
Box 38, Folder 3	Smith, Katharine J. Dennis, (Mrs. Myron B.), May 1955-December 1955
Box 38, Folder 4	Smith, Katharine J. Dennis, (Mrs. Myron B.), 1956
Box 38, Folder 5	Smith, Katharine J. Dennis, (Mrs. Myron B.), 1957
Box 38, Folder 6	Smith, Katharine J. Dennis, (Mrs. Myron B.), May 1958-August 1958
Box 38, Folder 7	Smith, Katharine J. Dennis, (Mrs. Myron B.), 1959
Box 38, Folder 8	Smith, Katharine J. Dennis, (Mrs. Myron B.), 1960
Box 38, Folder 9	Smith, Katharine J. Dennis, (Mrs. Myron B.), April 1963-December 1963, May 1962
Box 38, Folder 10	Smith, Katharine J. Dennis, (Mrs. Myron B.), October 1965, July 1964-August 1964, July 1965-August 1965
Box 38, Folder 11	Smith, Katharine J. Dennis, (Mrs. Myron B.), February 1966-June 1966
Box 39, Folder 1	Smith, Katharine J. Dennis, (Mrs. Myron B.), July 1966-October 1966
Box 39, Folder 2	Smith, Katharine J. Dennis, (Mrs. Myron B.), August 1967, October 1968, January 1968, February 1969-May 1969
Box 39, Folder 3	Smith, Katharine J. Dennis, (Mrs. Myron B.), August 1969-October 1969, undated
Box 39, Folder 4	Smith, Marjorie, (Peg)(Mrs. Ellis), 1932, 1925, 1926, 1923, 1937, 1929
Box 39, Folder 4	Smith[?], Martha, 1939
Box 39, Folder 5	Snyder, Renee Abernathy, 1970
Box 39, Folder 5	Spaulding, Thankful, 1921-1923, undated
Box 39, Folder 5	Sprague, Alice B., (Mrs. Carlton), 1933

Box 39, Folder 5	Stanley, E. Tucker, 1931
Box 39, Folder 6	Stebbins, E. Vail, 1933-1937
Box 39, Folder 7	Stebbins, E. Vail, 1949-1950, 1939-1941, 1943-1944
Box 39, Folder 8	Stebbins, Ethel, 1950
Box 39, Folder 8	Stebbins, Rowland Jr., 1961, 1959
Box 39, Folder 8	Stern, R.F.S., 1933
Box 39, Folder 8	Stoddard, Ralph P., 1933
Box 39, Folder 9	Stone, Hope H., 1931, 1927-1929
Box 39, Folder 9	Stone Magazine, 1929
Box 39, Folder 9	Straus, Sarah, undated
Box 39, Folder 9	Strayer, Paul Moore, 1932, 1922-1924
Box 39, Folder 10	Streeper, Robert P., 1933
Box 39, Folder 10	Summerscale, John, 1937
Box 39, Folder 10	Sunderland, Elizabeth R., 1966
Box 39, Folder 11	Talbot, Phillips, 1939
Box 39, Folder 11	Taylor, Francis Henry, 1933
Box 39, Folder 11	Taylor, Otis, 1933
Box 39, Folder 11	Terhune, A. McKinley, 1948
Box 39, Folder 12	Thorne, Sam, 1956, 1926-1927
Box 39, Folder 12	Tinnan, Lee, 1967
Box 39, Folder 12	Toksoz, Dr. Cemil, 1958
Box 39, Folder 12	Toraei, Dr. Ibrahim El, 1970
Box 40, Folder 1	Tournier, Louis, 1919, 1931, 1920
Box 40, Folder 1	Trewithen[?] G., 1935

Box 40, Folder 1	Trott, A.C., 1937
Box 40, Folder 1	Tulloch, Rudolph Lang, 1924-1928
Box 40, Folder 2	Tushingam, A.D., (Doug), 1964
Box 40, Folder 2	Twitchell, K.S., 1953, 1946
Box 40, Folder 2	University of London, 1946
Box 40, Folder 2	Upton, Joseph M., 1937, 1947
Box 40, Folder 3	Vanderbilt, Paul, 1940
Box 40, Folder 3	VanDeCarr, N.A., 1933
Box 40, Folder 3	Vandercook, John W., (Jack), 1929
Box 40, Folder 3	Vandercook, Margaret M., (Mrs. John W.), 1929, 1933
Box 40, Folder 4	Vandercook, Margaret W., 1932, 1944, 1928-1929
Box 40, Folder 5	Van Nice, Betty, (Mrs. Robert), 1937
Box 40, Folder 5	Van Nice, Robert, 1936-1937, 1944, 1939-1941
Box 40, Folder 6	Van Toch, Jeannie, 1932-1936
Box 40, Folder 7	Vincent, Henri, 1921-1922
Box 40, Folder 7	Vogel, J. Ph., 1936
Box 40, Folder 7	Wadsworth, Cleomie, 1946-1947
Box 40, Folder 7	Wain, [?], undated
Box 40, Folder 8	Wakefield, Olive Catharine Lindsay, (Mrs. Paul), 1928, 1932-1933
Box 40, Folder 8	Walker, Greta, 1936
Box 40, Folder 8	Walker, Nancy, 1927-1928
Box 40, Folder 9	Walter, Gwladys, (Mrs. Vivian), 1951-1952, 1935, undated
Box 40, Folder 9	Walter, Vivian L., 1943
Box 40, Folder 9	Warburg, Edward, 1933

Box 40, Folder 10	Warner, Langdon, 1935, 1930-1933, undated
Box 40, Folder 11	Warren, Alice K., 1929, 1930, undated
Box 40, Folder 11	Webber, John W., 1933
Box 40, Folder 11	Webster, Ida Brown, 1933
Box 40, Folder 11	Webster, Morton S., 1924
Box 40, Folder 12	Whittemore, Thomas, 1938
Box 40, Folder 12	Wilber, Donald, 1935
Box 40, Folder 12	Wilder, Bertha, 1923
Box 40, Folder 12	Wilder, Elizabeth, 1947
Box 40, Folder 13	Wildung, Frank H., 1933
Box 40, Folder 13	Wilkinson, Charles K., 1947, 1937
Box 40, Folder 13	Williams, Dr. Maynard Owen, 1933
Box 40, Folder 13	Wilmot, Sydney, 1933
Box 40, Folder 14	Wilson, Everitt W., 1933
Box 40, Folder 14	Wilson, Rev. J. Christy, 1936-1937
Box 40, Folder 14	Wilson, John A., 1936, 1947, 1962, 1945
Box 40, Folder 15	Windust, Marjorie, 1931, 1946, undated
Box 40, Folder 15	Winter, John G., 1938
Box 40, Folder 15	Wise, Conrad, 1968
Box 40, Folder 16	Witteck, Paul, 1935-1938
Box 40, Folder 17	Worthington, Isabel S., 1921, 1929
Box 40, Folder 17	Wright, Edwin, 1946
Box 40, Folder 17	Wulsin, Frederick R., 1933
Box 40, Folder 17	Wulsin, Lusannie C., 1933

Box 40, Folder 18	Wylie, Andrew, 1934
Box 40, Folder 18	Yassine, Anis, 1933
Box 40, Folder 18	Yassine, Sami, 1958, 1936, 1933-1934
Box 40, Folder 18	Yen, T.B., 1924
Box 40, Folder 19	Young, Herrick B., 1934-1937
Box 40, Folder 20	Young, John, 1968
Box 40, Folder 20	Young, Mabelle, 1959
Box 40, Folder 20	Young, T. Cuyler, 1965, 1962-1963
Box 40, Folder 20	Unidentified, "Ida,", 1926
Box 40, Folder 20	Unidentified, "Jane,", 1935

### Subseries 1.5: Published and Unpublished Materials

**Scope and Contents:** 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
Box 41, Folder 2	Captions for Plates and Figures
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
Box 43, Folder 1	"Vaulting Techniques in Iranian Muslim Architecture," by Myron Bement Smith, edited, with additional material by D. Kuban, undated

Box 43, Folder 2	Prof. Dogan Kuban Report of MBS Persian Vaulting Manuscript
Box 43, Folder 3	Proposed Outline for MBS Persian Vaulting Book
Box 43, Folder 4	"Techniques of Construction," manuscript
Box 43, Folder 5	"Monuments Cited by MBS in Manuscript"
Box 43, Folder 6	Pen and Ink Architectural Drawings
Box 43, Folder 7	Miscellaneous MBS Materials
Box 44, Folder 1	Manuscript and Architectural Articles, 1921-1927
Box 44, Folder 2	"Journal of a Contemporary," two-part manuscript, 1927
Box 44, Folder 3	"North Italian Brickwork: Parts I -VI," The Architectural Record, 1927
Box 44, Folder 4	"Architectural Terra Cottas of the Byzantine and Lombard Periods," manuscript, 1929
Box 44, Folder 5	"North Italian Brick Chimneys: Part IV." The Architectural Record, undated
Box 44, Folder 6	"Nail Studded Doors from North Italy," Parts I and II, The Architectural Record, 1930
Box 44, Folder 7	"An Analysis of Florentine Stonework," The Architects' Journal, 1931
Box 44, Folder 8	"Italian Stonework: Parts I - IV," The Architectural Record, undated
Box 44, Folder 9	"Persian Arts and Crafts in London," The Antiquarian, 1931
Box 44, Folder 10	"Persian Fresco Paintings," with notes by Myron Bement Smith, American Institute for Persian Art and Archaeology, 1932
Box 44, Folder 11	Miscellaneous Published and Unpublished Material, 1930s
Box 44, Folder 12	"Material for a Corpus of Early Iranian Islamic Architecture: Series AI to AIII," bound Ars Islamica reprints, 1935-1939
Box 44, Folder 13	"Materials for a Corpus of Early Iranian Islamic Architecture: Supplement I, II," bound reprints, 1932, 1939
Box 45, Folder 1	"Material for a Corpus of Early Iranian Islamic Architecture: Series BI to BV," bound reprints, 1935-1940
Box 45, Folder 2	"The Wood Mimbar in the Masjid-i Djami, Nain," Ars Islamica reprint, 1938

Box 45, Folder 3	"The Archaeological Importance of the Monuments of Isfahan," manuscript, Persian translation, 1936; Revue du Touring Club de L'Iran reprint, 1937
Box 45, Folder 4	Miscellaneous Manuscripts and Published Material, 1940s
Box 45, Folder 5	Miscellaneous Manuscripts and Published Material, 1950s
Box 45, Folder 6	"A New Gateway to the Treasures of Turkish Architecture and Fine Arts," manuscript, 1959
Box 45, Folder 7	Miscellaneous Manuscripts and Published Material, 1960s
Box 45, Folder 8	"Iran-UNESCO Special Program: Report of Mission, Washington, Paris, Tehran, Paris, Washington, 22 February-1 April 1969," unpublished report
Box 45, Folder 9	Investigation of the Use of Photodocuments in the Teaching of the Languages, Cultures, and Civilization of the Near East, U.S. Department of Health, Education and Welfare, June 1970
Box 45, Folder 10	Islamic Architecture, bibliographies
Box 46, Folder 1	Lectures, dates, venues and topics, 1940-1960
Box 46, Folder 2	Lecture Slide Lists, 1940s
Box 46, Folder 3	Lecture Slide Lists, 1950s, 1960s, undated
Box 46, Folder 4	Lecture Texts and Notes, 1932-1943
Box 46, Folder 5	Lecture Texts and Notes, 1946-1948
Box 46, Folder 6	Lecture Texts and Notes, 1953-1969, undated
Box 46, Folder 7	The Mathews Lectures, Columbia University, lecture I, 1955
Box 46, Folder 8	The Mathews Lectures, Columbia University, lecture II, 1955
Box 46, Folder 9	The Mathews Lectures, Columbia University, lecture III, 1955
Box 46, Folder 10	The Mathews Lectures, Columbia University, lecture IV, 1955
Box 46, Folder 11	The Mathews Lectures, Columbia University, lecture V, 1955
Box 46, Folder 12	The Mathews Lectures, Columbia University, lecture VI, 1955
Box 46, Folder 13	The Mathews Lectures, Columbia University, lecture VII, 1955

Box 46, Folder 14	The Mathews Lectures, Columbia University, lecture VIII, 1955
Box 46, Folder 15	The Mathews Lectures, Columbia University, lecture IX, 1955
Box 46, Folder 16	The Mathews Lectures, Columbia University, lecture X, 1955
Box 46, Folder 17	"Islamic Architecture and the West," subsequent presentations, lecture text, 1957-1958
Box 47, Folder 1	Proposed Lecture Topics, 1947-1969, undated
Box 47, Folder 2	Lecture Tours, newspaper clippings, 1943-1958
Box 47, Folder 3	Lecture Tours, newspaper clippings, 1960s
Box 47, Folder 4	International Education Exchange Travel, 1957-1958
Box 47, Folder 5	International Education Exchange Travel, 1959-1960
Box 47, Folder 6	Travel Notes, 1967-1968
Box 47, Folder 7	Photograph Exhibits, 1939-1964
Box 47, Folder 8	Photographs and Captions for unidentified MBS Exhibit Iran
Box 47, Folder 9	Photograph Captions, unidentified MBS exhibit Iran
Box 47, Folder 10	University of Utah Exhibit, correspondence, 1969
Box 47, Folder 11	Photograph Captions, unidentified Islamic architecture exhibit
Box 47, Folder 12	"Photographs of Islamic Monuments of Iran and their Decoration," exhibit inventory
Box 47, Folder 13	"Architecture as Cultural Expression: Monuments of Islamic Architecture of Persia and their Decoration," Library of Congress exhibit, 1953
Box 48, Folder 1	"Photographs of Islamic Architecture of Iran," background information
Box 48, Folder 2	"Photographs of Islamic Architecture of Iran," exhibit captions, 1953
Box 48, Folder 3	Exhibit photographs # 1-10, 1953
Box 48, Folder 4	Exhibit photographs # 11-20, 1953
Box 48, Folder 5	Exhibit photographs #21-29, 1953
Box 48, Folder 6	"Monuments of Islamic Architecture of Persia," exhibit captions



Box 49, Folder 1 Posters for Lectures and Exhibits

---

### Subseries 1.6: Italy Research, 1925, 1927-1928

Scope and Contents: 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.

Box 50, Folder 1 Italy Fieldwork, documents, permits and miscellaneous items, 1925

Box 50, Folder 2 Italy Fieldwork, documents, permits and miscellaneous items, 1927-1928

Box 50, Folder 3 John Simon Guggenheim Memorial Foundation, correspondence, 1926-1927

Box 50, Folder 4 John Simon Guggenheim Memorial Foundation, fellowship application and renewal paperwork, 1927-1928

Box 50, Folder 5 MBS Italy Photographs, part 1, Aosta to Fermo

Box 50, Folder 6 MBS Italy Photographs, part 2, Fossalta di Portogruaro to Parenzo

Box 50, Folder 7 MBS Italy Photographs, part 3, Pavia to Pomposa

Box 50, Folder 8 MBS Italy Photographs, part 4, Ravenna to Siena

Box 50, Folder 9 MBS Italy Photographs, part 5, Torcello to Vicolongo

Box 50, Folder 10 MBS Yugoslavia Photographs, Sebenico to Zara

Box 50, Folder 11 Brickwork and Stonework Study Album, Bologna, Como, Cremona, and Ferrara

Box 50, Folder 12 Brickwork and Stonework Study Album, Mantua, Monza, Murano, Padua, Parma, Piacenza, and Verona

Oversize 8 Architectural Sketches, Verona, 1920s

Oversize 9 Architectural Drawings, northern Italian brick chimneys, 1920s

Oversize 10 Architectural Drawings, Italian renaissance details, 1920s

Oversize 11 Architectural Drawings, Italian stone work, 1928

Oversize 12 Architectural Drawings, North Italy nail studded doors, 1930

Oversize 13	Architectural Drawings, vaults, Italy, undated
Box 50, Folder 19	Photographs Submitted to the Architectural Record
Box 50, Folder 20	"Brick Details of Italy," photograph album
Oversize 14	Pre-Gothic Italian Terra Cottas, photograph layout

### Subseries 1.7: Iran Research, 1933-1937

**Scope and Contents:** 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.

Box 51, Folder 1	American Council of Learned Societies (ACLS) Grant Application
Box 51, Folder 2	ACLS Correspondence About Grant, 1932-1933
Box 51, Folder 3	Letters of Recommendation to ACLS
Box 51, Folder 4	ACLS Grant, financial and administrative information, 1933-1936
Box 51, Folder 5	Progress Reports to ACLS, 1933-1935
Box 51, Folder 6	Pre-trip Notes and Information
Box 51, Folder 7	Pre-trip Research Materials
Box 51, Folder 8	Photographic Equipment Brochures, 1933
Box 51, Folder 9	Research Methodology Notes
Box 51, Folder 10	Letters of Introduction, 1933
Box 51, Folder 11	Contact Information, calling cards
Box 51, Folder 12	Cameras and Photographic Equipment, inventory, June 1933

Box 51, Folder 13	Automobile and Accessories, inventory, June 1933
Box 51, Folder 14	Travel Outfit, inventory, June 1933
Box 51, Folder 15	Receipts for Equipment and Personal Purchases, 1933
Box 51, Folder 16	Travel Tickets, Receipts and Contracts, 1933
Box 51, Folder 17	Katharine Dennis Smith Travel Notes, May 30, 1933-July 1, 1933
Box 51, Folder 18	Accident in Iraq, MBS and Katharine Dennis Smith correspondence, 1933
Box 51, Folder 19	Accident in Iraq, MBS deposition, July 11, 1933
Box 51, Folder 20	Accident in Iraq, correspondence and documents, July 1933-September 1933
Box 51, Folder 21	Accident in Iraq, correspondence and documents, October 1933-December 1933
Box 51, Folder 22	Accident in Iraq, correspondence and documents, January 1934-September 1934
Box 52, Folder 1	Accident in Iraq, correspondence and documents, October 1934-December 1937
Box 52, Folder 2	Accident in Iraq, lawsuit against Deboch and Ackach, correspondence and documents, 1933-1937
Box 52, Folder 3	Staff House, notes, documents and correspondence, 1934
Box 52, Folder 4	Staff House, notes, documents and correspondence, 1935
Box 52, Folder 5	Staff House, notes, documents and correspondence, 1936-1937
Box 52, Folder 6	Katharine Dennis Smith Correspondence with Winifred H. Tweedie, 1934-1935
Box 52, Folder 7	Karl Bergner Correspondence with MBS, October 1935-March 1936
Box 52, Folder 8	Karl Bergner, administrative arrangements, accounts and receipts., May 1936-July 1936
Box 52, Folder 9	Karl Bergner Suicide, July 1936
Box 52, Folder 10	Karl Bergner, disposal of personal effects
Box 52, Folder 11	Karl Bergner, MBS correspondence with relatives and friends
Box 52, Folder 12	Karl Bergner, photograph with dog Romeo, undated
Box 52, Folder 13	Robert and Elizabeth Van Nice, documents, correspondence and notes, 1936-1937

Box 52, Folder 14	Mary Crane, documents, correspondence and notes, 1936-1937
Box 52, Folder 15	Research Staff, miscellaneous
Box 52, Folder 16	Household Staff
Box 52, Folder 17	MBS and Katharine Dennis Smith Iranian Identity Documents
Box 52, Folder 18	Automobile and Trailer Brochures, receipts and correspondence, 1933-1936
Box 52, Folder 19	Photographic Equipment, Film and Scientific Instruments, receipts and correspondence, 1933-1936
Box 52, Folder 20	Photographic Equipment, notes
Box 53, Folder 1	Personal Effects and Equipment Shipment, documents, correspondence and receipts, 1933-1937
Box 53, Folder 2	Correspondence with American and Iranian Officials, 1933-1936
Box 53, Folder 3	Import Licenses and Duties, correspondence, receipts and notes, 1935-1937
Box 53, Folder 4	Logistics Support in Iran, correspondence and receipts, 1934-1935
Box 53, Folder 5	Logistics Support in Iran, correspondence and receipts, 1936
Box 53, Folder 6	Logistics Support in Iran, correspondence and receipts, 1937
Box 53, Folder 7	Automobile and Personal Property Insurance Policies, correspondence, 1933-1938
Box 53, Folder 8	Imperial Bank of Persia (Iran), correspondence, 1934-1937
Box 53, Folder 9	Imperial Bank of Persia (Iran), deposit slips, payments and documents, 1934-1937
Box 53, Folder 10	Banque Ottomane Teheran, correspondence and documents, 1934
Box 53, Folder 11	Banque Melle Iran, correspondence and documents, 1936
Box 53, Folder 12	Certificates of Purchase of Foreign Exchange, 1936-1937
Box 53, Folder 13	Bank of the Manhattan Company, correspondence and documents, 1936-1937
Box 54, Folder 1	Medicines, Health, Sanitation, Household Supplies and Recipes
Box 54, Folder 2	Miscellaneous Household Accounts
Box 54, Folder 3	MBS Dispute with Neighbor, depositions and trial, 1935

Box 54, Folder 4	MBS Arrangements at the Masjid-i Jomeh, 1936-1937
Box 54, Folder 5	Travel in Iran, documents, itineraries and notes, 1934-1937
Box 54, Folder 6	Miscellaneous Iranian Documents
Box 54, Folder 7	Firdousi Congress, October 1934
Box 54, Folder 8	Request for Copyright Information
Box 54, Folder 9	MBS Book Orders, Blackwell to Hiersemann, 1933-1937
Box 54, Folder 10	MBS Book Orders, Kegan, 1933-1937
Box 54, Folder 11	MBS Book Orders, Koehler to Probsthain, 1933-1937
Box 54, Folder 12	MBS Book Orders, Rosen, 1933-1937
Box 54, Folder 13	MBS Book Orders, Wasmuth, 1933-1937
Box 54, Folder 14	Request for Exit Documents, 1937
Box 54, Folder 15	Shipment of Books, Film and Personal Effects to United States, 1937
Box 54, Folder 16	Book and Packing Crate Inventories, U.S. Customs declaration, 1937
Box 54, Folder 17	Miscellaneous Shipment Notes, 1937
Box 54, Folder 18	Travel Arrangements Iran to United States, 1937
Box 54, Folder 19	Newsletters to Friends and Family, 1935, 1936
Box 54, Folder 20	Newsletters, travel notes and letters
Box 54, Folder 21	Newsletter Printing and Distribution, correspondence with Florence S. Mickle
Box 54, Folder 22	Smith Christmas Card, 1935
Box 54, Folder 23	"Monument of the Early Mongrel Period," practical joke, 1937

### Subseries 1.8: Katharine Dennis Smith Papers and Correspondence

Scope and Contents: 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.

Box 55, Folder 1	Katharine Dennis Smith Will, related documents
Box 55, Folder 2	Edward Dennis Documents
Box 55, Folder 3	Veteran's and Social Security Survivor Benefits
Box 55, Folder 4	Civil Service Commission Life Insurance
Box 55, Folder 5	Miscellaneous Academic Records
Box 55, Folder 6	Miscellaneous Biographic Material
Box 55, Folder 7	Travel Notes and Brochure, 1920s
Box 55, Folder 8	Journal, 1933-1934
Box 55, Folder 9	Persian Garden Lecture, 1941
Box 55, Folder 10	Miscellaneous Lecture Notes
Box 55, Folder 11	Medical Records and Notes
Box 55, Folder 12	Art Collection Information
Box 55, Folder 13	Donations and Contributions
Box 55, Folder 14	Household Records
Box 55, Folder 15	Miscellaneous Receipts
Box 55, Folder 16	Instructions for Secretary
Box 55, Folder 17	Miscellaneous Items
Box 56, Folder 1	Akbar Plastics, 1971
Box 56, Folder 1	Abbot, Edith R., 1939
Box 56, Folder 1	Abbott, Mary Eleanor, undated
Box 56, Folder 1	Akbar-Zadeh, Mr., undated
Box 56, Folder 1	Akbar-Zadeh, Ferdowse, (Mrs. Mortaza), 1972, 1971
Box 56, Folder 2	Albright, Ruth, (Mrs. William Foxwell), 1971

Box 56, Folder 2	American Council of Learned Societies ( Frederick Burkhardt), 1972, 1971
Box 56, Folder 2	American Museum of Natural History, 1970
Box 56, Folder 2	American Research Center in Egypt, 1970, 1971
Box 56, Folder 2	Andrews, Catherine, 1938, 1970-1971
Box 56, Folder 3	Aractingi, Dr. Joseph, 1933
Box 56, Folder 3	Arena Stage, 1971
Box 56, Folder 3	Arndt, Richard, 1971
Box 56, Folder 3	Asia Society, 1970
Box 56, Folder 3	Azeez, A.M.A., 1972
Box 56, Folder 4	Bank of Manhattan Trust Co., 1933, 1936
Box 56, Folder 4	Barnes, Heidi, 1971
Box 56, Folder 4	Battersby, Harold R., 1971
Box 56, Folder 4	Beever, Priscilla, 1975
Box 56, Folder 4	Bess, Dorothy, (Mrs. Demaree), 1936
Box 56, Folder 5	Bever, Josephine M., (Mrs. Christopher T.), 1975
Box 56, Folder 5	Biddle, Mrs. James, 1971
Box 56, Folder 5	Blackmer, Ruth, 1970
Box 56, Folder 5	Blackwell, Berthe, 1936-1937
Box 56, Folder 6	Blake, Gwen, 1935-1936
Box 56, Folder 6	Blake, Dr. Marion E., 1936
Box 56, Folder 6	Blake, Nadia, (Mrs. Robert), 1935-1936
Box 56, Folder 6	Blake, Robert P., 1937
Box 56, Folder 7	Blasotti, Amelia, 1971
Box 56, Folder 7	Bodnam, Herbert, undated

Box 56, Folder 7	Boyce, Nan, 1935-1936, 1940
Box 56, Folder 7	Boy Scouts of America, 1970
Box 56, Folder 7	Bradley, Joseph, 1970-1971
Box 56, Folder 8	Brasseur, Adolphe, 1935
Box 56, Folder 8	Brooks Brothers, 1970
Box 56, Folder 8	Brown, Mr., 1970
Box 56, Folder 8	Brown L. Carl, 1975
Box 56, Folder 8	Cairo University Librarian, 1972
Box 56, Folder 8	Campbell, Peter, 1971
Box 56, Folder 9	Capella, Ida Sargeant, 1935-1936, 1933
Box 56, Folder 9	Carlisle, Martha, (Mrs. Paul), 1970-1971
Box 56, Folder 9	Carpenter, Agnes Miles, 1940, 1933-1938
Box 56, Folder 10	Case, Celia, 1948
Box 56, Folder 10	Cash, James M., 1936
Box 56, Folder 10	Chase Manhattan Bank, 1970
Box 56, Folder 10	Childs, Georgina, (Mrs. J. Rives), 1935
Box 56, Folder 10	Christensen, Nora Lee, 1936
Box 56, Folder 11	Clarke, Catherine, (Mrs. James), 1971
Box 56, Folder 11	Clarke, Joan, undated
Box 56, Folder 11	Collier, Nina, 1970-1971, 1948
Box 56, Folder 12	Continental Trailways, 1970
Box 56, Folder 12	Cooper, Jack, 1933
Box 56, Folder 12	Cornell University, 1970
Box 56, Folder 12	Cosmos Club, 1970-1971



Box 56, Folder 12	Crain, Earl T., 1935-1936
Box 56, Folder 13	Crane, Anne, 1936
Box 56, Folder 13	Cullinane, Maurice J., 1970
Box 56, Folder 13	Curtis, Joan, 1975
Box 56, Folder 13	Daragahi, A., 1937
Box 56, Folder 13	Davis, H.B., 1969-1970
Box 56, Folder 13	Day, Florence, 1935-1936
Box 56, Folder 14	Dennis, Col. Edward B., 1954, 1949, 1970-1972, 1966, 1935-1937, 1963, 1958-1959, 1946
Box 56, Folder 15	Dennis, Marion, 1971
Box 56, Folder 15	Dennis, Robert B., 1974, 1936, 1934
Box 56, Folder 15	District Delivery Service, 1970
Box 56, Folder 15	Downey, Glanville, 1974
Box 56, Folder 16	Engels, Betty, 1970
Box 56, Folder 16	Erigen, Meva, 1970
Box 56, Folder 16	Eringen, Peri, 1971
Box 56, Folder 16	Erving Paper Mills, 1970
Box 56, Folder 16	Essenberg, Dr. Christine A., 1936, 1934
Box 56, Folder 17	Ettinghausen, Richard, 1970-1971
Box 56, Folder 17	Fausch, Anna, 1934
Box 56, Folder 17	Farzine, Ilse, 1938-1939
Box 56, Folder 17	Feeney, Miss, 1935
Box 56, Folder 18	Forbes, Pauline, 1935
Box 56, Folder 18	Garland Publishing, 1976

Box 56, Folder 18	Garrett, Miss, 1971
Box 56, Folder 18	Geoffrey Steele Inc., 1970
Box 56, Folder 18	Gibb, Alexandrine, 1935
Box 56, Folder 19	Glenn, James R., 1975
Box 56, Folder 19	Godard, Yedda, (Mrs. Andre), 1936
Box 56, Folder 19	Goldfarb Flower Shops, 1969-1970
Box 56, Folder 19	Goodchild, Donald, 1937
Box 56, Folder 19	Goode, Mr., 1975
Box 56, Folder 20	Goold, Cora, (Mrs. Herbert S.), 1971
Box 56, Folder 20	Graves, Mortimer, 1970
Box 56, Folder 20	Grosvenor, Mrs. Gilbert, 1941
Box 56, Folder 20	Groves, Estelle Crawford, (Mrs. Walter A.), 1936
Box 56, Folder 20	Grunzweig, Amy B., 1937, 1934
Box 56, Folder 21	Gunther, Jane, 1970
Box 56, Folder 21	Gurney, Betty, undated
Box 56, Folder 21	Hadjeb-Davallou, Hossein, 1971
Box 56, Folder 21	Haj, Abdulla, 1935
Box 56, Folder 21	Hall, Josephine, (Mrs. Melvin), 1970-1971
Box 56, Folder 22	Hammacher Schlemmer, 1970
Box 56, Folder 22	Hansen, Helen, 1970-1971
Box 56, Folder 22	Hare, Julie, (Mrs. Raymond), 1958, 1935
Box 56, Folder 22	Harrison, Mrs., 1936
Box 56, Folder 22	Hartley, John E., 1970
Box 56, Folder 23	Heindel, Betty, (Mrs. Richard), undated

Box 56, Folder 23	Heindel, Heath, 1971
Box 56, Folder 23	Heindel, Richard, 1970-1971
Box 56, Folder 23	Helbich, Dr. Ilse, 1971
Box 56, Folder 23	Henderson, Amb. Loy W., 1971
Box 56, Folder 24	Hendrian, O.A., 1936
Box 56, Folder 24	Herzfeld, Ernst, 1934-1935
Box 56, Folder 24	Hiersemann, Karl W., 1937
Box 56, Folder 24	Hixson, Edna M., 1971
Box 56, Folder 24	Horne, Richard C. Jr., 1971
Box 56, Folder 25	Hornibrook, Yolanda, (Mrs. William H.), 1935-1936
Box 56, Folder 25	Howell, Herbert A., 1970
Box 56, Folder 25	Hughes, Dan, 1962
Box 56, Folder 25	Hunt, Emma, 1971, 1974
Box 56, Folder 25	Hutton, Jenny P., (Mrs. Edward), 1934
Box 56, Folder 26	Imam-Zadeh, Mr., 1936
Box 56, Folder 26	Iraq Times, 1935
Box 56, Folder 26	Jackson, Bland, 1970
Box 56, Folder 26	Jackson, Charlotte, 1971
Box 56, Folder 26	Jackson, Kate, (Mrs. A.V. Williams), 1934-1936
Box 56, Folder 26	Jamali, Dr. Johammad Fadhil, 1971
Box 56, Folder 27	Japan-American Society, 1970
Box 56, Folder 27	Jayne, Henrietta Bache, (Mrs. Horace H.F.), 1935
Box 56, Folder 27	Jenks, Bidy, 1935
Box 56, Folder 27	Jensen, Georg, 1970

Box 56, Folder 27	Johnson, Vieno T., 1970-1971, 1967
Box 56, Folder 28	Johnston, Mildred Williamson, (Mrs. Ivan M.), 1970-1970, 1933
Box 56, Folder 28	Kendall, Alice W., 1937
Box 56, Folder 28	Kennedy, Beatrice, 1970
Box 56, Folder 28	Kennedy, Dr. Walter P., 1934
Box 56, Folder 28	Kier, Dr. Porter M., 1976
Box 57, Folder 1	Kirk, Bill, 1970
Box 57, Folder 1	Kuban, Prof. Dogan, 1966
Box 57, Folder 1	Kuban, Mine, 1971-1972
Box 57, Folder 1	Kuban, Sabiha, (Mrs. Dogan), 1976, 1971
Box 57, Folder 1	Kuniholm, Bertha, 1970
Box 57, Folder 2	Lafferty, Margaret, 1971
Box 57, Folder 2	Lauresrafil, G., undated
Box 57, Folder 2	Lewthwaite, Markie, (nee Edmonds), 1970
Box 57, Folder 2	Library of Congress, 1970
Box 57, Folder 2	Lunn, Betsy, (Mrs. Richard), 1958, 1970-1971
Box 57, Folder 3	McCall Books, 1970
Box 57, Folder 3	McCray, Porter A., 1973
Box 57, Folder 3	MacDonald, Linda, 1970, 1974-1975
Box 57, Folder 3	Malaekeh, Mrs. Bahram, 1970
Box 57, Folder 3	Maldarelli, Oronzio, 1961, 1951
Box 57, Folder 4	Malek, Yunan, 1975
Box 57, Folder 4	Merriam, Roberta, (Mrs. Gordon Phelps), 1945, 1935-1936
Box 57, Folder 4	Merrick, Mrs. Richard T., 1937

Box 57, Folder 4	Metropolitan Museum of Art, 1976
Box 57, Folder 5	Mickle, Florence S., 1971
Box 57, Folder 5	Miles, Dr. George C., 1971
Box 57, Folder 5	Miner, Dorothy, 1935-1936
Box 57, Folder 5	Moe, Edith, (Mrs. Henry A.), 1969
Box 57, Folder 5	Moe, Henry Allen, 1940-1941, 1950, 1974, 1969
Box 57, Folder 6	Moghadam, Selma, 1970-1971
Box 57, Folder 6	Mongan, Agnes, 1971
Box 57, Folder 6	Morton, Dr. Rosalie, 1937, 1939
Box 57, Folder 6	Mostafavi, Mohammad Taqi, 1971
Box 57, Folder 6	Murray, Annie May, 1971
Box 57, Folder 7	Muslim Student Association, 1971
Box 57, Folder 7	Myers, Francis J., 1970
Box 57, Folder 7	National Arts Club, 1970
Box 57, Folder 7	National Geographic Society, 1935-1936, 1970-1971
Box 57, Folder 7	Negahban, E.O., 1972
Box 57, Folder 8	Nile, Aileen, 1971
Box 57, Folder 8	Olson, Oscar, 1935
Box 57, Folder 8	Olson, Mrs.Oscar, 1935
Box 57, Folder 8	Orswell, Lois, 1971
Box 57, Folder 8	Oster, F.F., 1937
Box 57, Folder 8	Oyama, Atsuko, 1970
Box 57, Folder 9	Packer, Mary Sue, 1970
Box 57, Folder 9	Paone, Rosario, 1975

Box 57, Folder 9	Parquette, Rosemary, 1970
Box 57, Folder 9	Parvaz, Mrs., 1935
Box 57, Folder 9	Petrequin, Barbara, 1971
Box 57, Folder 10	Petri, Erica, 1970
Box 57, Folder 10	Pfeiffer, Homer F., 1971
Box 57, Folder 10	Pfeiffer, Louise A., (Mrs. Kurt Detmers), 1970
Box 57, Folder 10	Pfeiffer, Matilde, (Mrs. Robert Henry), 1970-1971
Box 57, Folder 10	Pope, Dr. John A., 1970-1971
Box 57, Folder 11	Popular Photography, 1970-1971
Box 57, Folder 11	Potomac Electric, 1970
Box 57, Folder 11	Pourhadi, Ibrahim, 1970-1971
Box 57, Folder 11	Puritan Skirt and Dress Company, 1970
Box 57, Folder 12	Rahmenah, I., 1936
Box 57, Folder 12	Ravenbod, Hossein, 1970-1971
Box 57, Folder 12	Realities, 1970
Box 57, Folder 12	Remington, Edith Ryder, 1945, 1974, 1943
Box 57, Folder 12	Richter, Irene Myers, (Mrs. Stanley L.), 1933, 1936
Box 57, Folder 13	Riefstahl, Prof. Rudolf M., 1935
Box 57, Folder 13	Robinson, Henry S., 1968, 1971
Box 57, Folder 13	Royal Bank of Canada, 1976
Box 57, Folder 13	Rypka, Mana, (Mrs. Jan), 1936, 1935
Box 57, Folder 13	Sachs, Prof. Paul J., 1933
Box 57, Folder 14	Sanchez, Carlos, undated
Box 57, Folder 14	Santini and Sons, 1933

Box 57, Folder 14	Sawtell, James, 1972
Box 57, Folder 14	Schaffter, Dr. C. M., 1935
Box 57, Folder 15	Schroeder, Amy, (Mrs. Hyman), 1933
Box 57, Folder 16	Schroeder, Amy, (Mrs. Hyman), 1934
Box 57, Folder 17	Schroeder, Amy, (Mrs. Hyman), 1935
Box 57, Folder 18	Schroeder, Amy, (Mrs. Hyman), 1970, 1944, 1936-1937
Box 58, Folder 1	Schroeder, Hyman, 1935, 1933
Box 58, Folder 1	Schroeder, Margaret, (Mrs. Eric), 1935
Box 58, Folder 1	Schwartz, Alfred M., 1970
Box 58, Folder 1	Shakir, Abdulmunim, 1971
Box 58, Folder 1	Shook, Mr.and Mrs., 1970
Box 58, Folder 2	Smith, Corinna, (Mrs. Joseph Linden), 1936
Box 58, Folder 2	Smith, Ellis, 1970, 1964, 1947
Box 58, Folder 2	Smith, Felix, 1970
Box 58, Folder 2	Smith, Marjorie, (Mrs. Ellis), 1974, 1970
Box 58, Folder 3	Smith, Wilfred C., 1971
Box 58, Folder 3	Smithsonian Associates, 1970
Box 58, Folder 3	Snyder, Renie, (Mrs. George W.K.), 1973
Box 58, Folder 3	Soleiman Rabbi Bros., 1936
Box 58, Folder 3	Stearns, Helen, (Mrs. Wilbur Smith), 1971
Box 58, Folder 4	Stebbins, E. Vail, 1933-1935
Box 58, Folder 5	Stebbins, E. Vail, January 1936-May 1936
Box 58, Folder 6	Stebbins, E. Vail, June 1936-December 1936
Box 58, Folder 7	Stebbins, E. Vail, 1937

Box 58, Folder 8	Stebbins, E. Vail, 1940, 1944
Box 58, Folder 9	Stern, Dr. Harold P., 1976, 1970
Box 58, Folder 9	Stern Brothers, 1968-1970
Box 58, Folder 9	Stockton, Kathy, 1974
Box 58, Folder 10	Sulzberger, David, 1976
Box 58, Folder 10	Technical Assistance Information Clearing House, 1970
Box 58, Folder 10	Technical Library Service, 1972
Box 58, Folder 10	Tesseries, Judith de, 1970
Box 58, Folder 10	Trott, Hester, (Mrs. A.C.), undated
Box 58, Folder 11	Trousdale, Dr. William, 1975
Box 58, Folder 11	Tushingam, A.D., 1971, 1974-1975
Box 58, Folder 11	Tushingam, Maggie, (Mrs. A.D.), 1972
Box 58, Folder 11	University of Maryland, 1971
Box 58, Folder 12	Van Nice, Betty, (Mrs. Robert L.), 1937-1938
Box 58, Folder 12	Van Toch, Jeanine, 1936
Box 58, Folder 12	Varjavand, Prof. Parvis, 1971
Box 58, Folder 13	Wadsworth, Cleome, (Mrs. Julius), 1971
Box 58, Folder 13	Wagner, Margaret, 1970-1971
Box 58, Folder 13	Walker, Greta, 1936-1937
Box 58, Folder 13	Walter, Gwladys, (Mrs. Vivian), 1936
Box 58, Folder 14	Washington Theater Club, 1970
Box 58, Folder 14	Weeks, Francis D., 1970
Box 58, Folder 14	Wilder, Elizabeth, undated
Box 58, Folder 14	Wills, Elizabeth, 1970-1971



Box 58, Folder 14	Winer, Beatrice, 1933-1936
Box 58, Folder 15	World and Its Peoples, 1969
Box 58, Folder 15	Wright, Col. Edwin, 1970
Box 58, Folder 15	Yale University, 1971
Box 58, Folder 15	Yassine, Sami Bey, 1970-1971
Box 58, Folder 15	Unidentified, 1970
Box 58, Folder 16	Smith Annual Newsletter, 1970, 1951

---

[Return to Table of Contents](#)

## Series 2: The Islamic Archives

**Scope and Contents:** 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.

### Subseries 2.1: Islamic Archives History, Collection Information

**Scope and Contents:** 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.AICMinutes5: Committee for Islamic Culture: Minutes of Fifth Meeting, 1952 (bulk November 17, 1952)

1 Item (Notes (14 leaves); 21.7 cm. x 28 cm)

Creator: Smith, Myron Bement, 1897-1970

Language: English.

Notes: [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.AICAminutes5

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.

Title and summary note are provided by Archives staff.

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 {dollar}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 {dollar}200.00, the packing and transport by courtesy of Professor T. C. Young."

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.

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

Place: Asia  
Iran

Genre/Form: Notes

FSA A.04 2.1.59.AICMinutes6: Committee for Islamic Culture: Minutes of Sixth Meeting, 1953 (bulk October 24, 1953)

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

Creator: Smith, Myron Bement, 1897-1970

Language: English.

Notes: [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.AICMinutes6

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.

Title and summary note are provided by Archives staff.

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 {dollar}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."

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.

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

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)  
Creator: Smith, Myron Bement, 1897-1970

Language: English.

Notes: [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.AICMinutes4

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.

Title and summary note are provided by Archives staff.

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 {dollar}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 {dollar}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 {dollar}200.00, which includes all the negatives on hand plus a catalog list."

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.

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

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
Box 59, Folder 13	Numbering Schemes for MBS Slides, undated
Box 59, Folder 14	Islamic Archives Accessions Numbering System, 1971
Box 59, Folder 15	Accessions Lists Plain Number Series, undated
Box 59, Folder 16	Accessions List Slides KC Series, undated
Box 59, Folder 17	" Myron Bement Smith Archive: Guide to the Iran Materials," creator unidentified, undated
Box 59, Folder 18	"Index to the Myron Bement Smith Islamic Archives," 1983
Box 60, Folder 1	Accessions List Items 1 through 198, summary
Box 60, Folder 2	1 D Myron and Katharine Smith, photographs, negatives, documents and books
Box 60, Folder 3	2 D Col. Melvin Hall, part 1, photographs and negatives, Iran, Turkey and Iraq, handlists and notes
Box 60, Folder 4	2 D Col. Melvin Hall, part 2, negative portfolio 2A, information
Box 60, Folder 5	2 D Col. Melvin Hall, part 3, negative portfolio 2B, information
Box 60, Folder 6	2 D Col. Melvin Hall, part 4, negative sleeve information
Box 60, Folder 7	2 D Col. Melvin Hall, part 5, envelopes and notes
Box 60, Folder 8	2 D Col. Melvin Hall, part 6, envelopes and notes
Box 60, Folder 9	2 D Col. Melvin Hall, part 7, envelopes and lists
Box 60, Folder 10	3 D Joseph Martinson, Jr., photographs, Iran and Persian Gulf area
Box 60, Folder 11	4 D Prof. and Mrs. T. Cuyler Young, photographs, Iran
Box 60, Folder 12	5 D Richard Sanger, photographs, Arabia
Box 60, Folder 13	6 C Department of National Defense, Historical Division, photographs, Iran
Box 60, Folder 14	7 G U.S. Army Map Service, topographic maps
Box 60, Folder 15	8 G Joseph M.Upton, Islamic art materials



Box 60, Folder 16	9 G Department of National Defense, photographs, Iran, Bahrain and Iraq
Box 60, Folder 17	10 G British Information Service, photographs, Iran
Box 60, Folder 18	11 G Mrs. Carroll Greenough, photographs of Algeria and post card albums
Box 60, Folder 19	12 G Prof. Carleton S. Coon, photographs, Jordan
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

Box 60, Folder 38	31TD, 32 C, 33C P. W. Bourne, color slides and negatives, Egypt and India
Box 60, Folder 39	34 P Color Slides Cooperative, color slides
Box 60, Folder 40	35TD, 36 C, 37 C Hossein Ravenbod, color slides and negatives, Iran
Box 60, Folder 41	38 TD, 39 C, 40 C Harold Glidden, color slides and negatives, Egypt, Tunisia, Morocco and Palestine
Box 60, Folder 42	41 TD, 42 C, 43 C Alice Shurcliffe, color slides and negatives, India, Iran and Turkey
Box 60, Folder 43	44 TD, 45 C, 46 C Pierre Parker, color slides and negatives, India and Afghanistan
Box 60, Folder 44	<p>FSA A.04 2.1.60.47P: 47 P Antoine Sevruguin, glass negatives, Iran, 1950s 1 Item (Notes (20 leaves); 21.7 cm. x 28 cm) Creator: Smith, Myron Bement, 1897-1970 Notes: [Myron Bement Smith Collection; Series 2: The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44; 47P]</p> <p>FSA A.04 2.1.60.47P</p> <p>According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.</p> <p>Title and summary note are provided by Archives staff.</p> <p>Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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 [graphic]</p> <p>Names: Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970</p>

Islamic Archives  
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	<p>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) Creator: Smith, Myron Bement, 1897-1970 Notes: [Myron Bement Smith Collection; Series 2: The Islamic Archives; Subseries 2.1: Islamic Archives History, Collection Information; Box 61; Folder 5; 58G] FSA A.04 2.1.61.58G 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 silver prints are arranged in sequential number following Joseph Upton's handwritten list of captions. Title and summary note are provided by Archives staff. Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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]</p> <p>Names: Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives Place: Asia Iran</p>

	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	101TD, 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
Box 61, Folder 34	121 TD, 122 C, 123 C, Patricia Ann Stodhill, color slides and negatives, Morocco
Box 61, Folder 35	124 P, 125 C, Penn Camera Exchange, color slide, Iran
Box 61, Folder 36	126 G, B.G. Martin, photographs, Iran
Box 61, Folder 37	127 TD, 128 C, 129 C, Mrs. Elsie Kraeling, color slides and negatives, Khirbat al-Mafjar
Box 61, Folder 38	130 TD, 131 C, 132 C, Prof. Hushang Sanai, color slides and negatives, Iran
Box 61, Folder 39	133 TD, 134 C, 135 C, 136 C Prof. Douglas Crary, photographs, color slides and negatives, Egypt, Iraq and Africa
Box 61, Folder 40	137 TD, 138 C, 139 C, Prof. Ernest N. McCarus, color slides and negatives, Iran
Box 61, Folder 41	140 TD, 141 C, 142 C, Prof. Douglas Crary, color slides and negatives, Africa
Box 61, Folder 42	143 TD, 144 C, Robert Hamilton, negatives, Egypt
Box 61, Folder 43	145 TD, 146 C, 147 C, Arthur M. Stratton, color slides, Syria, Turkey and India
Box 61, Folder 44	148 TD, [149], Arthur M. Stratton, negatives and prints
Box 61, Folder 45	150 G Prof. D. Storm Rice, photographs, Turkey
Box 61, Folder 46	151 G Kelsey Archaeological Museum, University of Michigan, photographs, Egypt

Box 61, Folder 47	152 G David Schlumberger, delegation archaeologique en Afghanistan, photographs, Lashkari bazaar
Box 61, Folder 48	153 G Turkish Information Office New York City, photographs, Turkey
Box 61, Folder 49	154 C, 155 C Father A. Jamme, color slides, Yemen
Box 61, Folder 50	156 C, 157 C Rodney Wilcox Jones, color slides, Iran, Syria and Turkey
Box 61, Folder 51	158 C, 159 C Dr. George C. Miles, color slides, Syria
Box 61, Folder 52	160 C, 161 C Amb. Raymond A. Hare, color slides, Syria, Lebanon, Turkey, Palestine, Iraq, Saudi Arabia, Yemen and Italy
Box 61, Folder 53	162 C, 163 C Commander Milo Hutchison, color slides, Palestine, Egypt, Syria and Jordan
Box 61, Folder 54	164 P Jane and Charles Mahler, color slides, Pakistan, Iran, Turkey, Spain and India
Box 61, Folder 55	165 G Wisconsin Historical Society, photographs and negatives, Algeria, Egypt, Morocco, India, Palestine, Spain, Tanganyika, Tunisia, Turkey, India, Lebanon, Jerusalem, Baghdad and miscellaneous
Box 61, Folder 56	166 C Turkish Information Office, Press and Tourist Bureau, Ankara, photographs, Turkey
Box 61, Folder 57	167 C (P?) Freer Gallery of Art, Ernst Herzfeld, photographs
Box 61, Folder 58	168 G Embassy of Pakistan, film, "Antiquities of Pakistan"
Box 61, Folder 59	169 ? Source unknown, University of Wisconsin Extension Service, lantern slides, Middle East and South Asia
Box 61, Folder 60	170 C William Rockhill Nelson Gallery of Art, photographs, Chinese temple
Box 61, Folder 61	171 G Emily Dair, negatives, Pazyrk kurgan
Box 61, Folder 62	172 G Edward van Altena, lantern slides, Iran
Box 61, Folder 63	173 G Winifred H. Tweedie, photographs and negatives, Iran
Box 61, Folder 64	174 G Oriental Institute, University of Chicago, photographs, Turkey, Syria, Cyprus, Egypt, Lebanon and Iraq
Box 61, Folder 65	175 G Prof. Millon, negatives, Europe.

Box 61, Folder 66	176 G U.S. Embassy Beirut, photographs
Box 61, Folder 67	177 P Josephine Powell, photographs, Iran
Box 61, Folder 68	178 P Government of India, Department of Archaeology, photographs, India and Iran
Box 61, Folder 69	179 G Central Treaty Organization(CENTO) Cultural Seminar 1960, photographs, Turkey
Box 61, Folder 70	180 G Prof. Mohibul Hasan Khan, photographs, Kashmir
Box 61, Folder 71	181 G Armed Forces Information Office of India, photograph, Taj Mahal
Box 61, Folder 72	182 G Prof. Kenneth Scott, photographs, Libya and Roman sculpture
Box 61, Folder 73	183 P Asian Archives, University of Michigan, texts and photographs
Box 61, Folder 74	184 G Egyptian State Tourist Administration, photographs, Cairo
Box 61, Folder 75	185 ? Louise Dahl Wolfe, Moorish fashion photographs
Box 61, Folder 76	186 ? Topkapi Sarai Miniatures, text and photographs
Box 61, Folder 77	187 G United States Information Service Baghdad, photographs, Iraq
Box 61, Folder 78	188 ? Unknown source, photographs, Cairo
Box 61, Folder 79	189 ? Unknown source, photographs, Turkey
Box 61, Folder 80	190 ? Photo Manoug Beirut, Lebanon
Box 61, Folder 81	191 G K.A.C. Creswell, Egypt, Islamic architecture
Box 61, Folder 82	192 G Royal Embassy of Saudi Arabia, photographs
Box 62, Folder 1	193 G Unknown Source, negatives, Algiers and Gibraltar
Box 62, Folder 2	194 G Unknown Source, negatives, Egypt
Box 62, Folder 3	195 G United States Information Service Iran, photographs, Iran
Box 62, Folder 4	196 G Dr. Douglas Cruikshank, photographs, Spain
Box 62, Folder 5	197 G Justice William O. Douglas, color slides, Pakistan, Afghanistan, Iran, Iraq and Turkey

Box 62, Folder 6	KG Series Summary
Box 62, Folder 7	KG 1 Barbara Wriston, color slides, Iran and Ceylon
Box 62, Folder 8	KG 2 Amb. Raymond Hare, color slides, Egypt
Box 62, Folder 9	KG 3 Prof. Hushang Sanai, color slides, Iran
Box 62, Folder 10	KG 4 Violet Gordon, color slides, Ankara
Box 62, Folder 11	KG 5 Prof. Hushang Sanai, color slides, Iran
Box 62, Folder 12	KG 6 Amb. Raymond Hare, color slides, Yemen, Saudi Arabia and Cyprus
Box 62, Folder 13	KG 7 Prof. Hushang Sanai, color slides, Iran
Box 62, Folder 14	KG 8 John Hoag, color slides, Turkey, Afghanistan, Pakistan, Iran and Uzbekistan
Box 62, Folder 15	KG 9 John Hoag, black and white slides, maps and plans
Box 62, Folder 16	KG 10 Prof. Kenneth W. Morgan, color slides, Malaysia
Box 62, Folder 17	KG 11 Capt. S.K. Carnie, color slides, Afghanistan
Box 62, Folder 18	KG 12 James Norman Montague, color slides. Ethiopia
Box 62, Folder 19	KG 13 National Geographic Society, black and white slides
Box 62, Folder 20	KP Catalog, color slides purchased
Box 62, Folder 21	P 1 International Communications Foundation, color slides
Box 62, Folder 22	P 2 Pierpont Morgan Library, color slides
Box 62, Folder 23	P 3 E.M. Bryant Company, color slides
Box 62, Folder 24	P 4 Herbert E. Budek Films & Slides, color slides
Box 62, Folder 25	Unnumbered, commercial color slides, Islamic sites in Spain
Box 62, Folder 26	Unnumbered, Lehnert & Landrock slides, Cairo
Box 62, Folder 27	IR Series, black and white slides, Iraq
Box 62, Folder 28	KC Series Description and Summary, KC 1 to KC 85
Box 62, Folder 29	KC 1 Barbara Wriston, color slides, India, Pakistan, Iran, Jordan and Turkey



Box 62, Folder 30	KC 2 Amb. Raymond Hare, color slides, Syria, Yemen and Egypt
Box 62, Folder 31	KC 3 Prof. Hushang Sanai, color slides, Iran
Box 62, Folder 32	KC 4 Hossein Ravenbod, color slides, Iran
Box 62, Folder 33	KC 5 Dr. John A. Williams, color slides, Jordan and Egypt
Box 62, Folder 34	KC 6 Richard E. Underland, color slides, Tunisia
Box 62, Folder 35	KC 7 R.F.S. Starr, color slides, Aden
Box 62, Folder 36	KC 8 Edward Harrison Thomas, color slides, Afghanistan and Iran
Box 62, Folder 37	KC 9 Capt. Henry Purcell III, color slides, Turkey
Box 62, Folder 38	KC 10 Capt. D.C. Higgins, color slides, Lebanon, Jordan, Israel, Cyprus and Egypt
Box 62, Folder 39	KC 11 Prof. Hushang Sanai, color slides, Iran
Box 62, Folder 40	KC 12 Hossein Ravenbod, color slides, Iran
Box 62, Folder 41	KC 13 Dr. Lorend Dabasi-Schweng, color slides, Egypt, Iran, Lebanon, Jordan, Jerusalem, Syria, Greece, Korea and Japan
Box 62, Folder 42	KC 14 Franklin E. Standish, color slides, Iran
Box 62, Folder 43	KC 15 Robert E. Baumberger, color slides, Iran
Box 62, Folder 44	KC 16 Dr. A. Douglas Tushingham, color slides, Jerusalem, Iran and Central Asia
Box 62, Folder 45	KC 17 Dr. Kenneth A. Luther, color slides, Central Asia
Box 62, Folder 46	KC 18 Dr. James Kritzak, color slides, Central Asia
Box 62, Folder 47	KC 19 Alexander B. Mapp, color slides, Pakistan and Afghanistan
Box 62, Folder 48	KC 20 Dr. Bettina Warburg, color slides, Pakistan, Iran and Turkey
Box 63, Folder 1	KC 21 Rufus Cook, color slides, Iran
Box 63, Folder 2	KC 22 Dr. Peter Burgess, color slides, Iran
Box 63, Folder 3	KC 23 Milton Crane, color slides, Iran, India, Greece and Burma
Box 63, Folder 4	KC 24 Ralph Esmerian, color slides, Iran and Central Asia

Box 63, Folder 5	KC 25 Dr. Richard D. Robinson, color slides, Turkey
Box 63, Folder 6	KC 26 Donald A. Ward, color slides, Iran and Italy
Box 63, Folder 7	KC 27 John B. Denson, color slides, Iran, Turkey, England, Germany, Syria and India
Box 63, Folder 8	KC 28 Louise Pfeiffer, color slides, Greece
Box 63, Folder 9	KC 29 Prof. Dogan Kuban, color slides, Turkey
Box 63, Folder 10	KC 30 Dr. Grace Fox, color slides, India
Box 63, Folder 11	KC 31 Dr. Werner Ellinger, color slides, India and Egypt
Box 63, Folder 12	KC 32 H. G. Adams, color slides, Iran and Jordan
Box 63, Folder 13	KC 33 Mary Louise Brown, color slides, Iran
Box 63, Folder 14	KC 34 Dr. Genevieve Miller, color slides, Lebanon, Turkey and Egypt
Box 63, Folder 15	KC 35 [Cancelled see KG 7]
Box 63, Folder 16	KC 36 Dr. Donald Kennedy, color slides, Pakistan, Lebanon and Jordan
Box 63, Folder 17	KC 37 Prof. Adelaide Simpson, color slides, Turkey
Box 63, Folder 18	KC 38 James W. Snyder, Jr., color slides, Syria and Jerusalem
Box 63, Folder 19	KC 39 Misses Kyle and Carson, color slides, India
Box 63, Folder 20	KC 40 Prof. James Haratani, color slides, India
Box 63, Folder 21	KC 41 Prof. Frederick Heidel, color slides, Spain
Box 63, Folder 22	KC 42 Prof. Caesar Fareah, color slides, Pakistan and India
Box 63, Folder 23	KC 43 Lt. Terry Damon, color slides, Iran and Syria
Box 63, Folder 24	KC 44 Peter Eddy, color slides, Morocco
Box 63, Folder 25	KC 45 Dr. T. Cuyler Young, Jr., color slides, Iran
Box 63, Folder 26	KC 46 D. Malcolm Smith, color slides, Greece, Rome, India and Tanganyika
Box 63, Folder 27	KC 47 Dr. Owen Maynard Williams, color slides, Spain, Morocco, Algeria, Tunisia, Lebanon, Syria, Jordan, Jerusalem, Istanbul, Cairo, Iran, Aden and India

Box 63, Folder 28	KC 48 Henri Goblot, color slides, Iran
Box 63, Folder 29	KC 49 Amb. Raymond A. Hare, color slides, Turkey
Box 63, Folder 30	KC 50 Prof. Fred P. Latimer, color slides, Turkey
Box 63, Folder 31	KC 51 Prof. D. Wallace Baldinger, color slides, India, Pakistan, Morocco and Spain
Box 63, Folder 32	KC 52 Gail James, color slides, Jerusalem, Lebanon, Syria, Egypt, Turkey and Greece
Box 63, Folder 33	KC 53 Dr. Herrick B. Young, color slides, Turkey, Israel, Jerusalem, Iran and Greece
Box 63, Folder 34	KC 54 Lucy G. Watt, color slides, Lebanon, Jerusalem and Egypt
Box 63, Folder 35	KC 55 Mary Kibele, color slides, Spain, Greece, Iran, Iraq, Lebanon and Syria
Box 63, Folder 36	KC 56 Prof. Blake Alexander, color slides, France, Italy, Crete, Greece and Turkey
Box 63, Folder 37	KC 57 Prof. Fred D. Shelloberger, color slides, India and Egypt
Box 63, Folder 38	KC 58 Gene Williams, color slides, India
Box 63, Folder 39	KC 59 Prof. J. Palmer Boggs, color slides, Pakistan and India
Box 63, Folder 40	KC 60 Dr. John E. Burchard, color slides, Lebanon, Iran, Pakistan, India and Spain
Box 63, Folder 41	KC 61 Prof. David Gebhard, color slides, Turkey, Lebanon, Jordan, Egypt, Iran, Pakistan and India
Box 63, Folder 42	KC 62 Dr. A. Douglas Tushingham, color slides, Jerusalem and Turkey
Box 63, Folder 43	KC 63 Prof. Frank Estrequest, color slides, Jerusalem, Turkey, Egypt, Lebanon and Tunisia
Box 63, Folder 44	KC 64 Dr. Dowlyn Lyndon, color slides, India
Box 63, Folder 45	KC 65 Prof. Charles W. Moore, color slides, Spain and Morocco
Box 63, Folder 46	KC 66 Richard Marshall, color slides, India, Iran, Iraq, Syria, Jerusalem, Turkey, Egypt and Spain
Box 63, Folder 47	KC 67 Dr. Richard Heindel, color slides, Spain and Italy
Box 63, Folder 48	KC 68 Evelyn Murray, color slides, Egypt, Jerusalem, Jordan, Turkey, Greece, Italy, England, Uzbekistan and Pakistan

Box 63, Folder 49	KC 69 Francis D. Weeks, color slides, Jerusalem, Jordan, Syria, Egypt, Iran, Turkey, Yugoslavia and Spain
Box 63, Folder 50	KC 70 Harold K. Parsons, color slides, India and Syria
Box 63, Folder 51	KC 71 Col. Lee Wallace, color slides, Iran
Box 63, Folder 52	KC 72 Prof. Aptullah Kuran, color slides, Turkey, Iraq and India
Box 63, Folder 53	KC 73 Prof. Cyril Stanley Smith, color slides, Turkey and Iran
Box 63, Folder 54	KC 74 Mrs. Lois E. Fouts, color slides, India
Box 63, Folder 55	KC 75 Junius T. Moore, color slides, Iraq
Box 63, Folder 56	KC 76 Joseph Bradley, color slides, Pakistan, India, Syria, Jerusalem and Egypt
Box 63, Folder 57	KC 77 Louise Pfeiffer, color slides, Central Asia
Box 63, Folder 58	KC 78 Aaron Frankel, color slides, Central Asia
Box 63, Folder 59	KC 79 Mrs. M. Gordon Tiger, color slides, Iran
Box 63, Folder 60	KC 80 Prof. Charles L. Geddes, color slides, India
Box 63, Folder 61	KC 81 David King, color slides, Sudan, Greece, Palestiine, Jerusalem, Syria, Iraq and Iran
Box 63, Folder 62	KC 82 David Garrett, color slides, Iran
Box 63, Folder 63	KC 83 Paul Neil Bombardier, color slides, Iran, India, Jerusalem, Syria and Iraq
Box 63, Folder 64	KC 84 Elgin Groseclose, color slides, Armenia
Box 63, Folder 65	KC 85 Robert Newsen, color slides, Armenia
Box 64, Folder 1	K Series, MBS color transparencies, K1-K 30 and K 43-K 62 slide box information
Box 64, Folder 2	K Series, MBS color transparencies, K 76-K 133 slide box information
Box 64, Folder 3	NG 1 Amb. James J. Moose, black and white negatives, Iran
Box 64, Folder 4	M 3 MBS Copies of Iran Photographs and Building Plans, slide mount information
Box 64, Folder 5	M 4 MBS Copies of Architectural Plans, slide mount information
Box 64, Folder 6	M 5 MBS Copies of Architectural Plans, slide mount information

Box 64, Folder 7	M 6 MBS Copies of Published Illustrations
Box 64, Folder 8	M 7 MBS Copies of MBS Slides
Box 64, Folder 9	M 8 MBS Copies of Published Illustrations, Persian miniatures
Box 64, Folder 10	M 9 MBS Copies of Persian Miniature Painting Illustrations
Box 64, Folder 11	M 10 MBS Copies of Published Illustrations, Syria and Egypt
Box 64, Folder 12	M 11 MBS Copies of Iraq and Palestine Published Illustrations
Box 64, Folder 13	M 12 MBS Copies of L'Autel monumental de Baalbek Illustrations
Box 64, Folder 14	M 13 MBS Copies of Q.D.A.P. Khirbet al-Mafjar Illustrations
Box 64, Folder 15	M 14 MBS Copies of Published Illustrations, Palestine, Spain, North Africa, Syria and Turkey
Box 64, Folder 16	M 15 MBS Copies of Published Illustrations, Palestine, Syria, Turkey, Lebanon and Iraq
Box 64, Folder 17	M 16 MBS Copies of Published Illustrations, Iraq, Italy, Turkey, Iran, Palestine and Syria
Box 64, Folder 18	M 17 MBS Copies of Published Illustrations, Syria, Turkey, Spain, Morocco and Iraq
Box 64, Folder 19	M 18 MBS Copies of Published Illustrations, Spain, Palestine, Iraq, Iran and Turkey
Box 64, Folder 20	M 19 MBS Copies of Published Illustrations, miniature paintings
Box 64, Folder 21	M 20 MBS Copies of Published Illustrations, miscellaneous
Box 64, Folder 22	M 21 MBS Contact Prints from K.A.C. Creswell Negatives, Cairo
Box 64, Folder 23	M 22 MBS Copies of Middle East Published Maps
Box 64, Folder 24	M 23 MBS Copies of Published Illustrations Iraq, Jordan, Palestine, Egypt, Italy, Tunisia and Russian Turkestan
Box 64, Folder 25	M 24 MBS Copies of Published Illustrations and Maps, Middle East
Box 64, Folder 26	M 25 MBS Copies of Published Illustrations, Russian Turkestan, Iran, Iraq, Rome, Egypt and Jordan
Box 64, Folder 27	M 26 MBS Copies of Published Illustrations, India, Iraq and Iran

Box 64, Folder 28	M 27 MBS Copies of Published Illustrations, Syria, Spain, Egypt, Tunisia, Iraq and Turkey
Box 64, Folder 29	M 28 MBS Copies of Published Illustrations, Jordan, Italy, Iraq, and Iran
Box 64, Folder 30	M 29 MBS Copies of Published Illustrations, Iraq, Turkey, Italy, Syria, Saudi Arabia and Iran
Box 64, Folder 31	M 30 MBS Copies of Published Illustrations, Palestine, Syria, Turkey, Jordan, Iran and Italy
Box 64, Folder 32	M 31 MBS Copies of Published Illustrations, Iran, Greece and Morocco
Box 64, Folder 33	M 32 MBS Copies of Published Illustrations, Iraq, Jordan, Rome and Turkey
Box 64, Folder 34	M 33 MBS Copies of Published Illustrations, Italy, Cyprus, Turkey, Iran, Iraq, Palestine, Jordan and Yugoslavia
Box 64, Folder 35	M 34 MBS Copies of Published Illustrations and Maps, Syria, Roman Empire, Turkey and Ancient Near East
Box 64, Folder 36	M 35 MBS Copies of Published Illustrations, Egypt, Iraq, Rome and Iran
Box 64, Folder 37	M 36 MBS Copies of Published Illustrations and Maps, Italy, Iran and Palestine
Box 64, Folder 38	M 37 MBS Copies of Published Illustrations, Iran and Iraq
Box 64, Folder 39	M 38 MBS Copies of Published Illustrations, Babylon, Assyria, Iran and Egypt
Box 64, Folder 40	M 39 MBS Copies of Published Illustrations, Assyria and Babylon
Box 64, Folder 41	M 40 MBS Copies of Diagrams
Box 64, Folder 42	M 41 MBS Copies of Published Illustrations, India and Pakistan
Box 64, Folder 43	M 42 MBS Copies of Published Illustrations, Pakistan, India and Egypt
Box 64, Folder 44	M 43 MBS Copies of Published Illustrations, Egypt, Armenia, Italy, India, Korea, Iraq, Daghestan, Syria and France
Box 64, Folder 45	M 44 MBS Copies of Published Illustrations, Sicily, Italy, Austria, France and Great Britain
Box 64, Folder 46	M 45[Formerly C series] MBS Copies of Persian Art Slides
Box 64, Folder 47	W Series Prof. Marion D. Ross, color slides

Box 64, Folder 48	Alban Photographs, Paris, photographs, Isfahan frescoes
Box 64, Folder 49	Thomas B.W. Allen, colored lantern slides, Iran Muharram celebration
Box 64, Folder 50	Nicholas V. Artamonoff, lantern slides, negatives, and photographs Turkey
Box 64, Folder 51	Charles Ballingham, photographs, Iraq
Box 64, Folder 52	Karl Bergner, photographs, unidentified
Box 64, Folder 53	Henry Field, photographs, Iran, 1940
Box 64, Folder 54	Henri Goblot, photographs, Iran
Box 64, Folder 55	Col. Melvin Hall, Early Motoring and Miscellaneous: 1910s worldwide car trip ; 1930s Curtis-Wright Mission, photographs [See also Collection 2 D]
Box 64, Folder 56	Mrs. Ivan M. Johnston, color prints, Iranian tilework
Box 64, Folder 57	David Mahler, color slides, Morocco
Box 64, Folder 58	Museo Nazionale d'Arte Orientale Roma, photographs, Iran
Box 64, Folder 59	Mary-Helen Warden Schmidt Foundation, aerial photographs, Iran
Box 64, Folder 60	Unsources, Syria photograph captions
Box 64, Folder 61	Miscellaneous Information Photograph Sources
Box 65, Folder 1	Index to the Myron Bement Smith Islamic Archives, Part I, Persian Architecture, index,site lists and table of contents, 1983
Box 65, Folder 2	Ardalan [Kordestan], pages 1-5
Box 65, Folder 3	Azarbaijan, pages 6-60
Box 65, Folder 4	Fars, pages 61-148
Box 65, Folder 5	Gilan, pages 149-154
Box 65, Folder 6	Gulpaigan [Golpayegan], pages 155-170
Box 65, Folder 7	Hamadan, pages 171-184
Box 65, Folder 8	Irak [Arak], pages 185-187
Box 65, Folder 9	Isfahan, part 1, pages 188-234

Box 65, Folder 10	Isfahan, part 2, pages 235-283
Box 65, Folder 11	Isfahan, part 3, pages 284-379
Box 65, Folder 12	Isfahan, part 4, pages 380-426
Box 65, Folder 13	Isfahan, part 5, pages 427-484
Box 65, Folder 14	Kashan, pages 485-511
Box 65, Folder 15	Khamseh, pages 512-527
Box 65, Folder 16	Khorasan, pages 528-558
Box 65, Folder 17	Khuzestan, page 559
Box 65, Folder 18	Kermanshah, pages 560-572
Box 65, Folder 19	Malayer, page 573
Box 65, Folder 20	Mazandaran, pages 574-582
Box 65, Folder 21	Qazvin, pages 583-589
Box 65, Folder 22	Qum, pages 590-606
Box 65, Folder 23	Sistan, pages 607-610
Box 65, Folder 24	Tehran, pages 611-681
Box 65, Folder 25	Yazd, pages 682-703
Box 66, Folder 1	Lists of Maps, Photographs and Slides, Iran general
Box 66, Folder 2	Lists of Maps, Photographs and Slides, Iranian provinces part 1, Azerbaijan, Ardalan [Kordestan], Astarabad [Gorgan], Fars, Gilan, Gulpaigan [Golpayegan], Hamadan and Irak [Arak]
Box 66, Folder 3	Lists of Maps, Photographs and Slides, Iranian provinces part 2 Isfahan
Box 66, Folder 4	Lists of Maps, Photographs and Slides, Iranian provinces part 3, Kashan, Qazvin, Khamseh, Khorasan, Kerman, Khuzestan, Kermanshah and Qum
Box 66, Folder 5	Lists of Maps, Photographs and Slides, Iranian provinces part 4, Lorestan, Malayer, Mazandaran, Mukran, Sistan, Tehran and Yazd
Box 66, Folder 6	Lists of Maps, Photographs and Slides, Middle East general



Box 66, Folder 7	Lists of Maps, Photographs and Slides, North Africa
Box 66, Folder 8	Lists of Maps, Photographs and Slides, Egypt
Box 66, Folder 9	Lists of Maps, Photographs and Slides, Arabian peninsula
Box 66, Folder 10	Lists of Maps, Photographs and Slides, Palestine, Jordan and Israel
Box 66, Folder 11	Lists of Maps, Photographs and Slides, Syria and Lebanon
Box 66, Folder 12	Lists of Maps, Photographs and Slides, Iraq
Box 66, Folder 13	Lists of Maps, Photographs and Slides, Turkey
Box 66, Folder 14	Lists of Maps, Photographs and Slides, Central Asia
Box 66, Folder 15	Lists of Maps, Photographs and Slides, Afghanistan
Box 66, Folder 16	Lists of Maps, Photographs and Slides, Pakistan
Box 66, Folder 17	Lists of Maps, Photographs and Slides, India
Box 66, Folder 18	Lists of Maps, Photographs and Slides, Europe
Box 66, Folder 19	Lists of Maps, Photographs and Slides, East Asia
Box 66, Folder 20	Miscellaneous Lists, Africa general and folk architecture
Box 66, Folder 21	Lists of Slides on Islamic Subjects, Hajj, minarets, mosques and vaults
Box 66, Folder 22	Miscellaneous MBS Photo Lists and Notes
Box 66, Folder 23	Card File 1, Iran, Isfahan, Afghanistan, Arabia, Egypt, India, Iraq, Italy, Lebanon and Morocco
Box 66, Folder 24	Card File 2, Pakistan, Palestine, Samarkand, Spain, Syria, Turkey, Yemen, arch, architecture, brick, cemetery, gac, gardens, inscriptions, iwan, minarets, maps, miniatures, ornament, painting, roof, sculpture, tents, vaults and walls

## Subseries 2.2: Resource Materials Iran

Scope and Contents: The focus of the Islamic Archives is photodocumentation, but Myron Bement Smith (MBS) also collected written material and maps. The Iran material includes books and maps that MBS collected during his field research in the 1930s as well as books and articles published in Europe and the United States. Some materials were also donated to the Archives by friends and colleagues. In addition to these materials, MBS donated his own voluminous research notes on Islamic architecture and monuments in Iran. His Persia Geographic File consists of 18 notecard boxes

organized alphabetically by province and containing source citations, photographs, notes and comments by MBS. He also created a Persian Monuments File that is arranged chronologically by period and contains bibliography and notes on Iranian sites. For MBS published materials, lectures and manuscripts on Iran see Subseries 1.5.

Box 67, Folder 1	H.C. Rawlinson, "Notes on a Journey from Tabriz to Takhti-Soleiman and thence to Zenjan to Gilan in 1938" and "Memoir on the Site of the Atropatenian Ecbatana," Journal of the Royal Geographical Society of London. Vol X ,Part I, 1940
Box 67, Folder 2	V. Minorsky, "Roman and Byzantine Campaigns in Atropatene" Bulletin of the School of Oriental and African Studies, 1944
Box 67, Folder 3	American College of Teheran, brochures
Box 67, Folder 4	"Les anciennes mosques de l'Iran," Le Journal de Teheran, October 16-25, 1935
Box 67, Folder 5	Yedda Godard, "Esfahan et ses monuments a travers les siecles" Le Journal de Teheran, 1936
Box 67, Folder 6	Persian Art, articles in Persian
Box 67, Folder 7	"Voyage en Turquie et en Perse," inscriptions and architectural drawings from Volume IV, 1854
Box 67, Folder 8	Donald Wilber, "The Parthian Structures at Takht-i-Sulayman" Antiquity, 1938
Box 67, Folder 9	Matla' al-Shams Sani' al-Dawleh Muhammad Hasan Khan, translated by Sarkis Haghlatian, extracts.
Box 67, Folder 10	Athar-i 'Adjam Muhammad Nasir Mirza Aka Fuirsat Husaini Shirazi, translated by Sarkis Haghlatian
Box 67, Folder 11	Table of Contents and Chronology from Persian Writings, translated by Sarkis Haghlatian
Box 67, Folder 12	Inventories of Iranian Monuments
Box 67, Folder 13	Iranian Monuments, unsourced notes
Oversize 56	Masjed-e Jame' Esfahan, Ministry of Culture and Arts, National Organization for the Preservation of Historical Monuments of Iran, photogrammetric survey, 1973
Box 67, Folder 15	Bibliographies of Iran
Box 67, Folder 16	Iranian Tour Brochures and Guidebooks
Box 67, Folder 17	Iranian City Brochures and Guidebooks

Box 67, Folder 18	MBS Iranian Railroad Research and Notes
Box 67, Folder 19	Miscellaneous Materials on Iran
Box 67, Folder 20	Miscellaneous Iranian Art
Oversize 19	Persian Wedding Contract, 1872
Oversize 15	Persia, Seljuk period carved wooden door, Freer Gallery photograph
Box 68, Folder 1	"West Persia," bound volume of British War Office maps with MBS annotations
Box 69, Folder 1	Northern and Southern Persia, Survey of India maps, 1912
Box 69, Folder 2	Journeys of P.M. Sykes, maps, 1908, 1893, 1912, 1913
Box 69, Folder 3	Journeys of H.B. Vaughan and A.V.W. Jackson, maps
Box 69, Folder 4	Surveys of A.T. Wilson and A.H.P. Cruickshank 1907 and J.V. Harrison Map of Baktiari Country, 1930-1931
Box 69, Folder 5	Ernst Herzfeld, "Die Aufnahme des sasanidischen Denkmals von Paikuli," map, 1914
Box 69, Folder 6	Persian Gulf, Persia, Iraq, Turkey, Arabia and Egypt, map, British War Office, 1924, Sheet 32
Box 69, Folder 7	Iran, Afghanistan and Baluchistan, maps, 19th and early 20th centuries
Box 69, Folder 8	Iranian Road Maps, 1966
Box 69, Folder 9	Iranian City Maps
Box 69, Folder 10	Iran, miscellaneous outsized maps
Oversize 20	Isfahan, maps
Oversize 21	Roads and Railways of Iran, MBS map produced for U.S. Army, draft and final copies, one annotated, 1942
Oversize 22	Iran, transportation networks map
Oversize 23	Iran geological and topographical maps
Oversize 24	Iran Railways, routes and charts
Oversize 25	Iran, administrative divisions, 1934-1939

Oversize 26	MBS Annotated Map of Iran
Oversize 27	Iran, miscellaneous maps
Box 69, Folder 19	Iran, wall map, Pahlavi Period, rolled item
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	<a href="#">Persia Geographic File, Isfahan Masjid-i Jomeh, general, sahn, iwans, riwaqs and domes</a>
Box 85, Folder 1	Persia Geographic File, Isfahan Masjid-i Jomeh, portals, areas and miscellaneous.
Box 86, Folder 1	Persian Monuments File

---

### Subseries 2.3: Resource Materials Other Islamic World and General

**Scope and Contents:** 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]
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]
Oversize 16	Miscellaneous Orientalism Lithographs
Oversize 17	Miscellaneous Art
Box 87, Folder 9	Hajj Commemorative Painting, rolled item
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
Oversize 28	Map of the Middle East, captioned in Arabic script
Oversize 29	Map of the Arab World
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
Oversize 30	Iraq, outside maps
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
Oversize 31	Map of Mohammedan Monuments in Cairo, 1950
Oversize 32	Tourist Map of Syria under the French Mandate
Oversize 33	Jerusalem, Dome of the Rock
Box 90, Folder 14	Arabia, maps
Oversize 34	Saudi Arabia, map, Arabian American Oil Company (ARAMCO)
Box 90, Folder 16	Turkey in Asia with Russian Armenia and Countries of the Caucasus, map
Oversize 35	Ankara, map
Box 90, Folder 18	Russian Turkestan, map
Oversize 36	USSR, Russian language map, 1951
Oversize 37	Russia and Afghanistan, map

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
Box 91, Folder 4	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, inscription rubbings, envelope # 4
Box 91, Folder 5	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 5
Box 91, Folder 6	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 6
Box 91, Folder 7	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 7
Box 91, Folder 8	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 8
Box 91, Folder 9	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 9
Box 91, Folder 10	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 10
Box 91, Folder 11	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 11
Box 91, Folder 12	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 12
Box 91, Folder 13	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 13
Box 91, Folder 14	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 14
Box 91, Folder 15	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 15

Box 91, Folder 16	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 16
Box 91, Folder 17	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 17
Box 91, Folder 18	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 18
Box 91, Folder 19	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 19
Box 91, Folder 20	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 20
Box 91, Folder 21	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 21
Box 91, Folder 22	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 22
Box 91, Folder 23	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 23
Box 91, Folder 24	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 24
Box 91, Folder 25	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miniature paintings, envelope # 25
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
Box 91, Folder 29	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, astronomical charts, envelope # 29
Box 91, Folder 30	Islamic and Near Eastern Art, 8 G, Joseph Upton Collection, miscellaneous notes, envelope # 30
Oversize 18	Photographs of Manuscript from Joseph Upton
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
Oversize 38	Distribution of Greek Vaults and Arches, maps and notes
Box 93, Folder 1	MBS Architecture File, arches, notecards and photographs
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

#### Subseries 2.4: Myron Bement Smith Architectural Sketches, Plans and Notes Iran, 1933-1937

Scope and Contents: 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
Oversize 39	Ashtarjan, Isfahan, Masjid-i Jomeh, 1937
Box 110, Folder 5	Ashtarjan Mosque, rolled ink drawing
Box 110, Folder 6	Aziran, Isfahan Masjid-i Gabri
Box 110, Folder 7	Barsian, Isfahan, Manar and Masjid-i Jomeh

Oversize 40	Barsian, Isfahan and Masjid-i Jomeh
Box 110, Folder 9	Buzan, IsfahanImamzadeh Karrar
Oversize 41	Buzan, Isfahan Imamzadeh Karrar
Box 110, Folder 11	Damavand, TehranMasjid-i Jomeh
Box 110, Folder 12	Damavand, Tehran, Masjid-i Jomeh, ink drawing
Oversize 57	Damavand, Tehran Masjid-i Jomeh
Box 110, Folder 14	Gulpaigan [Golpayegan], GulpaiganMasjid-i Jomeh
Box 110, Folder 15	Hamadan, HamadanGunbad-i Alayvian
Box 110, Folder 16	Hamadan, HamadanGunbad-i Qurban
Box 110, Folder 17	Isfahan, IsfahanChihil Sutun
Box 110, Folder 18	Isfahan, IsfahanImamzadeh Jafar
Oversize 58	Isfahan, Isfahan Imamzadeh Jafar
Box 110, Folder 20	Isfahan, IsfahanMadrasa-i Madar-i Shah
Oversize 42	Isfahan, Sin, mosque
Oversize 43	Isfahan, Sin, mosque, inscription from the manar, rubbing?
Box 110, Folder 23	Maragha, Azarbaijan, tomb towers
Box 110, Folder 24	Mahallat, QumAteshgah
Box 110, Folder 25	Rasht, GilanBoah Suleiman Darab
Oversize 44	Rasht, Gilan, Rukah Suleiman Darab, rubbing
Box 110, Folder 27	Saveh, Tehran, inscription
Box 110, Folder 28	ShirazMasjid-i Jami Atiq
Oversize 45	Shiraz Masjid-i Jami Atiq
Box 110, Folder 30	Tabriz, AzarbaijanMasjid-i Jami
Box 110, Folder 31	Takht-i SuleimanAzarbaijan

Box 110, Folder 32	Tawisar Khan [Tuysarkan], Malayer Tomb of Habakkuk
Box 110, Folder 33	Varamin, Tehran Masjid-i Juma
Box 110, Folder 34	Miscellaneous Notes and Sketches
Oversize 46	Varamin, Tehran Masjid-i Juma
Oversize 59	"Persian Expedition" Architectural Sketches: Abarquh, Fars, Imamzadeh Taus al Haramayn; Aziran, Isfahan, Masjid-i Gabri; Barsian, Isfahan, Masjid-i Jomeh; Gulpaigan [Golpayegan], Gulpaigan, Masjid-i Jomeh; Isfahan, Isfahan, Manar-i Khwaja Alam; Maragha, Azarbaijan Gunbad-i Surkh
Oversize 60	Isfahan, Qaysariya Bazaar, faience mosaics, pounced tracings
Oversize 61	Isfahan, Madrasa-i Imami, faience mosaics, pounced tracings
Oversize 62	Isfahan, Sar Darb Bukah Shaykh Amir Masud, faience mosaics, pounced tracings
Box 110, Folder 40	Miscellaneous Sketches, unidentified
Oversize 47	Pounced Tracing, unidentified
Box 110, Folder 42	Pounced Tracing, unidentified, rolled item
Box 110, Folder 43	Isfahan, tile tracing, unidentified, rolled item
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
Oversize 48	<a href="#">Isfahan, Masjid-i Jomeh Ground Plan by Schroeder, copy</a>
Oversize 49	<a href="#">Isfahan, Masjid-i Jomeh Ground Plan, original ink drawing and copy</a>

Oversize 50	Isfahan, Masjid-i Jomeh Ground Plan Sections, south corner, southwest riwaq south part, southwest riwaq west part and iwan-i qibla, ink drawings
Oversize 51	Isfahan, Masjid-i Jomeh Ground Plans, reproductions
Oversize 29	Isfahan, Masjid-i Jomeh Iwan and Manar, architectural drawing
Oversize 53	Isfahan, Masjid-i Jomeh Miscellaneous Architectural Drawings, originals
Oversize 54	Isfahan, Masjid-i Jomeh Miscellaneous Architectural Drawings, reproductions
Box 111, Folder 32	Isfahan, Masjid-i Jomeh, northwest side lateral, rolled linen tracing
Box 111, Folder 33	Isfahan, Masjid-i Jomeh, Plan, rolled "Dutchman" tracings
Oversize 55	Isfahan, Masjid-i Jomeh, "Dutchman for Vaulting," ink architectural drawings
Box 111, Folder 35	Isfahan, Masjid-i Jomeh, Section Long Façade Northwest, and small dome, and long entrance, rolled architectural sketches
Box 111, Folder 36	Isfahan, Masjid-i Jomeh, ground plans, ink drawings on linen, 3 rolled items
Box 112, Folder 1	Inscription, rolled pounced tracing, unidentified
Box 112, Folder 2	Inscription, rolled tilework cartoon, unidentified
Box 112, Folder 3	Isfahan, Masjid-i Jomeh, southeast side lateral, rolled linen tracing

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

Scope and Contents: 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]

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 & 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 & 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
Box 113, Folder 15	Color No. 6 MBS K Series K98-K114, notebook, envelope # 15
Box 113, Folder 16	Color No 7 MBS K Series K115-K129, notebook, envelope # 16
Box 113, Folder 17	Kleinkunst C Series M 45 Catalogue Cards Smith, notecards, envelope # 17
Box 113, Folder 18	Photo Caption Cards L 4-L148, incomplete, envelope # 18
Box 113, Folder 19	Photo Caption Cards L 150-L 287, incomplete, envelope # 19
Box 113, Folder 20	Slides and Photo Sources, prints and negatives, envelope # 20
Box 113, Folder 21	Slides and Photo Sources, slides, envelope # 21
Box 113, Folder 22	Prints to be Made, miscellaneous cards, envelope # 22
Box 113, Folder 23	Copy Negatives, 1958, envelope # 23

Box 113, Folder 24	Information about Photograph Sources, card file.
Box 114, Folder 1	Examples of MBS Negative Sleeve Notes, large format portfolio
Box 114, Folder 2	Index List, large format negatives, # 1 - 100
Box 114, Folder 3	Index List, large format negatives, # 101 - 200
Box 114, Folder 4	Index List, large format negatives, # 201 - 300
Box 114, Folder 5	Index List, large format negatives, # 301 - 400
Box 114, Folder 6	Index List, large format negatives, # 401 - 500
Box 114, Folder 7	Index List, large format negatives, # 501 - 600
Box 114, Folder 8	Index List, large format negatives, # 601 - 700
Box 114, Folder 9	Index List, large format negatives, # 701 - 800
Box 114, Folder 10	Index List, large format negatives, # 801 - 900
Box 114, Folder 11	Index List, large format negatives, # 901 - 1000
Box 114, Folder 12	Index List, large format negatives, # 1001 - 1100
Box 114, Folder 13	Index List, large format negatives, # 1101 - 1200
Box 114, Folder 14	Index List, large format negatives, # 1201 - 1267
Box 115, Folder 1	MBS Large Format Negative Register and Print Record Notes: For more information, see index inside box.
Box 116, Folder 1	MBS Leica Negative Register and Print Record, L 1.1 to L 82.1 Notes: For more information, see index inside box.
Box 117, Folder 1	MBS Leica Negative Register and Print Record, L 82.2 to L 155.5
Box 118, Folder 1	MBS Leica Negative Register and Print Record, L 155.6- L 221.43 Notes: For more information, see index inside box.
Box 119, Folder 1	MBS Leica Negative Register and Print Record, L 222.6 to L 268.27 Notes: For more information, see index inside box.
Box 120, Folder 1	Contact Prints, MBS negatives L 1 to L 120
Box 121, Folder 1	Contact Prints, MBS negatives L 121 to L 240



Box 122, Folder 1	Contact Prints, MBS negatives L 241 to L 268 and 1940; Stratford Hall, 1941
Box 123, Folder 1	Persian Monuments Large Photo File, Ardalan Province, Sanandaj
Box 123, Folder 2	Persian Monuments Large Photo File, Azarbaijan Province, Ardabil, Kafan Kuh, Maragha, Tabriz and Takht-i Suleiman
Box 123, Folder 3	Persian Monuments Large Photo File, Fars Province part 1, Abarquh, Naqsh-i Rustom and Pasargadae
Box 123, Folder 4	Persian Monuments Large Photo File, Fars Province part 2, Shiraz, Shulgistan and Yazd-i Khwast
Box 123, Folder 5	Persian Monuments Large Photo File, Gulpaigan [Golpayegan] Province, Gulpaigan and Khunsar
Box 123, Folder 6	Persian Monuments Large Photo File, Hamadan Province, Hamadan
Box 123, Folder 7	Persian Monuments Large Photo File, Irak [Arak], bridge
Box 123, Folder 8	Persian Monuments Large Photo File, Isfahan Province part 1, Ashtarjan
Box 123, Folder 9	Persian Monuments Large Photo File, Isfahan Province part 2, Bagh-i Abrisham, Bagh-i Kush Khaneh and Bersian
Box 123, Folder 10	Persian Monuments Large Photo File, Isfahan Province part 3, Cam, Kaladan, Khorasgan, Linjan, Nasrabad, Pir-i Bakran, Qumishah, Sin and Ziar
Box 123, Folder 11	Persian Monuments Large Photo File, Isfahan Province part 4, Sin photomosaic
Box 123, Folder 12	Persian Monuments Large Photo File, Kashan Province, Fin and Natanz
Box 123, Folder 13	Persian Monuments Large Photo File, Khamseh Province, Sultaniya
Box 123, Folder 14	Persian Monuments Large Photo File, Kermanshah Province, Bisitun, Taq-i Bustan and Taq-i Girra
Box 123, Folder 15	Persian Monuments Large Photo File, Qum Province, Mahallat
Box 124, Folder 1	Persian Monuments Large Photo File, Tehran Province, Damavand, Firuzkuh, Lavasan Bozorg, Tar, Tehran and Varamin
Box 124, Folder 2	Persian Monuments Large Photo File, Yazd Province, Nain
Box 124, Folder 3	Persian Monuments Large Photo File, Isfahan city part 1, landscape, city scenes and modern construction

Box 124, Folder 4	Persian Monuments Large Photo File, Isfahan city part 2, Ali Qapu palace, Chihil Sutun, Chahar Bagh, Darb-i Imam, Do Manar Dar al-Diyafah and Do Manar Dardasht
Box 124, Folder 5	Persian Monuments Large Photo File, Isfahan city part 3, Imamzadeh Baba Qasim, Imamzadeh Jafar and Qaysariya Bazaar
Box 124, Folder 6	Persian Monuments Large Photo File, Isfahan city part 4, Madrasa-i Madar-i Shah
Box 124, Folder 7	Persian Monuments Large Photo File, Isfahan city part 5, Maidan-i Shah
Box 124, Folder 8	Persian Monuments Large Photo File, Isfahan city part 6, Manar-i Ali, Manar-i Chihil Dukhtaran, Manar-i Khwaja Alam, Manar-i Pa Guldasteh and Manar Sarban
Box 124, Folder 9	Persian Monuments Large Photo File, Isfahan city part 7, Masjid-i Ali and Masjid-i Lunban
Box 124, Folder 10	Persian Monuments Large Photo File, Isfahan city part 8, Masjid-i Shah
Box 124, Folder 11	Persian Monuments Large Photo File, Isfahan city part 9, Masjid-i Shaykh Lutfallah
Box 124, Folder 12	Persian Monuments Large Photo File, Isfahan city part 10, Pul-i Allahverdi Khan and Pul-i Rukn al-Din
Box 124, Folder 13	Persian Monuments Large Photo File, Isfahan city part 11, Utaqi Ashraf
Box 124, Folder 14	Persian Monuments Large Photo File, Isfahan city, Masjid-i Jomeh part 1, northwest iwan, northeast riwaq and passage to Dar-i Dasht
Box 124, Folder 15	Persian Monuments Large Photo File, Isfahan city, Masjid-i Jomeh part 2, northwest riwaq, entrance to winter prayer room, inscription, zamistan and southeast iwan
Box 124, Folder 16	<a href="#">Persian Monuments Large Photo File, Isfahan city, Masjid-i Jomeh part 3, Qibla iwan</a>
Box 124, Folder 17	Persian Monuments Large Photo File, Isfahan city, Masjid-i Jomeh part 4, great dome, southwest riwaq, small dome chamber, Shah Mahmud portal, Suffah Umar Abd al-Azzi-i Iwan, madrasa iwan and vault intrados
Box 124, Folder 18	Persian Monuments Large Photo File, Isfahan city, Masjid-i Jomeh part 5, Mihrab Sultan Oljeitu, Mongol iwan and minbar
Box 124, Folder 19	Persian Monuments Large Photo File, Isfahan city, Masjid-i Jomeh part 6, piers and vaults
Oversize 63	Persian Monuments Large Photo File, Isfahan city, panoramas
Box 125, Folder 1	Prints from MBS Negatives, # 1 - 1201, incomplete

Box 126, Folder 1	Prints from MBS Negatives, # L 1 - L 149, incomplete
Box 127, Folder 1	Prints from MBS Negatives, # L 150 - L 249, incomplete
Box 128, Folder 1	Prints from MBS Negatives, # L 250 - L 270, M 2, M 3, M4, M 5, incomplete
Box 129, Folder 1	Egypt, Cairo, prints from MBS 35 mm negatives and slides
Box 129, Folder 2	India part 1, Fathipur Sikri, Dig, Aligarh, Delhi and Sikandara, prints from MBS 35 mm negatives and slides
Box 129, Folder 3	India part 2, Agra, prints from MBS 35 mm negatives and slides
Box 129, Folder 4	Iraq, Baghdad, Uqhaidir, Qasr Ashraq, Samarra and Rutba Wells, prints from MBS 35 mm negatives and slides
Box 129, Folder 5	Pakistan, Lahore, prints from MBS 35 mm negatives and slides
Box 129, Folder 6	Syria, Damascus, prints from MBS 35 mm negatives and slides

## Subseries 2.6: Country Photograph File

**Scope and Contents:** 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]

## Subseries 2.6.1: Col. Melvin Hall Photographs

Box 130, Folder 1	Col. Melvin Hall Photographs, 2 D, Iran, Muharram, 1925
Box 130, Folder 2	Col. Melvin Hall Photographs, 2 D, Iran, MashadMuharram, 1920s
Box 130, Folder 3	Col. Melvin Hall Photographs, 2 D, Iran, Mashad, personal photographs, 1920s
Box 130, Folder 4	Col. Melvin Hall Photographs, 2 D, Iran, Mashad, execution, 1920s
Box 130, Folder 5	Col. Melvin Hall Photographs, 2 D, Iran, Mashad from the air, undated
Box 130, Folder 6	Col. Melvin Hall Photographs, 2 D, Iran, cleaning rugs, 1920s
Box 130, Folder 7	Col. Melvin Hall Photographs, 2 D, Iran, tribesmen and tents, 1920s
Box 130, Folder 8	Col. Melvin Hall Photographs, 2 D, Persian Gulf, 1920s
Box 130, Folder 9	Col. Melvin Hall Photographs, 2 D, Iran, automobile travel, 1923-1927
Box 130, Folder 10	Col. Melvin Hall Photographs, 2 D, Iran, transportation, 1920s
Box 130, Folder 11	Col. Melvin Hall Photographs, 2 D, Iran, bridges, 1920s
Box 130, Folder 12	Col. Melvin Hall Photographs, 2 D, Iran, agriculture, 1920s
Box 130, Folder 13	Col. Melvin Hall Photographs, 2 D, Iran, countryside, 1920s
Box 130, Folder 14	Col. Melvin Hall Photographs, 2 D, IranSistan, 1920s
Box 130, Folder 15	Col. Melvin Hall Photographs, 2 D, Iran, military, 1920s
Box 130, Folder 16	Col. Melvin Hall Photographs, 2 D, Iran, people, 1920s
Box 130, Folder 17	Col. Melvin Hall Photographs, 2 D, Iran, Islamic monuments, 1920s
Box 130, Folder 18	Col. Melvin Hall Photographs, 2 D, Iran, pre-Islamic monuments, 1920s
Box 130, Folder 19	Col. Melvin Hall Photographs, 2 D, Iran, miscellaneous, 1920s
Box 130, Folder 20	Col. Melvin Hall Photographs, 2 D, Iran, unidentified, 1920s
Box 131, Folder 1	Col. Melvin Hall Photographs, 2 D, Turkey, miscellaneous, 1920s
Box 131, Folder 2	Col. Melvin Hall Photographs, 2 D, Turkey Istanbul, 1930s
Box 131, Folder 3	Col. Melvin Hall Photographs, 2 D, Turkey, Ankara, 1930s

Box 131, Folder 4	Col. Melvin Hall Photographs, 2 D, Turkey, Anatolia, 1930s
Box 131, Folder 5	Col. Melvin Hall Photographs, 2 D, Turkey, Istanbul, 1940s
Box 131, Folder 6	Col. Melvin Hall Photographs, 2 D, Turkey, Istanbul, Ortakoy, Melvin Hall house, 1940s
Box 131, Folder 7	Col. Melvin Hall Photographs, 2 D, Turkey, Istanbul, shipping, 1940s
Box 131, Folder 8	Col. Melvin Hall Photographs, 2 D, Turkey, Istanbul, fishing, 1940s
Box 131, Folder 9	Col. Melvin Hall Photographs, 2 D, Turkey, Bosphorus, 1940s
Box 131, Folder 10	Col. Melvin Hall Photographs, 2 D, Turkey, Anatolia, 1940s
Box 131, Folder 11	Col. Melvin Hall Photographs, 2 D, Iraq, miscellaneous, undated
Box 131, Folder 12	Col. Melvin Hall Photographs, 2 D, Palmyra and Jerusalem, undated
Box 131, Folder 13	Col. Melvin Hall Photographs, 2 D, miscellaneous

---

### Subseries 2.6.2: Joseph Martinson Photographs

Box 132, Folder 1	Joseph Martinson Jr., 3 D, portfolio of Iranian photographs, 1930s
Box 132, Folder 2	Joseph Martinson Jr., 3 D, portfolio of Iranian photographs, 1930s

---

### Subseries 2.6.3: Prof and Mrs. T. Cuyler Young Photographs

Box 132, Folder 3	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Isfahan, 1946
Box 132, Folder 4	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Yazd-i Khwast, 1946
Box 132, Folder 5	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Shiraz, 1946
Box 132, Folder 6	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Persepolis, 1946
Box 132, Folder 7	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Naqsh-i Rostam, 1946
Box 132, Folder 8	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Pasargadae, 1946
Box 132, Folder 9	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, Qum, 1946
Box 132, Folder 10	Prof. and Mrs. T. Cuyler Young, 4 D, Iran, unidentified, 1946

## Subseries 2.6.4: Department of National Defense Photographs

Box 132, Folder 11	Department of National Defense, 6 C, Iran, Aveh Pass, 1944-1945
Box 132, Folder 12	Department of National Defense, 6 C, Iran, Hamadan, 1944-1945
Box 132, Folder 13	Department of National Defense, 6 C, Iran, Qazvin, 1944-1945
Box 132, Folder 14	Department of National Defense, 6 C, Iran, Khuzestan, 1944-1945, 1943
Box 132, Folder 15	Department of National Defense, 6 C, Iran, Lorestan, 1944-1945
Box 132, Folder 16	Department of National Defense, 6 C, Iran, Malayer, 1944-1945
Box 132, Folder 17	Department of National Defense, 6 C, Iran, Tehran, 1944-1945
Box 132, Folder 18	Department of National Defense, 6 C, Iran, miscellaneous, 1944-1945
Box 132, Folder 19	Department of National Defense, Joseph M. Upton, 8 G, Iran, astronomical charts
Box 133, Folder 1	Department of National Defense, 9 G, Iran, Fars, 1945
Box 133, Folder 2	Department of National Defense, 9 G, Iran, Hamadan, 1943-1944
Box 133, Folder 3	Department of National Defense, 9 G, Iran, Irak [Arak], 1944
Box 133, Folder 4	Department of National Defense, 9 G, Iran, Isfahan, 1944
Box 133, Folder 5	Department of National Defense, 9 G, Iran, Qazvin, 1944-1945
Box 133, Folder 6	Department of National Defense, 9 G, Iran, Khuzestan, 1943-1945
Box 133, Folder 7	Department of National Defense, 9 G, Iran, Qum, 1944
Box 133, Folder 8	Department of National Defense, 9 G, Iran, Lorestan, 1944
Box 133, Folder 9	Department of National Defense, 9 G, Iran, Tehran, 1944
Box 133, Folder 10	Department of National Defense, 9 G, Iran, Tehran city, 1943-1945
Box 133, Folder 11	Department of National Defense, 9 G, Iran, miscellaneous, 1944
Box 133, Folder 12	Department of National Defense, 9 G, Bahrain Islands, 1945
Box 133, Folder 13	Department of National Defense, 9 G, Iraq, Basra, 1944

---

**Subseries 2.6.5: British Information Services, 10 G, Iran, British supplies to Russia, 1943***Box 134, Folder 1*

---

**Subseries 2.6.6: Mrs. Carroll Greenough, 11 G, Algeria, Tipassa and Cherchell, circa 1930s***Box 134, Folder 2*

---

**Subseries 2.6.7: Prof. Carleton S. Coon, 12 G, Jordan, Majmal, 1948-1949***Box 134, Folder 3*

---

**Subseries 2.6.8: Amb. Raymond Hare, 14 G, Iran***Box 134, Folder 4*

---

**Subseries 2.6.9: Mrs. Andrew S. Keck, 20 G, Spain, Moorish architecture, commercial photographs***Box 134, Folder 5*

---

**Subseries 2.6.10: Arabia-American Oil Company (ARAMCO) Photographs**

Box 134, Folder 6	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Dhahran, Dickey and Leonard photographs
-------------------	--

Box 134, Folder 7	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Hasa, Walters photographs
-------------------	---

Box 134, Folder 8	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Riyadh, Walters photographs
-------------------	--

Box 134, Folder 9	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Jidda, Walters photographs
-------------------	---

Box 134, Folder 10	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Taif, Walters photographs
--------------------	--

Box 134, Folder 11	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, royal family, Ritchie photographs
--------------------	--

Box 134, Folder 12	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Hasa, Ritchie photographs
--------------------	---

Box 134, Folder 13	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Riyadh and Jidda, Ritchie photographs
--------------------	--

Box 134, Folder 14	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, miscellaneous, Ritchie photographs
Box 134, Folder 15	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Dhahran, Corsini photographs
Box 134, Folder 16	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Hasa, Corsini photographs
Box 135, Folder 1	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Hasa, Ain Dhar, Corsini photographs
Box 135, Folder 2	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Hasa, Qatif, Corsini photographs
Box 135, Folder 3	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Hasa, Sufaniyyah, Corsini photographs.
Box 135, Folder 4	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, As- Sulaimaniyah, Corsini photographs
Box 135, Folder 5	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Al-Khobar, Corsini photographs.
Box 135, Folder 6	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Khafa Dagharah, Corsini photographs
Box 135, Folder 7	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Najd, Al-Jauf, Corsini photographs.
Box 135, Folder 8	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Najd, Al-Kharj part 1, Corsini photographs
Box 135, Folder 9	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, Najd, Al-Kharj part 2, Corsini photographs
Box 135, Folder 10	Arabian-American Oil Company (ARAMCO), 21 G, Bahrain Islands, Corsini photographs
Box 135, Folder 11	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, unidentified, Corsini photographs
Box 135, Folder 12	Arabian-American Oil Company (ARAMCO), 21 G, Saudi Arabia, unidentified, photographer unidentified

---



**Subseries 2.6.11: Dr. Nelson C. Debevoise Photographs**

Box 136, Folder 1 Dr. Neilson C. Debevoise, 29 P, Turkey, Istanbul, Topkapi, Sebah and Joaillier photographs

Box 136, Folder 2 Dr. Neilson C. Debevoise, 29 P, Turkey, Istanbul, mosques, city views, Sebah and Joaillier photographs

Box 136, Folder 3 Dr. Neilson C. Debevoise, 29 P, Iraq, miscellaneous

---

**Subseries 2.6.12: Prof. Carleton S. Coon Photographs**

Box 136, Folder 4 Prof. Carleton S. Coon Photographs, 48 C, Iran, Azarbaijan

Box 136, Folder 5 Prof. Carleton S. Coon Photographs, 48 C, Iran, Baluchistan

Box 136, Folder 6 Prof. Carleton S. Coon Photographs, 48 C, Iran, Gilan

Box 136, Folder 7 Prof. Carleton S. Coon Photographs, 48 C, Iran, Gorgan

Box 136, Folder 8 Prof. Carleton S. Coon Photographs, 48 C, Iran, Khorasan

Box 136, Folder 9 Prof. Carleton S. Coon Photographs, 48 C, Iran, Kermanshah

Box 136, Folder 10 Prof. Carleton S. Coon Photographs, 48 C, Iran, Kordestan

Box 136, Folder 11 Prof. Carleton S. Coon Photographs, 48 C, Iran, Mazandaran

Box 136, Folder 12 Prof. Carleton S. Coon Photographs, 48 C, Iran, Tehran

---

**Subseries 2.6.13: Joseph M. Upton Photographs**

Box 136, Folder 13 Joseph M.Upton, Sevruquin Photographs, 58 G, Iran

Box 137, Folder 1 Joseph M.Upton, 59 G, Bahrain, Muharram, unidentified photographer

---

**Subseries 2.6.14: Dr. Henry Field, Photographs, 72 G, Iraq, Abu Hatab, 1950**

*Box 137, Folder 2*

---

**Subseries 2.6.15: Saudi-American Oil Company (ARAMCO) Photographs**

Box 137, Folder 3 Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Abqaiq, Corsini photographs

Box 137, Folder 4	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Al-Jauf, Corsini photographs
Box 137, Folder 5	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Damman, Corsini photographs
Box 137, Folder 6	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Ras Tanura, Corsini photographs
Box 137, Folder 7	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Dhahran, Corsini photographs
Box 137, Folder 8	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Qatif, Corsini photographs
Box 137, Folder 9	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Kharj, Corsini photographs
Box 137, Folder 10	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Khafa Dagharah, Corsini photographs
Box 138, Folder 1	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Sufaniyyah, Corsini photographs
Box 138, Folder 2	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, As- Sulaimaniyah, Corsini photographs
Box 138, Folder 3	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Al-Hasa, Al Khobar, Corsini photographs
Box 138, Folder 4	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, Ras Mishaab, Corsini photographs
Box 138, Folder 5	Saudi-American Oil Company (ARAMCO), 73 G, Bahrain Islands, Corsini photographs
Box 138, Folder 6	Saudi-American Oil Company (ARAMCO), 73 G, Saudi Arabia, miscellaneous, Corsini photographs

---

### Subseries 2.6.16: J. Hall Paxton Photographs

Box 138, Folder 7	J. Hall Paxton, 76 TD, Iran, southern Iran part 1
Box 138, Folder 8	J. Hall Paxton, 76 TD, Iran, southern Iran part 2
Box 138, Folder 9	J. Hall Paxton, 76 TD, Iran, southern Iran part 3

Box 138, Folder 10 J. Hall Paxton, 76 TD, Iran, southern Iran part 4

Box 138, Folder 11 J. Hall Paxton, 76 TD, Iran, southern Iran part 5

Box 138, Folder 12 J. Hall Paxton, 76 TD, Iran, southern Iran part 6

### Subseries 2.6.17: Dr. Laurence Lockhart Photographs, 81 G Iran

*Box 139, Folder 1*

Box 139, Folder 2 2.6.18: Anglo-Iranian Oil Company, 89 G, Iran, Wilson photographs

### Subseries 2.6.19: Dr. Laurence Lockhart Photographs

Box 139, Folder 3 Dr. Laurence Lockhart Photographs, 105 C, Iran, Isfahan

Box 139, Folder 4 Dr. Laurence Lockhart Photographs, 105 C, Iran, Kashan part 1

Box 139, Folder 5 Dr. Laurence Lockhart Photographs, 105 C, Iran, Kashan part 2

Box 139, Folder 6 Dr. Laurence Lockhart Photographs, 105 C, Iran, Khorasan part 1

Box 139, Folder 7 Dr. Laurence Lockhart Photographs, 105 C, Iran, Khorasan part 2

Box 139, Folder 8 Dr. Laurence Lockhart Photographs, 105 C, Iran, Khuzestan

Box 139, Folder 9 Dr. Laurence Lockhart Photographs, 105 C, Iran, Kerman

Box 139, Folder 10 Dr. Laurence Lockhart Photographs, 105 C, Iran, Mazandaran

Box 139, Folder 11 Dr. Laurence Lockhart Photographs, 105 C, Iran, Qazvin part 1

Box 139, Folder 12 Dr. Laurence Lockhart Photographs, 105 C, Iran, Qazvin part 2

Box 139, Folder 13 Dr. Laurence Lockhart Photographs, 105 C, Iran, Tehran

Box 139, Folder 14 Dr. Laurence Lockhart Photographs, 105 C, Iran, Tehran city

### Subseries 2.6.20: Chicago Natural History Museum Photographs

Box 140, Folder 1 Chicago Natural History Museum, Marshall Field Archaeological Expedition Photographs, 111 G, North Arabia Expedition, Jordan, 1927-1928

Box 140, Folder 2 Chicago Natural History Museum, Marshall Field Archaeological Expedition Photographs, 111 G, North Arabia Expedition, Iraq, 1927-1928

Box 140, Folder 3	Chicago Natural History Museum, Marshall Field Archaeological Expedition Photographs, 111 G, North Arabia Expedition, Iraq, 1934
-------------------	--

Subseries 2.6.21: Oriental Institute, University of Chicago, 116 P, Syria, Iraq and Iran

*Box 140, Folder 4*

Subseries 2.6.22: United States Information Service, 117 G, Libya, G. Henry Villard photographs

*Box 140, Folder 5*

Subseries 2.6.23: B.G. Martin Photographs, 126 G, Iraq, Varamin

*Box 140, Folder 6*

Subseries 2.6.24: Prof. Douglas Crary, 136 C, Egypt and Iraq

*Box 140, Folder 7*

Subseries 2.6.25: Prof. D. Storm Rice, 150 G, Turkey

*Box 140, Folder 8*

Subseries 2.6.26: Kelsey Archaeological Museum, University of Michigan, 151 G, Egypt

*Box 140, Folder 9*

Subseries 2.6.27: David Schlumberger Photographs, 152 G, Afghanistan, Lashkari bazaar

*Box 140, Folder 10*

Subseries 2.6.28: Turkish Information Office, New York, NY, 153 G, Turkey

*Box 140, Folder 11*

Subseries 2.6.29: Wisconsin Historical Society Photographs

Box 140, Folder 12	Wisconsin Historical Society, 165 G, Algeria, part 1, Publishers Photo Service
--------------------	--

Box 140, Folder 13	Wisconsin Historical Society, 165 G, Algeria, part 2, Publishers Photo Service
--------------------	--

Box 140, Folder 14	Wisconsin Historical Society, 165 G, Arabia, Publishers Photo Service
--------------------	---

Box 140, Folder 15	Wisconsin Historical Society, 165 G, Egypt, Publishers Photo Service
--------------------	--

Box 140, Folder 16	Wisconsin Historical Society, 165 G, India, Publishers Photo Service
--------------------	--

Box 140, Folder 17	Wisconsin Historical Society, 165 G, Morocco, Publishers Photo Service
Box 140, Folder 18	Wisconsin Historical Society, 165 G, Palestine, Publishers Photo Service
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

### Subseries 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
<hr/>	
<b>Subseries 2.6.31: Freer Gallery of Art Herzfeld Photographs</b>	
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
<hr/>	

**Subseries 2.6.32: William Rockhill Nelson Gallery of Art, 170 C, Chinese temple ceiling**

*Box 144, Folder 9*

**Subseries 2.6.33: W. H. Tweedie Photographs, 173 G, Iran, Naqsh-i Rostam, Pasargadae, Persepolis and Isfahan**

*Box 144, Folder 10*

**Subseries 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\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)
- [Image\(s\)](#)

<b>Creator:</b>	Bonfils, Félix, 1831-1885
<b>Collector:</b>	Smith, Myron Bement, 1897-1970
<b>Language:</b>	French.



Notes: FSA A.04 2.6.174G.Palmyra  
- 29 albumen prints mounted on board.  
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.  
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.

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

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

Place: Asia  
Palmyra (Syria)  
Syria

Genre/Form: Photographic prints  
Albumen 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

### Subseries 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

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

*Box 145, Folder 12*

---

Subseries 2.6.37: Palmyra [outsize box]

*Box 145A, Folder 1*

---

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

*Box 146, Folder 1*

---

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

*Box 146, Folder 2*

---

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

*Box 146, Folder 3*

---

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

*Box 146, Folder 4*

---

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

*Box 146, Folder 5*

---

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

*Box 146, Folder 6*

---

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

*Box 146, Folder 7*

---

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

*Box 146, Folder 8*

---

Subseries 2.6.46: Photo Manoug Beirut Photographs, 190?, Lebanon

*Box 146, Folder 9*

---

Subseries 2.6.47: K.A.C. Cresswell, Photographs, 191 G, Egypt, Islamic architecture

*Box 146, Folder 10*

---

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

*Box 146, Folder 11*

---

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
-------------------	--

---

### Subseries 2.6.53: Alinari Photographs, Italy, Rome and Pompeii

*Box 147, Folder 5*

---

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

*Box 147, Folder 6*

---

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

*Box 148, Folder 1*

---

### Subseries 2.6.55: Charles Ballingham Photographs Iraq

*Box 148, Folder 2*

---

### Subseries 2.6.56: Karl Bergner Photographs, unidentified

*Box 148, Folder 3*

---

### Subseries 2.6.57: Ernest Bristow Photograph, Iran, Isfahan

*Box 148, Folder 4*

---

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

*Box 148, Folder 5*

---

### Subseries 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
--------------------	--

---

**Subseries 2.6.60: Florence Day Photographs, Lebanon, Qadisha Valley***Box 149, Folder 1***Subseries 2.6.61: Dr. Henry Field Photographs, Iran, Isfahan and Yazd-i Khwast, 1940***Box 149, Folder 2***Subseries 2.6.62: French Government Service Photograph, Syria, Kalat Siman, aerial view, 1930***Box 149, Folder 3***Subseries 2.6.63: Garzon Fotografo, Spain, Granada***Oversize 64***Subseries 2.6.64: Henri Goblot Photographs, Iran***Box 149, Folder 5***Subseries 2.6.65: Ed A. Guiragossian, Bonfils Photograph Album, Damascus***Box 149, Folder 6***Subseries 2.6.66: Carl Haines Photograph, Turkey, Istanbul***Box 149, Folder 7***Subseries 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

---

Subseries 2.6.68: Ernst Herzfeld Photographs, Iran, copies

*Box 150, Folder 5*

---

Subseries 2.6.69: Prof. Ellsworth Huntington Photographs, Iran, Sistan, 1904

*Box 150, Folder 6*

---

Subseries 2.6.70: R. Iliffe Photographs, Iran, Isfahan, 1937

*Box 150, Folder 7*

---

Subseries 2.6.71: Instituut v. Semitistiek en Archaeologie v.h. Nabue Oosten der Ru-Groningen Photographs

*Box 150, Folder 8*

---

Subseries 2.6.72: Mrs. Ivan M. Johnston Photographs, Iran, Isfahan, tilework

*Box 150, Folder 9*

---

Subseries 2.6.73: M. Kohn Photograph, Jerusalem

*Box 150, Folder 10*

---

Subseries 2.6.74: Prof. Dogan Kuban Photographs, Turkey, Istanbul

*Box 150, Folder 11*

---

Subseries 2.6.75: Lehnert and Landrock Photographs, North Africa

*Box 150, Folder 12*

---

Subseries 2.6.76: Fred Lillich Jr. Photograph, Iran, Tehran, 1936

*Box 150, Folder 13*

---

Subseries 2.6.77: William J. Luyten Photographs, Iran, 1931

*Box 150, Folder 14*

---

Subseries 2.6.78: H.A. Mirza and Sons Photograph, India, Dehli Fort

*Box 150, Folder 15*

---

Subseries 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, Masjid-i Jomeh

---

Subseries 2.6.80: Nahon and Lasry Photograph Album, *Souvenir de Tanger*

*Box 151, Folder 5*

---

Subseries 2.6.81: Photo-Hall Photograph, Spain, Alhambra

*Box 151, Folder 6*

---

Subseries 2.6.82: Photo Soler Photograph, Tunisia, Kairouan

*Box 151, Folder 7*

---

Subseries 2.6.83: Senan y Gonzalez Photographs, Spain, Alhambra

*Box 151, Folder 8*

---

Subseries 2.6.84: Sylvia Sherk Photographs, Iran, Tehran, 1939

*Box 151, Folder 9*

---

Subseries 2.6.85: Rev. W. J. Thompson Photographs, Iran, Persepolis, 1934

*Box 151, Folder 10*

---

Subseries 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
--------------------	---

---

Subseries 2.6.87: Prof. T. Cuyler Young Jr. Photographs, Iran, Khamseh, tomb tower, 1965

*Box 151, Folder 13*

---

Subseries 2.6.88: Unsourced Photographs

Box 151, Folder 14	Unsourced Photographs, Cyprus
--------------------	-------------------------------

Box 151, Folder 15	Unsourced Photographs, India
--------------------	------------------------------

Box 151, Folder 16	Unsources Photographs, Iran
--------------------	-----------------------------

Box 151, Folder 17	Unsources Photographs, Iraq
--------------------	-----------------------------

Box 151, Folder 18	Unsources Photographs, North Africa
--------------------	-------------------------------------

Box 151, Folder 19	Unsources Photographs, Syria
--------------------	------------------------------

---

### Subseries 2.6.89: Iraq Museum Photographs, cut-brick ornament

*Box 152, Folder 1*

---

### Subseries 2.6.90: John J. Mapel Photographs, Jerusalem panorama, 1922

*Box 152, Folder 2*

---

### Subseries 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
-------------------	---

Box 152, Folder 4	Mary-Helen Warden Schmidt Foundation Iran, Isfahan, Masjid-i Jomeh, Erich Schmidt aerial photographs, 1937
-------------------	--

---

### Subseries 2.6.92: Wulsin Expedition Photographs, artifacts

*Box 152, Folder 5*

---

### Subseries 2.6.93: Unsources Photographs

Box 152, Folder 6	Unsources Photographs, Algeria Algiers
-------------------	--

Box 152, Folder 7	Unsources Photograph, India
-------------------	-----------------------------

Box 152, Folder 8	Unsources Photograph, Turkey, Istanbul panorama
-------------------	---

Box 152, Folder 9	Unsources Photograph Album, Morocco, Tangier
-------------------	--

Box 152, Folder 10	Unsources Photograph, Portugal, Tower of Belem
--------------------	--

Box 152, Folder 11	Persian Monuments Large Photo File, Isfahan Province part 4, Sin photomosaic
--------------------	--

Box 152, Folder 12	Wisconsin Historical Society, 165 G Nasir al-Din Shah
--------------------	---

Box 153, Folder 1	Unsources Photograph Album, Algeria, Tlemcen
-------------------	--



Box 154, Folder 1      Unsourced Photograph, Greece, Athens

Box 154, Folder 2      Unsourced Photograph Album, Spain

### Subseries 2.6.94: Persia, portfolio of mounted photographs inscribed by Erich Schmidt

*Box 155, Folder 1*

### Subseries 2.6.95: List of portfolio contents

*Box 155, Folder 2*

### Subseries 2.6.96: Rayy Expedition Season 1934 Photographs

Box 156, Folder 1      Rayy Expedition Season 1934, portfolio of photographs

Box 156, Folder 2      Rayy Expedition, portfolio of photographs, undated

### Subseries 2.6.97: Persepolis Expedition Portfolio, undated

*Box 157, Folder 1*

### Subseries 2.6.98: Expedition to Luristan Portfolio, undated

*Box 157, Folder 2*

## Subseries 2.7: Lantern Slide Collection

Scope and Contents:      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.

**Subseries 2.7.1: Dr. Helmut de Terra Lantern Slides, 16 G, India***Box 158, Folder 1*

---

**Subseries 2.7.2: Dr. Nelson C. Debevoise Lantern Slides, 18 G, Iran, Isfahan***Box 158, Folder 2*

---

**Subseries 2.7.3: University of Wisconsin, Extension Service Lantern Slides, 169 ?, Middle East and South Asia***Box 158, Folder 3*

---

**Subseries 2.7.4: Edward Van Altena Lantern Slides, 172 G, Iran***Box 158, Folder 4*

---

**Subseries 2.7.5: Thomas B.W. Allen Lantern Slides, Iran, Muharram (Items 1-52), 1930s***Box 159, Folder 1*

---

**Subseries 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)

---

**Subseries 2.7.7: Unsourced Lantern Slides, miscellaneous***Box 161, Folder 1*

---

**Subseries 2.8: Myron Bement Smith 35 mm Color Slides**

**Scope and Contents:** 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
Box 167, Folder 6	MBS 35 mm Color Slides, K 63, Iran, taken by Hossein Ravenbod, slide bins # 10 and 11, 1960
Box 167, Folder 7	MBS 35 mm Color Slides, K 64, Iran, slide bin # 12, 1960
Box 167, Folder 8	MBS 35 mm Color Slides, K 65, Iran, taken by Hossein Ravenbod, slide bin # 13, 1960
Box 167, Folder 9	MBS 35 mm Color Slides, K 66, Iran, taken by Hossein Ravenbod, slide bin # 14, 1960
Box 167, Folder 10	MBS 35 mm Color Slides, K 67, Iran, taken by Hossein Ravenbod, slide bins # 15 and 16, 1960
Box 167, Folder 11	MBS 35 mm Color Slides, K 68, Iran, taken by Hossein Ravenbod, slide bins # 17 and 18, 1960
Box 167, Folder 12	MBS 35 mm Color Slides, K 69, Iran, taken by Hossein Ravenbod, slide bins # 19 and 20, 1960
Box 168, Folder 1	MBS 35 mm Color Slides, K 70, Iran, taken by Hossein Ravenbod, slide bins # 1 and 2, 1960

Box 168, Folder 2	MBS 35 mm Color Slides, K 71, Iran, slide bin # 3, 1960
Box 168, Folder 3	MBS 35 mm Color Slides, K 72, Iran, taken by Hossein Ravenbod, slide bins # 4 and 5, 1960
Box 168, Folder 4	MBS 35 mm Color Slides, K 73, Iran, taken by Hossein Ravenbod, slide bins # 6 and 7, 1960
Box 168, Folder 5	MBS 35 mm Color Slides, K 74, Iran, slide bin # 8, 1960
Box 168, Folder 6	MBS 35 mm Color Slides, K 75, Iran, taken by Hossein Ravenbod, slide bin # 9, 1960
Box 168, Folder 7	MBS 35 mm Color Slides, K 76, Turkey, slide bins #10 and 11, 1959, 1960
Box 168, Folder 8	MBS 35 mm Color Slides, K 77, Jordan, slide bins # 12 and 13, 1960
Box 168, Folder 9	MBS 35 mm Color Slides, K 78, Jordan, slide bins # 14 and 15, 1960
Box 168, Folder 10	MBS 35 mm Color Slides, K 79, Jordan, slide bin # 16, 1960
Box 168, Folder 11	MBS 35 mm Color Slides, K 80, Jordan, slide bins # 17 and 18, 1960
Box 168, Folder 12	MBS 35 mm Color Slides, K 81, Jordan, slide bins # 19 and 20, 1960
Box 169, Folder 1	MBS 35 mm Color Slides, K 82, Jordan, slide bins # 1 and 2, 1960
Box 169, Folder 2	MBS 35 mm Color Slides, K 83, Jordan, slide bins # 3 and 4, 1960
Box 169, Folder 3	MBS 35 mm Color Slides, K 84, Jordan, slide bins # 5 and 6, 1960
Box 169, Folder 4	MBS 35 mm Color Slides, K 85, Jordan, slide bins # 7 and 8, 1960
Box 169, Folder 5	MBS 35 mm Color Slides, K 86, Jordan, slide bins # 9 and 10, 1960
Box 169, Folder 6	MBS 35 mm Color Slides, K 87, Jordan, slide bins # 11 and 12, 1960
Box 169, Folder 7	MBS 35 mm Color Slides, K 88, Jordan, slide bins # 13 and 14, 1960
Box 169, Folder 8	MBS 35 mm Color Slides, K 89, Jordan, slide bins # 15 and 16, 1960
Box 169, Folder 9	MBS 35 mm Color Slides, K 90, Jordan, slide bins # 17 and 18, 1960
Box 169, Folder 10	MBS 35 mm Color Slides, K 91, Jordan, slide bins # 19 and 20, 1960
Box 170, Folder 1	MBS 35 mm Color Slides, K 92, Jordan, slide bins # 1 and 2, 1960

Box 170, Folder 2	MBS 35 mm Color Slides, K 93, Jordan, slide bins # 3 and 4, 1960
Box 170, Folder 3	MBS 35 mm Color Slides, K 94, Jordan, slide bins # 5 and 6, 1960
Box 170, Folder 4	MBS 35 mm Color Slides, K 95, Jordan, slide bins # 7 and 8, 1960
Box 170, Folder 5	MBS 35 mm Color Slides, K 96, Jordan, archaeological museum, slide bin # 9, 1960
Box 170, Folder 6	MBS 35 mm Color Slides, K 97, Jordan, archaeological museum, slide bin # 10, 1960
Box 170, Folder 7	MBS 35 mm Color Slides, K 98, Jordan, archaeological museum and Jerusalem, slide bins # 11 and 12, 1960
Box 170, Folder 8	MBS 35 mm Color Slides, K 99, Jerusalem, slide bin # 13, 1960
Box 170, Folder 9	MBS 35 mm Color Slides, K 100, Jerusalem, slide bins # 14 and 15, 1960
Box 170, Folder 10	MBS 35 mm Color Slides, K 101, Jerusalem, slide bin # 16, 1960
Box 170, Folder 11	MBS 35 mm Color Slides, K 102, Jerusalem and Syria, slide bins # 17 and 18, 1960
Box 170, Folder 12	MBS 35 mm Color Slides, K 103, Syria, slide bins # 19 and 20, 1960
Box 171, Folder 1	MBS 35 mm Color Slides, K 104, Syria, slide bins # 1 and 2, 1960
Box 171, Folder 2	MBS 35 mm Color Slides, K 105, Syria, slide bin # 3, 1960
Box 171, Folder 3	MBS 35 mm Color Slides, K 106, Syria, slide bin # 4, 1960
Box 171, Folder 4	MBS 35 mm Color Slides, K 107, Syria, slide bin # 5, 1960
Box 171, Folder 5	MBS 35 mm Color Slides, K 108, Syria, slide bin # 6, 1960
Box 171, Folder 6	MBS 35 mm Color Slides, K 109, Syria, slide bins # 7 and 8, 1960
Box 171, Folder 7	MBS 35 mm Color Slides, K 110, Syria, slide bins # 9 and 10, 1960
Box 171, Folder 8	MBS 35 mm Color Slides, K 111, Syria, slide bins # 11 and 12, 1960
Box 171, Folder 9	MBS 35 mm Color Slides, K 112, Syria, slide bins # 13 and 14, 1960
Box 171, Folder 10	MBS 35 mm Color Slides, K 113, Syria, slide bins # 15 and 16, 1960
Box 171, Folder 11	MBS 35 mm Color Slides, K 114, Syria, slide bins # 17 and 18, 1960
Box 171, Folder 12	MBS 35 mm Color Slides, K 115, Italy and Spain, slide bins # 19 and 20, 1960

Box 172, Folder 1	MBS 35 mm Color Slides, K 116, Spain, slide bins # 1 and 2, 1960
Box 172, Folder 2	MBS 35 mm Color Slides, K 117, Spain, slide bins # 3 and 4, 1960
Box 172, Folder 3	MBS 35 mm Color Slides, K 118, Spain, slide bins # 5 and 6, 1960
Box 172, Folder 4	MBS 35 mm Color Slides, K 119, Spain, slide bins # 7 and 8, 1960
Box 172, Folder 5	MBS 35 mm Color Slides, K 120, Spain, slide bins # 9 and 10, 1960
Box 172, Folder 6	MBS 35 mm Color Slides, K 121, Spain, slide bins # 11 and 12, 1960
Box 172, Folder 7	MBS 35 mm Color Slides, K 122, Spain, slide bins # 13 and 14, 1960
Box 172, Folder 8	MBS 35 mm Color Slides, K 123, Spain, slide bins # 15 and 16, 1960
Box 172, Folder 9	MBS 35 mm Color Slides, K 124, Spain, slide bins # 17 and 18, 1960
Box 172, Folder 10	MBS 35 mm Color Slides, K 125, Spain, slide bins # 19 and 20, 1960
Box 173, Folder 1	MBS 35 mm Color Slides, K 126, Spain, slide bins # 1 and 2, 1960
Box 173, Folder 2	MBS 35 mm Color Slides, K 127, Spain, slide bins # 3 and 4, 1960
Box 173, Folder 3	MBS 35 mm Color Slides, K 128, Spain, slide bins # 5 and 6, 1960
Box 173, Folder 4	MBS 35 mm Color Slides, K 129, Spain, slide bins # 7 and 8, 1960
Box 173, Folder 5	MBS 35 mm Color Slides, K 130, Spain, slide bins # 9 and 10, 1960
Box 173, Folder 6	MBS 35 mm Color Slides, K 131, Spain, slide bin # 11, 1960
Box 173, Folder 7	MBS 35 mm Color Slides, K 132, Pakistan, slide bins # 12 and 13, 1958
Box 173, Folder 8	MBS 35 mm Color Slides, K 133, Pakistan, slide bins # 14 and 15, 1958
Box 173, Folder 9	MBS 35 mm Color Slides, unnumbered, miscellaneous, slide bins # 16 and 17, undated
Box 173, Folder 10	MBS 35 mm Color Slides, unnumbered, Washington D.C., slide bins # 18 and 19, undated

### Subseries 2.9: Country 35 mm Color Slide File

Scope and Contents: 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.

Box 174, Folder 1	J. Hall Paxton 35 mm Slides, 19 G, Xinjiang, China, slide bin # 1
Box 174, Folder 2	P. W. Bourne, 35 mm Slides, 32 C, Egypt and India, slide bins # 2 to 7
Box 174, Folder 3	Hossein Ravenbod, 35 mm Slides, 36 C, Iran, slide bins # 8 to 14
Box 174, Folder 4	Harold Glidden, 35 mm Slides, 39 C, Egypt, Tunisia, Morocco and Palestine, slide bins # 15 to 20
Box 175, Folder 1	Alice Shurcliffe, 35 mm Slides, 42 C, India, Iran and Turkey, slide bins # 1 to 7
Box 175, Folder 2	Pierre Parker, 35 mm Slides, 45 C, India, slide bins # 8 and 9
Box 175, Folder 3	Pierre Parker, 35 mm Slides, 45 C, Afghanistan, slide bins # 10 to 20
Box 176, Folder 1	Pierre Parker, 35 mm Slides, 45 C, Afghanistan, slide bins # 1 to 3
Box 176, Folder 2	Amb. Raymond Hare, 35 mm Slides, 50 C, Yemen and Saudi Arabia, slide bin # 4
Box 176, Folder 3	Dr. William G. Weld, 35 mm Slides, 53 C, Iran, slide bin # 5
Box 176, Folder 4	LeRoy F. Percival Jr., 35 mm Slides, 56 C, Afghanistan, slide bins # 6 to 8
Box 176, Folder 5	Karl S. Twitchell, 35 mm Slides, 61 C, Saudi Arabia, Egypt, Yemen, Iraq, Kuwait and Iran, slide bins # 9 to 20
Box 177, Folder 1	Karl S. Twitchell, 35 mm Slides, 61 C, Yemen, Saudi Arabia and Nigeria, slide bins # 1 to 6
Box 177, Folder 2	Ralph Solecki, 35 mm Slides, 64 C, Iran, Kurdistan, Lebanon, Syria, Iraq and Egypt, slide bins # 7 to 20

Box 178, Folder 1	Rodney Wilcox Jones, 35 mm Slides, 67 C, India, slide bins # 1 to 8
Box 178, Folder 2	Abdul Grafur Sheikh, 35 mm Slides, 70 C, Saudi Arabia, Syria, Lebanon, Kuwait, Iraq, Iran and Turkey, slide bins # 9 to 20
Box 179, Folder 1	Abdul Grafur Sheikh, 35 mm Slides, 70 C, Iraq, Saudi Arabia, Syria, Iran, Kuwait, Lebanon and Turkey, slide bins # 1 to 20
Box 180, Folder 1	Abdul Grafur Sheikh, 35 mm Slides, 70 C, Saudi Arabia, Lebanon, Syria, Iraq and Iran, slide bins # 1 to 7
Box 180, Folder 2	Ernest Wolfe, 35 mm Slides, 74 P, Egypt and Palestine, slide bin # 8
Box 180, Folder 3	J. Hall Paxton, 35 mm Slides, 76C, Iran, slide bins # 9 to 12
Box 180, Folder 4	J. Hall Paxton and Robert B. Dressen, 35 mm Slides, Western China, slide bins # 13 to 20
Box 181, Folder 1	J. Hall Paxton and Robert B. Dressen, 35 mm Slides, Western China, slide bins # 1 to 17
Box 181, Folder 2	Dr. Laurence Lockhart, 35 mm Slides, 85 C, Iran, slide bins # 18 and 19
Box 181, Folder 3	Harold D. Gresham, 35 mm Slides, 91 C, Jordan, Iran and Syria, slide bin # 20
Box 182, Folder 1	Dr. Laurence Lockhart, 35 mm Slides, 95 C, Iran, slide bins # 1 to 7
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
Box 183, Folder 1	Prof. Ernest N. McCarus, 35 mm Slides, 138 C, Iran, slide bins # 1 and 2

Box 183, Folder 2	Prof. Douglas D. Crary, 35 mm Slides, 141 C, Africa, slide bin # 3
Box 183, Folder 3	Arthur M. Stratton, 35 mm Slides, 146 C, Syria, Turkey and India, slide bins # 4 to 6
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
Box 183, Folder 8	Jane and Charles Mahler, 35 mm Slides, 164 P, Pakistan, Iran and India, slide bin # 20
Box 184, Folder 1	Jane and Charles Mahler, 35 mm Slides, 164 P, Pakistan, Iran, India, Turkey and Spain, slide bins # 1 to 10
Box 184, Folder 2	Justice William O. Douglas, 35 mm Slides, 197 G, Pakistan, slide bins # 11 to 20
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
Box 191, Folder 1	Justice William O. Douglas, 35 mm Slides, 197 G, contacts, slide bins # 1 to 4
Box 191, Folder 2	Justice William O. Douglas, 35 mm Slides, 197 G, S.S. San Georgio to Marseilles, slide bins # 5 and 6
Box 191, Folder 3	Barbara Wriston, 35 mm Slides, KG 1, Iran and Ceylon, slide bin # 7
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
Box 191, Folder 7	Amb. Raymond Hare, 35 mm Slides, KG 6, Yemen, Saudi Arabia and Cyprus, slide bin # 16
Box 191, Folder 8	Hushang Sanai, 35 mm Slides, KG 7, Iran, slide bins # 17 to 20
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
Box 192, Folder 4	John Hoag, 35 mm Slides, KG 8, Turkey, Afghanistan, Pakistan, Iran and Uzbekistan, slide bin # 10
Box 192, Folder 5	John Hoag, 35 mm Slides, KG 9, photos, plans and maps, slide bins # 11 to 13
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
Box 192, Folder 8	Norman Montague, 35 mm Slides, KG 12, Ethiopia, slide bin # 15
Box 192, Folder 9	Barbara Wriston, 35 mm Slides, KC 1, India, Pakistan, Iran, Jordan and Turkey, slide bins # 16 to 20
Box 193, Folder 1	Amb. Raymond Hare, 35 mm Slides, KC 2, Syria, Yemen and Egypt, slide bins # 1 to 9
Box 193, Folder 2	Hushang Sanai, 35 mm Slides, KC 3, Iran, slide bins # 10 to 14
Box 193, Folder 3	Hossein Ravenbod, 35 mm Slides, KC 4, Iran, slide bin # 15
Box 193, Folder 4	John A. Williams, 35 mm Slides, KC 5, Jordan and Egypt, slide bins # 16 to 18
Box 193, Folder 5	Richard E. Underland, 35 mm Slides, KC 6, Tunisia, slide bins # 19 and 20
Box 194, Folder 1	Richard E. Underland, 35 mm Slides, KC 6, Tunisia, slide bin # 1
Box 194, Folder 2	R.F.S. Starr, 35 mm Slides, KC 7, Syria and Aden, slide bins # 2 and 3
Box 194, Folder 3	Edward Harrison Thomas, 35 mm Slides, KC 8, Afghanistan and Iran, slide bin # 4
Box 194, Folder 4	Capt. Henry Purcell III, 35 mm Slides, KC 9, Turkey, slide bin # 5

Box 194, Folder 5	Capt. D. C. Higgins, 35 mm Slides, KC 10, Lebanon, Jordan, Israel, Cyprus and Egypt, slide bin # 6
Box 194, Folder 6	Hushang Sanai, 35 mm Slides, KC 11, Iran, slide bins # 7 to 12
Box 194, Folder 7	Hossein Ravenbod, 35 mm Slides, KC 12, Iran, slide bin # 13
Box 194, Folder 8	Dr. Lorend Dabasi-Schweng, 35 mm Slides, KC 13, Egypt, Iran, Lebanon, Jordan, Jerusalem, Syria, Greece, Korea, and Japan, slide bins # 14 and 15
Box 194, Folder 9	Franklin E. Standish, 35 mm Slides, KC 14, Iran, slide bin # 16
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 Tushingam, 35 mm Slides, KC 16, Jerusalem, Iran and Central Asia, slide bins # 19 and 20
Box 195, Folder 1	Dr. A. Douglas Tushingam, 35 mm Slides, KC 16, Iran, Central Asia, Jordan and Jerusalem, slide bins # 1 to 5
Box 195, Folder 2	Dr. Kenneth A. Luther, 35 mm Slides, KC 17, Iran and Turkey, slide bins # 6 to 8
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
Box 197, Folder 2	Donald Ward, 35 mm Slides, KC 26, Iran and Italy, slide bin # 3

Box 197, Folder 3	John B. Denson, 35 mm Slides, KC 27, Iran, Turkey, England, Germany, Syria and India, slide bins # 4 and 5
Box 197, Folder 4	Louise Pfeiffer, 35 mm Slides, KC 28, Greece, slide bins # 6 to 8
Box 197, Folder 5	Prof. Dogan Kuban, 35 mm Slides, KC 29, Turkey, slide bins # 9 to 20
Box 198, Folder 1	Prof. Dogan Kuban, 35 mm Slides, KC 29, Turkey, slide bins # 1 to 20
Box 199, Folder 1	Prof. Dogan Kuban, 35 mm Slides, KC 29, Turkey, slide bins # 1 to 20
Box 200, Folder 1	Prof. Dogan Kuban, 35 mm Slides, KC 29, Turkey, slide bins # 1 to 13
Box 200, Folder 2	Dr. Grace Fox, 35 mm Slides, KC 30, India, slide bin # 14
Box 200, Folder 3	Dr. Werner Ellinger, 35 mm Slides, KC 31, Lebanon and India, slide bins # 15 to 20
Box 201, Folder 1	Dr. Werner Ellinger, 35 mm Slides, KC 31, India and Egypt, slide bins # 1 to 4
Box 201, Folder 2	H. G. Adams, 35 mm Slides, KC 32, Iran and Jordan, slide bin # 5
Box 201, Folder 3	Mary Louise Brown, 35 mm Slides, KC 33, Iran, slide bins # 6 and 7
Box 201, Folder 4	Dr. Genevieve Miller, 35 mm Slides, KC 34, Lebanon, Turkey and Egypt, slide bin # 8
Box 201, Folder 5	Dr. Donald Kennedy, 35 mm Slides, KC 36, Pakistan, Lebanon and Jordan, slide bin # 9
Box 201, Folder 6	Prof. Adelaide Simpson, 35 mm Slides, KC 37, Turkey, slide bin # 10
Box 201, Folder 7	James Snyder Jr., 35 mm Slides, KC 38, Syria and Jerusalem, slide bin # 10
Box 201, Folder 8	Misses Kyle and Carson 35 mm Slides, KC 39, India, slide bin # 11
Box 201, Folder 9	Prof. James Haratani, 35 mm Slides, KC 40, India, slide bins # 12 and 13
Box 201, Folder 10	Prof. Frederick Heidel, 35 mm Slides, KC 41, Spain, slide bin # 14
Box 201, Folder 11	Prof. Caesar Fareah, 35 mm Slides, KC 42, Pakistan and India, slide bin # 15
Box 201, Folder 12	Lt. Terry Damon, 35 mm Slides, KC 43, Iran and Syria, slide bins # 16 to 20
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. Dowlyn 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	Un sourced 35 mm Slides, labeled KC 50 but does not match KC 50 slide list, slide bins # 14 and 15
Box 209, Folder 9	Un sourced 35 mm Slides, labeled 79 C or 13 G. but does not match either slide list, slide bin # 16
Box 209, Folder 10	Un sourced 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	Un sourced 35 mm Slides, unnumbered, Syria and Lebanon, slide bins # 1 to 4
Box 210, Folder 2	Un sourced 35 mm Slides, unnumbered, South Asia, slide bin # 5
Box 210, Folder 3	Un sourced 35 mm Slides, unnumbered, Pakistan, slide bin # 6, 1936
Box 210, Folder 4	Un sourced 35 mm Slides, unnumbered, Jerusalem, slide bin # 7, 1957
Box 210, Folder 5	Un sourced 35 mm Slides, unnumbered, Turkey and Istanbul, slide bin # 8
Box 210, Folder 6	Un sourced 35 mm Slides, unnumbered, Samarkand, slide bin # 9

### Subseries 2.10: Myron Bement Smith Negatives

Scope and Contents: 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]
Box 215	MBS Leica Negatives # L 1 to L 50 [Freezer]
Box 216	MBS Leica Negatives # L 51 to L 99 [Freezer]
Box 217	MBS Leica Negatives # L 100 to L146 [Freezer]
Box 218	MBS Leica Negatives # L 147 to L 195 [Freezer]
Box 219	MBS Leica Negatives # L 196 to L 269, L 273 to L 276 [Freezer]
Box 220	MBS Leica Negatives # L 270 to L 272, L 277 to L 311, "KDS and Dogs," "1939," "1940," "Stratford Hall Dec 1941," "Lanier Place, April 1962" [Freezer]
Box 221	MBS M Series Negatives # M 3 to M 43 [Freezer]

### Subseries 2.11: Country Photograph Negatives

Scope and Contents: 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, Anatonlia 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 Pular [Freezer]
Box 225, Folder 5	J. Hall Paxton Negatives, Unnumbered, R 2(1), Pular 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 Thalam 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]
Box 227, Folder 5	J. Rives Childs Negatives, 100 C, Morocco, Tetuan, Zagora and Tangrout Root, January 1944 [Freezer]
Box 227, Folder 6	J. Rives Childs Negatives, 100 C, Morocco, Miscellaneous [Freezer]
Box 228, Folder 1	Millar Burrows Negatives, 115 b, Jordan [Freezer]
Box 228, Folder 2	Wisconsin State Historical Society Negatives, 165 G, Lebanon, Jebail Mission School [Freezer]
Box 228, Folder 3	Wisconsin State Historical Society Negatives, 165 G, Middle East miscellaneous [Freezer]
Box 228, Folder 4	Emily Dairs Negatives, 171 G, Pazyrk Kurgan [Freezer]
Box 228, Folder 5	Unsources Negatives, 193 G, Algiers and Gibraltar, 1910 [Freezer]
Box 228, Folder 6	Unsources Negatives, 194 G, Nile Scenes, 1904 [Freezer]
Box 228, Folder 7	Unsources Negative, Irem Temple, Wilkes Barre, PA [outsized item in own folder-Freezer]
Box 229, Folder 1	Amb. James S. Moose, Jr. Negatives, NG 1, #1-10, Iran [Freezer]
Box 229, Folder 2	Amb. James S. Moose, Jr. Negatives, NG 1, #11-20, Iran [Freezer]
Box 229, Folder 3	Amb. James S. Moose, Jr. Negatives, NG 1, #21-29, Iran [Freezer]
Box 229, Folder 4	Amb. James S. Moose, Jr. Negatives, NG 1, #30-40, Iran [Freezer]
Box 229, Folder 5	Amb. James S. Moose, Jr. Negatives, NG 1, #41-48, Iran [Freezer]
Box 229, Folder 6	Amb. James S. Moose, Jr. Negatives, NG 1, #49-58, Iran [Freezer]
Box 229, Folder 7	J. Hall Paxton Negatives, 80 C, Iran, 1 canister, unnumbered [Freezer]
Box 229, Folder 8	Dr. Laurence Lockhart Negatives, 86 C, Iran and Harold D. Gresham Negatives, 92 C, Iran and Syria, canister #1 [Freezer]
Box 229, Folder 9	Dr. Laurence Lockhart Negatives, 96 C, Iran, cansiters # 2 and 3 [Freezer]

Box 229, Folder 10	Major Alexis M. Gagarine Negatives 103 C, Iran, canister #4 [Freezer]
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]
Box 233, Folder 5	Alice Shurcliffe Negatives, 43 C, India, Iran, and Turkey, 2 canisters [Freezer]
Box 233, Folder 6	Pierre Parker Negatives, 46 C, Afghanistan, India, 2 canisters and 2 rolls [Freezer]
Box 233, Folder 7	Amb. Raymond Hare Negatives, 51 C, Saudi Arabia; Dr. William G. Weld Negatives, 54 C, Iran; and LeRoy Percival, Jr. Negatives, 57 C, Afghanistan and Pakistan, 2 canisters [Freezer]
Box 233, Folder 8	Karl S. Twitchell Negatives, 62 C, Iran, Yemen and Saudi Arabia, 2 canisters [Freezer]
Box 233, Folder 9	Rodney Wilcox Jones Negatives, 68 C, India, 3 canisters [Freezer]

---

**Subseries 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)***Collector:** Smith, Myron Bement, 1897-1970**Photographer:** Sevruguin, Antoin, 1851-1933

**Scope and Contents:** 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

**Local Numbers:** FSA A.04 2.12

**Arrangement:** - 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).

**General:** Titles and summary notes are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

**Available Formats:** Microfiche available at the Freer Gallery of Art Library.

**Biographical / Historical:** 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.

**Names:** Smith, Myron Bement, 1897-1970  
Sevruguin, Antoin, 1851-1933  
Muzaffar al-Dīn Shāh, Shah of Iran, 1853-1907  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Reza Shah Pahlavi, Shah of Iran, 1878-1944

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

	Shrines
	Textile design
Place:	Asia
	Iran
	Iraq
	India
	Uzbekistan
	Baghdad (Iraq)
	Bastām (Iran)
	Bīshāpūr (Extinct city)
	Dāmghān (Iran)
	Delhi (India)
	Fīrūzābād (Iran)
	Hamadān (Iran)
	Iṣfahān (Iran)
	Naqsh-i Rostam (Iran)
	Pasargadae (Extinct city)
	Persepolis (Iran)
	Taq-e Bostan Site (Iran)
	Tehran (Iran)
Genre/Form:	Photographic prints
	Glass negatives
	Gelatin silver prints

### Subseries 2.12.01: Glass Plate Negatives

Scope and Contents:	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

FSA A.04 2.12.GN.00.02: Tehran (Iran): City Rooftops against Snowcapped Alborz Mountain, 1900-1931

1 Glass negative (b&w; 12.9 cm. x 17.0 cm.)

[Image\(s\): Tehran \(Iran\): City Rooftops against Snowcapped Alborz Mountain \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.02

According to Myron B. Smith handwritten 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 not included into any of the original boxes.

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.04 2.12.GN.01.01: Ashura, Qame-Zani Ritual, 1880-1930

1 Glass negative (b&w; 11.9 cm. x 8.9 cm.)

Image(s): [Ashura, Qame-Zani Ritual \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"General view of the Game-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 - allows 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

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

"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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.03

According to Myron B. Smith handwritten 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 not included into any of the original boxes.

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

"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]

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

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

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

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

Place: Asia



Iran  
Bīshāpūr (Extinct city)  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.04

According to Myron B. Smith handwritten 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 not included into any of the original boxes.

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

"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."

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

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 4, p:269 & vol. 2, p:320-323.

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

Topic: Kākh-i Gulistān (Tehran, Iran)  
Early Photography of Iran  
Clothing and dress  
headgear  
Rites and ceremonies

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without 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.

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

"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]

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

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Kākh-i Gulistān (Tehran, Iran) 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.04 2.12.GN.00.06

According 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.

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

"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."

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

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

**Topic:** Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933

**Language:** Undetermined.

**Notes:** FSA A.04 2.12.GN.00.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

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

"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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

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

"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]

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

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

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine



Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

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

"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."

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

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.

Badri Atabay, Fihrist-i Albumha-i Kitabkhana'i Saltanati, Tehran: Chapkhana'i Ziba, 2537(1976), Album Number 292, P:41.

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

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

Place: Asia  
Iran  
Rasht (Iran)

Genre/Form: Glass negatives



FSA A.04 2.12.GN.00.11: Vicinity of Shahr-i Rayy (Iran): Chasman-i-ali Mound: Qajar Rock Relief Depicting Fath Ali Shah, 1880-1930

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

[Image\(s\): Vicinity of Shahr-i Rayy \(Iran\): Chasman-i-ali Mound: Qajar Rock Relief Depicting Fath Ali Shah \[graphic\]](#)

[Image\(s\): Vicinity of Shahr-i Rayy \(Iran\): Chasman-i-ali Mound: Qajar Rock Relief Depicting Fath Ali Shah \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.11

According to Myron B. Smith handwritten 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 not included into any of the original boxes.

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

"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 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." [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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "83) Bridge near Resht." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

Gelatin silver print numbered FSA A.4 2.12.Sm.40; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

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

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

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

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](#)  
[\[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.00.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

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

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

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

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.

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.02: Tehran (Iran): Masjid-I Shah (Masjid-I Imam, Shah Mosque): View of Entrance Portal, 1880-1930

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

[Image\(s\): Tehran \(Iran\): Masjid-I Shah \(Masjid-I Imam, Shah Mosque\): View of Entrance Portal \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Kambiz Haji ghasemi, Ganjnama, Farhand-I Asar-I Mi'mari'I Islami-I Iran: Daftar-I Sivvum, Banaha'I Mazhabi'I Tehran, Tehran: Sazman-I Miras-I Farhangi Kishvar, 1998

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

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

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

"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]

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

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.05a: Threshing, 1880-1930

1 Glass negative (b&w; 11.1 cm. x 8.5 cm.)

[Image\(s\): Threshing \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.05a

According to Myron B. Smith handwritten 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 1."

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

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "457) Threshing." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Islamic Archives

Topic: Early Photography of Iran  
Agriculture

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.04 2.12.GN.01.05b: Tehran (Iran): Darvaza Dawlat (Dawlat City gate), Viewed from Outside the City, 1880-1920s



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

Image(s): [Tehran \(Iran\): Darvaza Dawlat \(Dawlat City gate\), Viewed from Outside the City \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.05b

According to Myron B. Smith handwritten 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 1."

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

"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]

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

Yahya Zoka and Mohammad Hassan Semsar, *Tehran Dar Tasvir*, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, p:137-149

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



Topic:	Early Photography of Iran Architecture
Place:	Asia Iran Tehran (Iran)
Genre/Form:	Glass negatives

FSA A.04 2.12.GN.01.06: Province of Fars (Iran): Yazd-i Khast 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 Khast or Izad-Khast Complex: Side View of the Eastern Part of the Complex \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.06

According to Myron B. Smith handwritten 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 1."

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

"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]

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

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, p:137-149

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.07

According to Myron B. Smith handwritten 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 1."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.04 2.12.GN.01.08a

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.08b

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
headgear  
Portrait photography

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 \(Shrine of Fatima al-Ma'suma\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.04 2.12.GN.01.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Dayirat al-Ma'arif-I Buzurg-I Islami (The Great Encyclopedia of Islam): <http://www.cgie.org.ir/shavad.asp?id=130&avaid=203>

Sayyid Mohammad Taqi Motafavi, Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka, Tehran: Anjuman-I Asar-I Milli, 1982, p:423-425

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

Topic: Early Photography of Iran  
Architecture  
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 \(Shah Abd al 'Azim Mosque\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:421-423

Names:

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives



Topic:	Early Photography of Iran Architecture 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

1 Glass negative (b&w; 11.6 cm. x 8.5 cm.)

Image(s): [Province of Fars \(Iran\): Yazd-i Khast or Izad-Khast Complex \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.11

According to Myron B. Smith handwritten 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 1."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in



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

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, p:137-149

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Yazd (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.01.12: Tehran (Iran): Maydan-i Tupkhana (Canons Square): Bank-i Shahanshahi-i Iran (Imperial Bank of Persia), 1890-1930  
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 \(Imperial Bank of Persia\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
Clothing and dress  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.14

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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."

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.15

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.16

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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

FSA A.4 2.12.GN.01.17: Shepherds and Sheep, 1880-1930

1 Glass negative (b&w; 10.5 cm. x 8.2 cm.)

[Image\(s\): Shepherds and Sheep \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.17

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 1.17: 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]

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

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

Topic: Islamic Archives  
 Early Photography of Iran  
 Place: Asia  
 Iran  
 Genre/Form: Glass negatives

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 \(Allah Verdi Khan Bridge\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.18

According to Myron B. Smith handwritten 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 negative was included in "Box 1."

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

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 Antoine 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]

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.

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.01.19

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for



their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.01.20

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
Art of the Islamic World  
Religious buildings

Place: Asia  
India  
Delhi (India)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.02.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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



"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 the 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.07

According to Myron B. Smith handwritten 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 2."

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

"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]

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

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Clothing and dress

headgear  
Jewelry  
Portrait photography  
Women  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.08

According to Myron B. Smith handwritten 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 2."

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

"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 Antoine 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]

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

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.02.10: Threshing, 1880-1930

1 Glass negative (b&w; 11.8 cm. x 8.8 cm.)

[Image\(s\): Threshing \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Agriculture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.02.11: Possibly Province of Gilan (Iran): House in Ruins, 1880-1930

1 Glass negative (b&w; --.- cm. x --.- cm.)

[Image\(s\): Possibly Province of Gilan \(Iran\): House in Ruins \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.02.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.02.13: Possibly a Government Building, 1880-1930  
1 Glass negative (b&w; 11.8 cm. x 8.8 cm.)

[Image\(s\): Possibly a Government Building \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.02.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.03.01: Qulhak (Iran): Camp Set in Front of Hills, 1880-1930  
1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Qulhak \(Iran\): Camp Set in Front of Hills \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.03.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,



"519) Hills near Gulhak." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]  
- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.03.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.03.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.03.04

According to Myron B. Smith handwritten 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 3."

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

"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 Antoine 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 Antoine 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]

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.

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

Topic: Early Photography of Iran  
Architecture

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

1 Glass negative (b&w; 17.9 cm. x 12.5 cm.)

[Image\(s\): Tehran \(Iran\): Maydan-i Tupkhana \(also known as Maydan-i Sipah or Square of Canons\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.03.05

According to Myron B. Smith handwritten 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 3."

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

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

- Scratched handwritten number (inked, probably by Antoine 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 Antoine Sevruguin photo condition reads, "The photographer's fingerprints is on

the top of the negative. There are delicate markings on the foreground."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "509) ToupKhaneh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.03.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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



Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.01

According to Myron B. Smith handwritten 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 4."

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

- 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]

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

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

Islamic Archives  
Topic: Early Photography of Iran



	Antiquities
	Art of the Islamic World
	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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.02

According to Myron B. Smith handwritten 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 4."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.03

According to Myron B. Smith handwritten 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 4."

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

- FSg curatorial research specialist remark on Antoine 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

	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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.04.05: Persian Carpet, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Persian Carpet \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.06

According to Myron B. Smith handwritten 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 4."

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

"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 Antoine 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.92; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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: 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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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: 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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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: 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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Rugs

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.04.13: Incense Burner, 1880-1930  
1 Glass negative (b&w; 14.6 cm. x 9.5 cm.)

[Image\(s\): Incense Burner \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.04.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.05.02: Silver and Gold Ewer, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Silver and Gold Ewer \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.



- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.05.05: Interior of Minai Bowl, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 11.7 cm.)

[Image\(s\): Interior of Minai Bowl \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.05.06: Two-handled Jar and Interiors of Two Bowls, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Two-handled Jar and Interiors of Two Bowls \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.05.07: Interior of Bowl, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12 cm.)

[Image\(s\): Interior of Bowl \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.05.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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.

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.06.01: Interior of Three Bowls, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Interior of Three Bowls \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.94; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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



"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]

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

Arthur U. Pope, *A Survey of Persian Art*, London: Oxford University Press, 1964, Vol. 10, p:644/C

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61



boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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&w; 17.8 cm. x 12.7 cm.)

[Image\(s\): Interior of Four Bowls \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.06.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"Inside a Mina'i Bowl, Frit (stonepaste) body, with polychrome painting (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]

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

Giovanni Curatola, *Persian Ceramics From the 9th to the 14th Century*, Torino: Skira Editore S.p.A, 2006, p:120

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.02: Interior of Minai Bowl, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Interior of Minai Bowl \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.2: (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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.03: Exterior of Minai Bowl, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.8 cm.)

Image(s): [Exterior of Minai Bowl \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.3: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives



History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.07.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.06: Twelve-Pointed Star Minai Dish, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.3 cm.)

Image(s): [Twelve-Pointed Star Minai Dish \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.6: (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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

## Notes: FSA A.4 2.12.GN.07.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.07.08: Fragment of Enamelled 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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.08

According to Myron B. Smith handwritten 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 7."

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

- 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]

Gelatin silver print numbered FSA A.6 04.05.v3.001; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.09

According to Myron B. Smith handwritten 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 7."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.10

According to Myron B. Smith handwritten 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 7."

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

- FSg curatorial research specialist remark on Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Antiquities

Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.11

According to Myron B. Smith handwritten 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 7."

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

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass is cut unevenly resulting in difference of width."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 7.11: (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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Animals in art

Antiquities

Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.12

According to Myron B. Smith handwritten 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 7."

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

- FSg curatorial research specialist remark on Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Animals in art

Antiquities

Art of the Islamic World

Pottery

Place: Asia

Iran

Genre/Form: Glass negatives

## FSA A.4 2.12.GN.07.13: Persian Carpet, 1880-1930

1 Glass negative (b&amp;w; 17.8 cm. x 12.7 cm.)

[Image\(s\): Persian Carpet \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.13

According to Myron B. Smith handwritten 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 7."

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

- FSg curatorial research specialist remark on Antoine 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]

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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.07.14

According to Myron B. Smith handwritten 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 7."

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

- FSg curatorial research specialist remark on Antoine 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]

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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.08.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** Undetermined.  
**Notes:** FSA A.4 2.12.GN.08.02  
 According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."  
 Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
 "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]  
 Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

**Topic:** Early Photography of Iran  
 Antiquities  
 Art of the Islamic World  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.08.03

According to Myron B. Smith handwritten 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 8."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.08.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Antiquities  
 Art of the Islamic World  
 Pottery  
 Place: Asia  
 Iran  
 Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.05: Interior of Minai Bowl, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.6 cm.)

[Image\(s\): Interior of Minai Bowl \[graphic\]](#)



Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.08.05

According to Myron B. Smith handwritten 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 8."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Antiquities  
 Art of the Islamic World  
 Pottery  
 Place: Asia  
 Iran  
 Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.06: Interior of Bowl, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.3 cm.)

[Image\(s\): Interior of Bowl \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.08.06



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.07: Jar with Arabic Inscription and Raised Ornamentation, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Jar with Arabic Inscription and Raised Ornamentation \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.08.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine

Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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: 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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Inscriptions  
Inscriptions, Arabic  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.08: Fragment of Ceramic Depicting Human Figure, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Fragment of Ceramic Depicting Human Figure \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.08.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.08.09: Persian Carpet, 1880-1930  
1 Glass negative (b&w; 18 cm. x 12.9 cm.)

[Image\(s\): Persian Carpet \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.08.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

R. Meyer Riefstahl, *The Parish-Watson Collection of Mohammadan Potteries*, New York: E. Weyhe, 1922, Fig.90

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.04: Interior of Three Bowls, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.8 cm.)

[Image\(s\): Interior of Three Bowls \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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



- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.4: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.09.05: Jar, 1880-1930  
1 Glass negative (b&w; 17.8 cm. x 12.7 cm.)

[Image\(s\): Jar \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 9.5: Pottery." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information;



Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \(broken\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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: 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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.09.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Animals in art  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

Glass negative numbered FSA A.4 2.12.GN.58.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.



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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.10.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the



Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Animals in art  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \(broken\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.10.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily

life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.08

According to Myron B. Smith handwritten 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 10."

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

"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 Antoine Sevruguin photo condition reads, "The top edge is chipped off."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.8: (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]

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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Antiquities  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 10.9: ." [Myron 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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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



of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Animals in art  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.11

According to Myron B. Smith handwritten 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 10."

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

- FSg curatorial research specialist remark on Antoine 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]

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.

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

Topic: Early Photography of Iran  
Animals in art  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.10.12

According to Myron B. Smith handwritten 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 10."

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

- FSg curatorial research specialist remark on Antoine 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]

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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.10.13: Ceramic Container Depicting an Elephant, 1880-1930  
1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

Image(s): [Ceramic Container Depicting an Elephant \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.10.13

According to Myron B. Smith handwritten 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 10."

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

- 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]

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

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Animals in art Antiquities Art of the Islamic World 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.01

According to Myron B. Smith handwritten 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 11."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.02

According to Myron B. Smith handwritten 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 11."

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

- 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]

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

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

Topic: Early Photography of Iran

	Antiquities
	Art of the Islamic World
	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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.03

According to Myron B. Smith handwritten 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 11."

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

"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]

Gelatin silver print numbered FSA A.4 2.12.Sm.93; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Animals in art Antiquities Art of the Islamic World 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.05

According to Myron B. Smith handwritten 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 11."

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

- 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]

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

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



Topic: Islamic Archives  
Early Photography of Iran  
Animals in art  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.06: Three Jars and Two Ewers, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.8 cm.)

[Image\(s\): Three Jars and Two Ewers \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.06

According to Myron B. Smith handwritten 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 11."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.6: (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]

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

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

Topic: Early Photography of Iran  
Antiquities



Art of the Islamic World  
Pottery  
Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.07: Three Jars, 1880-1930  
1 Glass negative (b&w; 17.8 cm. x 12.3 cm.)

[Image\(s\): Three Jars \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.07

According to Myron B. Smith handwritten 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 11."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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&amp;w; 17.6 cm. x 12.7 cm.)

[Image\(s\): Ewer and Four Jars \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.11.09: Figural Jar, 1880-1930

1 Glass negative (b&w; 12.5 cm. x 17.5 cm.)

[Image\(s\): Figural Jar \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.11.09

According to Myron B. Smith handwritten 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 11."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 11.9: (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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.01: Isfahan (Iran): Ayina-khana (Hall of Mirrors), 1880-1930

1 Glass negative (b&w; --- cm. x --- cm.)

[Image\(s\): Isfahan \(Iran\): Ayina-khana \(Hall of Mirrors\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture

Place:	Palaces Asia Iran Isfahān (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 \(Royal Mosque\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.02

According to Myron B. Smith handwritten 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 12."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Architecture  
Palaces  
Religious buildings

Place: Asia  
Iran  
Isfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.03: Isfahan (Iran): Madrasa-i Shah Hussayn (Madrasah-i Madar-i Shah), 1880-1930

1 Glass negative (b&w; --. cm. x --. cm.)

[Image\(s\): Isfahan \(Iran\): Madrasa-i Shah Hussayn \(Madrasah-i Madar-i Shah\)](#)  
[graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Iṣfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.04: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Patio and Veranda of Takht-i Marmar (Marble Throne), 1880-1930

1 Glass negative (b&w; --.- cm. x --.- cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace\): Patio and Veranda of Takht-i Marmar \(Marble Throne\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
Palaces  
Thrones

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.05: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): Patio and Veranda of Takht-i Marmar (Marble Throne), 1880-1930

1 Glass negative (b&w; --. cm. x --. cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace\): Patio and Veranda of Takht-i Marmar \(Marble Throne\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass



negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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, 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 12.6: 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]

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

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.07

According to Myron B. Smith handwritten 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 12."

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

"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 Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Architecture

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

1 Glass negative (b&w; --. cm. x --. cm.)

[Image\(s\): Tehran \(Iran\): Palace Complex of Qasri-Qajar \(Qasr-e-Qajar\)](#)  
[graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

- 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]

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

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

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.12.09: Persian Musicians, 1880-1930

1 Glass negative (b&w; --. cm. x --. cm.)

[Image\(s\): Persian Musicians \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 hand 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'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 12.9: Iran. Photograph of etching: Court musicians." [Myron 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.

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.12.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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, 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.

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

**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 \[graphic\]](#)  
**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** Undetermined.  
**Notes:** FSA A.4 2.12.GN.12.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives



History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.12.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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 \(Shimiran's Waterfall\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.13.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 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, "333) Nasr Din Shah at Abshar-Shimran. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 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 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran  
Bandar Anzalī (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.13.03: Tehran (Iran): Kakh-i Sahibqaraniyya (Sahibqaraniyya palace complex): Nasir Al-Din Shah Receiving Report, 1880-1930  
1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Sahibqaraniyya \(Sahibqaraniyya palace complex\): Nasir Al-Din Shah Receiving Report \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.03

According to Myron B. Smith handwritten 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 13."

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

"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 Antoine Sevruguin) reads, "1191."

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The negative is brown all over. There is a spreading stain on the lower right edge."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "332) Nasir Din Shah, Firman. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.332: Nasir 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "164) 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 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]

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

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

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 \(City Hall or Municipality\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "165) Municipality-Teheran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "166) Waterfall-Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "1015."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "437) Damawand." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

Sven Hedin, Konung Oscars Beskickning Till Schahen af Persien, Stockholm: Samson & Wallin: 1890, p:366

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

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.13.08: Two Seated Women, 1880-1900  
1 Glass negative (b&w; 17.9 cm. x 11.7 cm.)

[Image\(s\): Two Seated Women \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "438) Under a kursi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Albumen print numbered FSA A2011.03 A.24b; available in Stephen Arpee Collection of Sevruguin Photographs.

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.09

According to Myron B. Smith handwritten 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 13."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "442) Khiabani Arc." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 13.442: ? . Khiabani Arch." [Myron 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.

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Tehran (Iran)  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.13.10: 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, 1894

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.13.10

According to Myron B. Smith handwritten 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 13."

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

"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 the 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 Antoine Sevruguin) reads, "1134."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "440) Mullahs about to eat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Akshay-i Iran*, 1984, p:224

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

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Rites and ceremonies  
Royalty (Nobility)

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 14.1: Inside a tent." [Myron 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.

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.02: Tehran (Iran): Masjid-i Sipahsalar (Sipahsalar Mosque): Shops in Courtyard, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.7 cm.)

[Image\(s\): Tehran \(Iran\): Masjid-i Sipahsalar \(Sipahsalar Mosque\): Shops in Courtyard \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Jean-Baptiste Feuvrier, *Trois Ans a la Cour de Perse*, Paris: F. Juven, 1900, p:193

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

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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



"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]

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

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.04: View of Zagros Mountains, 1880-1930  
1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): View of Zagros Mountains \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Domestic scenes

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.14.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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, "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 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.

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.14.08: North of Tehran (Iran): Shimiran, Imamzadeh Qasim Shrine, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 13 cm.)

[Image\(s\): North of Tehran \(Iran\): Shimiran, Imamzadeh Qasim Shrine \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Sayyid Muhammad Taqi Mustafavi, *Asar-I Tarikh-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:228-233

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

Topic: Early Photography of Iran  
Architecture  
Shrines  
Religious buildings

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  
1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Bridge and Retaining Wall Made of rocks \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.14.09

According to Myron B. Smith handwritten 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 14."

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

"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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

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.14.11: Royal Encampment, 1880-1900

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

Image(s): [Royal Encampment \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.11

According to Myron B. Smith handwritten 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 14."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "234) Camp." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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.

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.14.12

According to Myron B. Smith handwritten 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 14."

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

- Handwritten number (inked, probably by Antoine 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Rites and ceremonies  
Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.15.01: Townscape, 1880-1930

1 Glass negative (b&w; --.- cm. x --.- cm.)

Image(s): [Townscape \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.02

According to Myron B. Smith handwritten 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 15."

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

"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 pay 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 Antoine 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]

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

<http://www.niavaranmu.com/Menu1/Description.aspx?id=325>

Ghasem Safi, Historical Photographs of Iran: Dignitaries, Spectacles, Architecture and Social Environment, Tehran: Mu'assisa-i Intisharat va Chap-i Danishgah-i Tehran, 1989, p:220

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

Topic: Kākh-i Gulistān (Tehran, Iran)  
Early Photography of Iran  
Clothing and dress  
headgear  
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.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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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&amp;w; 17.8 cm. x 12.9 cm.)

[Image\(s\): Royal Encampment in Valley \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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 \(Shooting Range\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.05

According to Myron B. Smith handwritten 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 15."

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

"The image depicts the canons' squad of army in Maydan-i Mashq, possibly in the midst of training. Abdul-Hussayn Farmanfarma (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]

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

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



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 \(?\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.06

According to Myron B. Smith handwritten 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 15."

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

"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 Antoine Sevruguin photo condition reads, "The emulsion is peeling off of the surface of the glass."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "475) Ali Zillahis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.6: Ali Zillahis (#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]

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.

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.15.07: Tehran (Iran): British Embassy: View from Inside the Garden, 1880-1900

1 Glass negative (b&w; --.- cm. x --.- cm.)

[Image\(s\): Tehran \(Iran\): British Embassy: View from Inside the Garden](#)  
[graphic]

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.15.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 15.7: 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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: 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.

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

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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 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. 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]

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

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, p:155-161

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

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.15.10: Men at a Campsite, 1880-1920

1 Glass negative (b&w; 17.8 cm. x 12.5 cm.)

[Image\(s\): Men at a Campsite \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.10

According to Myron B. Smith handwritten 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 15."

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

"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 Antoine Sevruguin) reads, "473."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "1232."

- FSg curatorial research specialist remark on Antoine 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]

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.

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

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 \(Hormizd\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.15.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

Gelatin silver print numbered FSA A.6 04.27.058; available in Ernst Herzfeld papers, 1899-1962.

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

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

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

Place: Asia  
Iran  
Naqsh-i Rostam (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 \(Shahzade Hossein Tomb Complex\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.15.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Qazvīn (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.01: Building and View of the Alborz Mountains, 1880-1930



1 Glass negative (b&w; 17.8 cm. x 12.9 cm.)

[Image\(s\): Building and View of the Alborz Mountains \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Landscapes

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.02: Province of Gilan (Iran): Park and Buildings at Port of Bandar Anzali, 1930s

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia

Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.03

According to Myron B. Smith handwritten 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 16."

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

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "966."

- FSg curatorial research specialist remark on Antoine 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]

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

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

Topic: Early Photography of Iran

Place: Asia

Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.04: Men at a Campsite, 1880-1910

1 Glass negative (b&w; 18 cm. x 13 cm.)

[Image\(s\): Men at a Campsite \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.04

According to Myron B. Smith handwritten 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 16."

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

- 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]

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

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

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.05: Landscape View from a Building's Porch, 1880-1920

1 Glass negative (b&w; 17.9 cm. x 12.8 cm.)

[Image\(s\): Landscape View from a Building's Porch \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.05

According to Myron B. Smith handwritten 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 16."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.5: Outside a town." [Myron 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.

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

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.06: Tehran (Iran): Maydan-i Mashq (Shooting Square), 1880-1920

1 Glass negative (b&w; 18 cm. x 13 cm.)

[Image\(s\): Tehran \(Iran\): Maydan-i Mashq \(Shooting Square\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 accomodate 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]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 16.6: 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]

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

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

Topic: Early Photography of Iran  
Military  
Place: Asia  
Iran  
Tehran (Iran)  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.07: Tehran (Iran): Muzaffar Al-Din Shah in Maydan-i Mashq, 1896-1907

1 Glass negative (b&w; 17.8 cm. x 12.9 cm.)

[Image\(s\): Tehran \(Iran\): Muzaffar Al-Din Shah in Maydan-i Mashq \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.07

According to Myron B. Smith handwritten 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 16."

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

"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 Antoine Sevruguin) reads, "1149."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "650."

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

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Muzaffar al-Dīn Shāh, Shah of Iran, 1853-1907  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Rites and ceremonies  
Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1029."

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

- 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]

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

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.16.09: Procession of Men in Garden, 1880s  
1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Procession of Men in Garden \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.16.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

- 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]

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

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 4, p:183

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.01

According to Myron B. Smith handwritten 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 17."

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

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "489) 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 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.57; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:423-425

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

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 ingredients are laid out in two rows, with small cups into each, probably used for measuring the ingredients 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Rites and ceremonies  
Qajar dynasty, -- Iran, -- 1794-1925  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.17.03: Tehran (Iran): Maydan-i Tupkhana (Canons Square): Bank-i Shahanshahi-i Iran (Imperial Bank of Persia), 1880-1889  
1 Glass negative (b&w; 18 cm. x 13 cm.)

[Image\(s\): Tehran \(Iran\): Maydan-i Tupkhana \(Canons Square\): Bank-i Shahanshahi-i Iran \(Imperial Bank of Persia\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- 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 17.3: Contemporary station (?)." [Myron 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.

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.04

According to Myron B. Smith handwritten 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 17."

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

"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 mentioend 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]

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



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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.17.05: Tehran (Iran): Darvaza-i Khurasan (Khurasan Gate), 1882-1900

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Tehran \(Iran\): Darvaza-i Khurasan \(Khurasan Gate\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

<http://www.rai.ir/Site.aspx?ParTree=A0100010>

Michael Myers Shoemaker, *The Heart of the Orient*, New York: The Knickerbockers Press, 1904, p:161

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

Topic: Early Photography of Iran  
Architecture  
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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.17.07

According to Myron B. Smith handwritten 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 17."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Architecture  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.08

According to Myron B. Smith handwritten 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 17."

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

"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 Antoine Sevruguin) reads, "1230."

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "Lost emulsion on the sides."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "488 Imperial Bank of Persia." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, Vol.2, p:165-199

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.17.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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



- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "A layer of varnish covers the face and the hand of the woman."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "476) Woman with chadur pitchah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine



Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, Vol.2, p:325-337

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

Topic: Early Photography of Iran  
Architecture

Place:	Asia Iran Tehran (Iran)
Genre/Form:	Glass negatives

FSA A.4 2.12.GN.18.04: Shahristanak (Iran): Imarat-i Shahristanak, Nasir Al-Din Shah's Royal Summer Compound, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.04

According to Myron B. Smith handwritten 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 18."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Yahya Zoka and Mohammad Hassan Semsar, *Tehran Dar Tasvir*, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, Vol.2, p:431

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.18.07: Province of Gilan (Iran): House and Formal Garden at Port of Bandar Anzali, 1930s

1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Province of Gilan \(Iran\): House and Formal Garden at Port of Bandar Anzali \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.07

According to Myron B. Smith handwritten 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 18."

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

"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. 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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (Iran)

Genre/Form: Glass negatives

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 \(Firdawsi Avenue\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.18.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "484) Khiabani A'la i Dowleh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Architecture  
Transportation

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.01: Nasir Al-Din Shah and Court, 1890

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Nasir Al-Din Shah and Court \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Rites and ceremonies  
Qajar dynasty, -- Iran, -- 1794-1925



	Royalty (Nobility)
Place:	Asia
	Iran
Genre/Form:	Glass negatives

FSA A.4 2.12.GN.19.02: Dushan Tepe (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 Tepe \(Iran\): Frontal View of the Royal Tent: Outdoor Gathering at Horse Racing Event \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.02

According to Myron B. Smith handwritten 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 19."

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

"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 Antoine Sevruguin) reads, "1083."

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

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Rites and ceremonies  
Qajar dynasty, -- Iran, -- 1794-1925  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1209."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "338) Abi Garm of Damavand." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.4: Tehran. Demavand. Ali Garm (#338)." [Myron 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.

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.04: Wooden Doors with Elaborate Ornamentation, 1880-1920

1 Glass negative (b&w; 12.9 cm. x 17.7 cm.)

[Image\(s\): Wooden Doors with Elaborate Ornamentation \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 19.4: (P) [black-and-white print on hand]. Carved wood doorway." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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 19.5: 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.06

According to Myron B. Smith handwritten 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 19."

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

- 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]

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

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.08: Tehran (Iran): Street Scene and Post Office, 1880-1910

1 Glass negative (b&w; 17.7 cm. x 12.9 cm.)

[Image\(s\): Tehran \(Iran\): Street Scene and Post Office \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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



of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.09

According to Myron B. Smith handwritten 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 19."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933



Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.10

According to Myron B. Smith handwritten 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 19."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.11

According to Myron B. Smith handwritten 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 19."

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

- FSg curatorial research specialist remark on Antoine 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]

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

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Landscapes  
Place: Asia

Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.19.12: Province of Gilan (Iran): Walkway at Port of Bandar Anzali, 1930s

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Province of Gilan \(Iran\): Walkway at Port of Bandar Anzali \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.12

According to Myron B. Smith handwritten 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 19."

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

"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 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

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.01

According to Myron B. Smith handwritten 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 20."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 20 (# 173): Tehran. Shimran. Garden." [Myron 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.

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

Topic:	Early Photography of Iran Landscapes
Place:	Asia Iran Tehran (Iran)
Genre/Form:	Glass negatives

FSA A.4 2.12.GN.20.02: Tehran (Iran): Maydan-i Tupkhana (Canons' Square): Northern Wall, 1880-1920

1 Glass negative (b&w; 17.3 cm. x 12.6 cm.)

[Image\(s\): Tehran \(Iran\): Maydan-i Tupkhana \(Canons' Square\): Northern Wall \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.02

According to Myron B. Smith handwritten 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 20."

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

"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 Antoine Sevruguin photo condition reads, "The negative is a dark brown all over."

- Handwritten number (inked, probably by Antoine 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.20.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "175) Droshka." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "236) Middle sex. [Marked with an unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Aksha-i Iran*, 1984, p:245

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.



**Notes:** FSA A.4 2.12.GN.20.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

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

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

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

**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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.06

According to Myron B. Smith handwritten 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 20."

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

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.07

According to Myron B. Smith handwritten 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 20."

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

"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 information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "184) Dyzashur." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 1, p:495-501

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.20.08

According to Myron B. Smith handwritten 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 20."

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

"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 information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "171) 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 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "238) King of Bokhara. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.20.10: North of Tehran (Iran): Man Seated on a Mountain Top in Shimiran, 1880-1910

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.20.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1033."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "501) Mountains of Shimran. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.21.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass



negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "415) Wrestlers." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.1: Wrestlers (# 415)." [Myron 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.

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

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

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 \(Dawlat City Gate\) \[graphic\]](#)



Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.21.02

According to Myron B. Smith handwritten 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 21."

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

"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 Antoine Sevruguin photo manipulation reads, "The sky is completely covered in red ink with brush marks very visible."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) non readable.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "441) Darvazeyi Dowlat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Semsar & Saraian, Golestan Palace Photo Archive: Catalogue of Qajar Selected Photographs, Tehran: Kitabkhana'i Milli-i Iran, p:445

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.21.03: Ashura Reenactment Procession, 1880-1920  
1 Glass negative (b&w; 17.9 cm. x 13 cm.)

Image(s): [Ashura Reenactment Procession \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.21.03

According to Myron B. Smith handwritten 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 21."

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

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for

their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Rites and ceremonies

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.21.04: Studio Portrait: Seated Persian Girl in Ballet Costume, 1880s

1 Glass negative (b&w; 12 cm. x 17.8 cm.)

[Image\(s\): Studio Portrait: Seated Persian Girl in Ballet Costume \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.21.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "416) Persian girl." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Clothing and dress  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.21.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Brush work visible all around the figures."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "330-331) Pictures of a play." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.21.06: Group Portrait: Women and Children, 1880-1920  
1 Glass negative (b&w; 18 cm. x 13.3 cm.)

[Image\(s\): Group Portrait: Women and Children \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.21.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Brushworks visible on the faces of the women and on the central figure's right hand."

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

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1788."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "439) Zoroastrian family." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 21.6: Zoroastrian family (# 439)." [Myron 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.

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

Topic: Early Photography of Iran  
Clothing and dress  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.21.07: Studio Portrait: Family (?), 1880-1920

1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Studio Portrait: Family \(?\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.21.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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

**Place:** Asia  
Iran

**Genre/Form:** Glass negatives  
Studio portraits

FSA A.4 2.12.GN.22.01: Landscape with Buildings and Mounds, 1880-1930  
1 Glass negative (b&w; 18 cm. x 13.3 cm.)

[Image\(s\): Landscape with Buildings and Mounds \[graphic\]](#)



Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.22.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 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 \(Public Hospital\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.22.02

According to Myron B. Smith handwritten 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 22."

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

"The sign on the building reads: Marizkhana'i Mubarakai 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \(Shooting Square\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.22.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 accomodate 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.22.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Mahdi Bamdad, Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 4, p. 351-360

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.22.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.23.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

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

- 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]

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

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

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

1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Tehran \(Iran\), Maydan-I Arg: Zurkhana Wrestlers Warming Up and Large Crowd of Spectators \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.23.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "328) Athletic exhibition." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

Topic: Early Photography of Iran  
Rites and ceremonies  
Wrestling

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.03: Kadkhuda (village Chief), 1880-1920  
1 Glass negative (b&w; 17.9 cm. x 12.9 cm.)  
[Image\(s\): Kadkhuda \(village Chief\) \[graphic\]](#)  
Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.23.03



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "327) Kadkhoda on donkey." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.23.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives



History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.23.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.06: Tehran (Iran): Saltanat-Abad Palace Complex: Side View of Abdar-Khana (Kitchen) and Pool, ca. 1892  
1 Glass negative (b&w; 17.8 cm. x 12.9 cm.)

[Image\(s\): Tehran \(Iran\): Saltanat-Abad Palace Complex: Side View of Abdar-Khana \(Kitchen\) and Pool \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.23.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, vol.1, p:281-295

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.23.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for

their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, Vol. 2, p:69-89

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

Topic: Early Photography of Iran  
Military  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.08: Tehran (Iran): Darvaza-i Maydan-i Tupkhana (Square of Canons): Military Ceremony, 1910s

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Tehran \(Iran\): Darvaza-i Maydan-i Tupkhana \(Square of Canons\): Military Ceremony \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.23.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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: 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.

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

Topic: Early Photography of Iran  
Military  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.23.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "517) Zoroastrian women." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.9: Zoroastrian women (# 517)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

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.

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

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

Topic: Early Photography of Iran  
Clothing and dress  
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 \[graphic\]](#)



Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.23.10

According to Myron B. Smith handwritten 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 23."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.23.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine



Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 23.11: Rifle exhibition." [Myron 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.

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.23.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 tile 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "511) Hunting hawks." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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

Mahdi Bamdad: *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol.4, p:262

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

Topic: Early Photography of Iran

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.23.13: Group Portrait: Mullahs Seating "Bast", 1880-1910  
1 Glass negative (b&w; --.- cm. x --.- cm.)

Image(s): Group Portrait: Mullahs Seating "Bast" [graphic]

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.23.13

According to Myron B. Smith handwritten 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 23."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Clothing and dress  
 headgear  
 Portrait photography  
 Place: Asia  
 Iran  
 Genre/Form: Glass negatives

FSA A.4 2.12.GN.24.01: Tehran (Iran): Royal Puppet Show, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 12.8 cm.)

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

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.01

According to Myron B. Smith handwritten 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 24."

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

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "512) Marionettes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Albumen print numbered FSA A2011.03 B.53; available in Stephen Arpee Collection of Sevruguin Photographs.

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

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
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" \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.02

According to Myron B. Smith handwritten 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 24."

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

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "2."

- Handwritten information on slip of paper reads, "Mullahs taking bāst." [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 bāst." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Albumen print numbered FSA A2011.03 B.53; available in Stephen Arpee Collection of Sevruguin Photographs.

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.

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

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.03

According to Myron B. Smith handwritten 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 24."

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

- 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]

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

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.04

According to Myron B. Smith handwritten 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 24."

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

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "513) Hunters." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "513) Hunters." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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



of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

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 \(City Hall\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.05

According to Myron B. Smith handwritten 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 24."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the



Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Architecture

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 \(Shooting Range\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran  
headgear  
Rites and ceremonies

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]

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.24.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

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

- 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]

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

Mahdi Bamdad: Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol.2, p:223

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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.24.09: Tehran (Iran): Front Courtyard of Kakh-i Gulistan (Gulistan Palace): Salam Ceremony, 1880-1910

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.09

According to Myron B. Smith handwritten 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 24."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

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

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

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
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.24.10: Men Selling Textile Fabrics in Bazaar, 1880-1920  
1 Glass negative (b&w; 18 cm. x 13 cm.)

Image(s): [Men Selling Textile Fabrics in Bazaar \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.24.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- 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]

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

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

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.24.11: Studio Portrait: Sardar Zafar Bakhtiari, 1908-1910  
1 Glass negative (b&w; 12.8 cm. x 17.8 cm.)

[Image\(s\): Studio Portrait: Sardar Zafar Bakhtiari \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.24.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 Bakhtiaries 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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "335) Bakhtiar Sardar Zafar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

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

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

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

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.25.01: Shahristanak (Iran): Imarat-i Shahristanak, Nasir Al-Din Shah's Royal Summer Compound, 1880-1920  
1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Shahristanak \(Iran\): Imarat-i Shahristanak, Nasir Al-Din Shah's Royal Summer Compound \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.25.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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 amidst one of the royal camping trips' entourage. The white 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, 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.

Yahya Zoka and Mohammad Hassan Semsar, Tehran Dar Tasvir, Tehran: Sazman-i Miras-i Farhangi-i Kishvar, 1997, Vol.2, p:431

Sven Hedin, Konung Oscars Beskickning Till Schahen af Persien, Stockholm: Samson & Wallin: 1890, p:410

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

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.25.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All the four sides are rugged. The bottom cut showed 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

Topic: Early Photography of Iran  
Transportation

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.25.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The edges are ragged."

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily

life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.25.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

- 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]

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

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

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.25.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 25.5: Etching." [Myron 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.

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

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]

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.25.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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 Game-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 Game-Zani \(a form of self-flagellation\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.25.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.25.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives



History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

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 Game-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 Game-Zani \(a form of self-flagellation\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.25.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

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

**Topic:** Early Photography of Iran

**Place:** Asia  
Iran

**Genre/Form:** Glass negatives

FSA A.4 2.12.GN.25.10: Illustration Page Depicting a Woman, 1924-1930s  
1 Glass negative (b&w; 12.8 cm. x 17.8 cm.)

[Image\(s\): Illustration Page Depicting a Woman \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.25.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Place: Asia  
 Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.25.11: Illustration Page Depicting a Procession of Women, 1923-1930s

1 Glass negative (b&w; 12.8 cm. x 17.9 cm.)

[Image\(s\): Illustration Page Depicting a Procession of Women \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.25.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

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

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.25.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

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

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.25.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.26.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "48) Reza Pahlevi and Russian Ambassador." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.1: Reza Pahlavi 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.02: Tehran (Iran): Nasseriya Street, 1880-1910

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

[Image\(s\): Tehran \(Iran\): Nasseriya Street \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives



History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "295."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "917."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "51) Khiabani Nasirieh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.03: Safid Rud Valley, 1880-1930  
1 Glass negative (b&w; --- cm. x --- cm.)

Image(s): [Safid Rud Valley \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Up.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.04

According to Myron B. Smith handwritten 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 26."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine Sevruguin) reads, "277."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "109."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "9."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"217) Darvazeyi Dowlat." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information] - Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.4: Tehran. Darvazeyi 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.05: Three Vessels with Elaborate Ornamentation, 1880-1910

1 Glass negative (b&w; 17.9 cm. x 23.8 cm.)

[Image\(s\): Three Vessels with Elaborate Ornamentation \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "211-212) Two ancient dishes eter." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.90; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.06: Studio Portrait: Three Wrestlers Taking the Pose, 1880-1910

1 Glass negative (b&w; --.- cm. x --.- cm.)

[Image\(s\): Studio Portrait: Three Wrestlers Taking the Pose \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "214) Wrestlers. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Wrestling  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.26.07: Studio Portrait: Man, Woman and Infant, 1880-1920  
1 Glass negative (b&w; --.- cm. x --.- cm.)

Image(s): [Studio Portrait: Man, Woman and Infant \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 beggars (# 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.26.08: Shahr-i Ray (Iran): North side of Naqar Khana, Tomb Tower, Before 1904

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.



## Notes:

FSA A.4 2.12.GN.26.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.4 2.12.Sm.86; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Michael Myers Shoemaker, *The Heart of the Orient*, New York: The Knickerbockers Press, 1904, p:169

## Names:

Sevruguin, Antoin, 1851-1933



Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Architecture  
Place: Asia  
Iran  
Ray (Iran)  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.09: Tus (Iran): Haruniya Mausoleum, 1880-1920  
1 Glass negative (b&w; 17.8 cm. x 23.7 cm.)

[Image\(s\): Tus \(Iran\): Haruniya Mausoleum \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.09

According to Myron B. Smith handwritten 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 26."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine Sevruguin) reads, "711."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "267."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "218) Imamzadeh in Nishapur. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.76; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Michael Myers Shoemaker, *The Heart of the Orient*, New York: The Knickerbockers Press, 1904, p:169

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tūs (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.10: Residence of a Diplomat (?), 1900-1930

1 Glass negative (b&w; --.- cm. x --.- cm.)

[Image\(s\): Residence of a Diplomat \(?\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 (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]

Gelatin silver print numbered FSA A.4 2.12.Up.62; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Michael Myers Shoemaker, *The Heart of the Orient*, New York: The Knickerbockers Press, 1904, p:169

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "215) Persian woman." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Samuel K. Nweeya, *Persia the Land of Magi or the Home of the Wise Man*, Philadelphia: The John C. Winston Company, 1904, p:14

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.12

According to Myron B. Smith handwritten 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 26."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 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 Antoine Sevruguin photo condition reads, "The glass negative is missing a piece in the lower right corner."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "216) Qom." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.55; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Qum (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.13: Group Portrait: Dignitaries at the Russian Exposition, 1923-1925

1 Glass negative (b&w; --- cm. x --- cm.)

[Image\(s\): Group Portrait: Dignitaries at the Russian Exposition \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.26.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 26.13: Russian exposition (# 50) (chipped)." [Myron 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.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 1, p:318-321

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.26.14: Studio Portrait: Hassan Ali Khan Garusi (b.1822-d.1899), Known as Amir Lashgar and Amir Nizam, 1890-1900  
1 Glass negative (b&w; --.- cm. x --.- cm.)

[Image\(s\): Studio Portrait: Hassan Ali Khan Garusi \(b.1822-d.1899\), Known as Amir Lashgar and Amir Nizam \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.26.14

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine



Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "49) Iranian minister ??." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol.1, p: 359-367

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives



## Studio portraits

FSA A.4 2.12.GN.27.01: Tehran (Iran): Conference Room in Russian Embassy, 1920s

1 Glass negative (b&w; 27.8 cm. x 17.8 cm.)

[Image\(s\): Tehran \(Iran\): Conference Room in Russian Embassy \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.01

According to Myron B. Smith handwritten 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 27."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo condition reads, "The glass negative is very thin."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "52) Conference room in Russian Embassy. Russian writing above: Lenin lived; Lenin lives; Lenin will always live." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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. 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.02

According to Myron B. Smith handwritten 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 27."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "347."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "743."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "54) Group of officers of former dynasty." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.27.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "294) Painting from Chihil Situn." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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; 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.

Sussan Babaie, "Shah 'Abbas II, the Conquest of Qandahar, the Chihil Sutun, and Its Wall Paintings," *Muqarnas*, Vol. 11, (1994), pp. 125-142

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia  
Iran  
Isfahān (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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "297) Tower of silence." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.86; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Michael Myers Shoemaker, *The Heart of the Orient*, New York: The Knickerbockers Press, 1904,p:173

Jean-Baptiste Feuvrier, *Trois Ans à la Cour de Perse*, Paris: F. Juven, 1900, p:269.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.06

According to Myron B. Smith handwritten 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 27."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "299) Shumiatsky commercial treaty." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of



early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "300) Commercial treaty Iranian ministers." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]



- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "301) Riza on horse." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Hussayn Makki, Bist Sal Tarikh-i Iran, Tehran, 1979

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.27.09

According to Myron B. Smith handwritten 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 27."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "302) Sevruguin family." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily

life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Hussayn Makki, *Bist Sal Tarikh-i Iran*, Tehran, 1979

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.27.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "303) A zoroastrian Family. [Marked with unidentified seal]." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: 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 \(Salam Ceremony\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.28.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "280) Reception at Gulistan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Architecture  
Palaces



Place:	Qajar dynasty, -- Iran, -- 1794-1925 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 \(Wind-catcher Building\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.11

According to Myron B. Smith handwritten 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 29."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "253."

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.43; available in Myron Bement Smith Collection, Subseries 2.12: Antoine 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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Architecture  
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 \(Forty-Columns Palace\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran  
Isfahān (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 \(Forty-Columns Palace\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran  
Isfahān (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "783."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "986."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "250) Selling medicines." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.5: Selling medicines (# 250)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.06

According to Myron B. Smith handwritten 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 28."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "41."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1114."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "252) Poultry." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 28.6: Poultry (# 252)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.28.07: Studio Portrait: Seated Dervish Holding Engraved Axe, 1880-1930

1 Glass negative (b&w; 18.4 cm. x 23.8 cm.)

[Image\(s\): Studio Portrait: Seated Dervish Holding Engraved Axe \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.07

According to Myron B. Smith handwritten 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 28."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is broken with a missing piece in the lower left corner."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "7."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "253) Dervish." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Albumen print numbered FSA A.15 06; available in Jay Bisno Collection of Sevruguin Photographs, 1969-1985.

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.

Names: Sevruguin, Antoin, 1851-1933

	Smith, Myron Bement, 1897-1970
Topic:	Islamic Archives Early Photography of Iran Clothing and dress Dervishes headgear Portrait photography
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.08

According to Myron B. Smith handwritten 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 28."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "712."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "4."

- Faded handwritten number (reversed) reads, "W12."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "255) Pol i Shushtar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]



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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

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 \(Tomb V\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \(Palace of Darius\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.04: Naqsh-i Rostam (Iran): Achaemenid Tomb of Xerxes, 1902-1905

1 Glass negative (b&w; 23.9 cm. x 17.9 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Achaemenid Tomb of Xerxes \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.05: Naqsh-i Rostam (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 Rostam \(Iran\): Two Sasanian Reliefs Depicting the Equestrian Combat of King Bahram II \(right\) and the Triumph of Shapur I over Valerian \(left\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.05

According to Myron B. Smith handwritten 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 29."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "572."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.5: Fars. Persepolis or Naqsh-i Rostam." [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 is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic:	Islamic Archives Early Photography of Iran Ancient Near Eastern Art Architecture Relief (Sculpture) Royalty (Nobility) Sassanids
Place:	Asia Iran Naqsh-i Rostam (Iran)
Genre/Form:	Glass negatives

FSA A.4 2.12.GN.29.06: Naqsh-i Rostam (Iran): Achaemenid Tomb of Darius I: Inside View of Vault, 1902-1905

1 Glass negative (b&w; 23.9 cm. x 17.8 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Achaemenid Tomb of Darius I: Inside View of Vault \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.06

According to Myron B. Smith handwritten 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 29."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "61."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1656."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.6: Fars. Persepolis or Naqsh-i Rostam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.74; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Naqsh-e Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.29.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.30; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Achaemenian inscriptions  
Architecture  
Cuneiform inscriptions  
headgear  
Inscriptions  
Old Persian inscriptions  
Relief (Sculpture)  
Textile design

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.08: Naqsh-i Rostam (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 Rostam \(Iran\): Sasanian Relief Depicting the Equestrian Combat of King Bahram II \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.09: Naqsh-i Rajab (Iran): Sasanian Rock Relief Picturing Suite on Foot Following Shapur I, 1902-1905

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.09

According to Myron B. Smith handwritten 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 29."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1645."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 29.9: Fars. ? (Fragments)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated

outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.29.10: Naqsh-i Rostam (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 Rostam \(Iran\): 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 \(right\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam." [Myron Bement Smith Collection, Subseries

2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.14; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.28.02: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex), Dari-Ahmasi, 1880-1895

1 Glass negative (b&w; 17.9 cm. x 23.8 cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace Complex\), Dari-Ahmasi \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.28.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "122."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1494."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "279) Dari Ahmasi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.82; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

E. Kauder, *Reisebilder aus Persien, Turkestan und der Turkei*, Breslau: Schlesische Buchdruckerei, Kunst- und Verlagsanstalt S. Schottlaender, 1900: p:162

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Architecture  
Art of the Islamic World  
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 \(Hall of Mirrors\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.29.12

According to Myron B. Smith handwritten 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 29."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "The image appear to be a copy print of an older image."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "182."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "286) Chihil Situm." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran  
Isfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.11: Naqsh-i Rostam (Iran): Achaemenid Tomb of Darius I: Interior View of Vestibule with Vault on Right, 1902-1905

1 Glass negative (b&w; 17.8 cm. x 23.8 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Achaemenid Tomb of Darius I: Interior View of Vestibule with Vault on Right \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.11

According to Myron B. Smith handwritten 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 30."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine Sevruguin) reads, "569."

- Scratched handwritten number (inked, probably by Antoine 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 Rostam. Passageway." [Myron Bement



Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.84; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Royalty (Nobility)

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."



Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.27; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.30.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"The caption identifies this structure as Izadkhist 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?."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "65) Bridge of Yazdi Khast." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Yazd (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.02: Province of Fars (Iran): Yazd-i Khast or Izad-Khast Complex, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 18 cm.)

Image(s): [Province of Fars \(Iran\): Yazd-i Khast or Izad-Khast Complex \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.02

According to Myron B. Smith handwritten 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 30."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine Sevruguin photo condition reads, "Both corner on the left are broken with missing pieces."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "51."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1670."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "62) Yazdi Khast." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "63) Persian kursi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed

away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

E. Kauder, *Reisebilder aus Persien, Turkestan und der Turkei*, Breslau: Schlesische Buchdruckerei, Kunst- und Verlagsanstalt S. Schottlaender, 1900: p:117

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Women

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.30.04

According to Myron B. Smith handwritten 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 30."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Aksha-i Iran*, 1984, p:281

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed



away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Criminal procedure  
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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.06

According to Myron B. Smith handwritten 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 30."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine Sevruguin) reads, "234."

- Scratched handwritten number (inked, probably by Antoine 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Up.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Schroeder, Eric. 1967. A Survey of Persian Art. Arthur U. Pope and Phyllis Ackermann (eds), 14 Volumes. London, New York: Oxford University Press, p.1016-1020

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.09

According to Myron B. Smith handwritten 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 30."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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, 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.30.10: Kutalipar Zan [Pass of the Old Woman] on Way to Persian Gulf, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.30.10

According to Myron B. Smith handwritten 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 30."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "891."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "143) Old road to Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.01

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Albumen print numbered FSA A.15 01; available in Jay Bisno Collection of Sevruguin Photographs, 1969-1985.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Palaces  
Portrait photography  
Royalty (Nobility)  
Thrones

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.02

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "The image has a pinkish hue all over."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "140."

- Scratched handwritten number (inked, probably by Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933



Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.03: Qum (Iran): Bagh-i Gunbad-i Sabz: View of Four Seljuk Octogonal Brick Structures, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.03

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "107."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1608."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "Imamzadeh at Qom." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.54; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Qum (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.04: Tehran (Iran): View from the Top of Darvaza Dawlat (Dawlat City Gate), 1880-1930

1 Glass negative (b&w; 23.7 cm. x 17.8 cm.)

[Image\(s\): Tehran \(Iran\): View from the Top of Darvaza Dawlat \(Dawlat City Gate\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Albumen print numbered FSA A.15 01; available in Jay Bisno Collection of Sevruguin Photographs, 1969-1985.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.05

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "160."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "14) Scene near Resht." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.06

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 ambassador. 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 engative) is Russian ambassador (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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the

Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Tehran (Iran)  
Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.31.07: Ardabil (Iran): Sheikh Safi al-din Khanegah and Shrine Ensemble: Exterior View of Sheikh Safi Tomb, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 23.8 cm.)

[Image\(s\): Ardabil \(Iran\): Sheikh Safi al-din Khanegah and Shrine Ensemble: Exterior View of Sheikh Safi Tomb \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "20) Tombeau de Sheikh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.70; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

<http://whc.unesco.org/en/list/1345>

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970
Topic:	Islamic Archives Early Photography of Iran Architecture Art of the Islamic World Inscriptions Inscriptions, Arabic Religious buildings Shrines
Place:	Asia Iran Ardabīl (Iran)
Genre/Form:	Glass negatives



FSA A.4 2.12.GN.31.08: Damghan (Iran): Minaret of Masjid-i Juma (Friday Mosque), 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

[Image\(s\): Damghan \(Iran\): Minaret of Masjid-i Juma \(Friday Mosque\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.08

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "21) Tower in Damghan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.70; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

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.

Pope, Arthur Upham. 1997. *A Survey of Persian Art from Prehistoric Times to the Present*. Tehran: Soroush Press, vol.III, p:1039

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Dāmghān (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.31.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.4 2.12.Sm.23; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \(Sevruguin in White Coat\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.6 04.05.v3.002; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Ancient Near Eastern Art Architecture Animals in art 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.11

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection

of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Georgina Herrman, Iranischer Denkmaler F, Bishapur  
Sarre and Herzfeld, Iranische Felsrelief (1910)

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Bīshāpūr (Extinct city)

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 \(background\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.31.12

According to Myron B. Smith handwritten 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 31."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) not readable.

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.6 04.05.v3.003a; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.32.02: Mashad (Iran): Imam Reza Shrine Complex: Gawhar Shad Mosque, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

[Image\(s\): Mashad \(Iran\): Imam Reza Shrine Complex: Gawhar Shad Mosque \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.53; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)



**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** Undetermined.  
**Notes:** FSA A.4 2.12.GN.32.03  
 According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."  
 Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
 - 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."  
 - Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "438."  
 - Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.3: Bridge." [Myron 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.

**Names:** Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

**Topic:** Early Photography of Iran  
 Architecture

**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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Albumen print numbered FSA A.4 2.12.Up.31; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
Early Photography of Iran  
Agriculture  
Clothing and dress  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress

	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

1 Glass negative (b&w; 23.8 cm. x 17.9 cm.)

[Image\(s\): Group Portrait: Nasir Al-Din Shah in Village \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.06

According to Myron B. Smith handwritten 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 32."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives  
Topic: Early Photography of Iran  
Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.32.07: Tehran (Iran): Park-i Atabak: View of Pool and Gazebo, 1900-1922

1 Glass negative (b&w; 24 cm. x 17.9 cm.)

[Image\(s\): Tehran \(Iran\): Park-i Atabak: View of Pool and Gazebo \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.07

According to Myron B. Smith handwritten 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 32."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated

outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.32.08: Royal Encapment, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.9 cm.)

Image(s): [Royal Encapment \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed



away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.10

According to Myron B. Smith handwritten 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 32."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed



away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.32.11

According to Myron B. Smith handwritten 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 32."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin photo condition reads, "The glass negative is broken. The lower right corner is missing."

- Handwritten number (inked, probably by Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.32.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "500."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1684."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 32.12: Village." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "The sky is covered in red ink."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "292."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.1: Campsite." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.33.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Masjid-i Jami'-i Qazvin\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 and 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.61; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.06

According to Myron B. Smith handwritten 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 33."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "302."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) not readable.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.6: Toll gate." [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 is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.33.07: Vicinity of Persepolis and Naqsh-i Rostam (Iran):  
Caravanserai (?), 1902-1905

1 Glass negative (b&w; 23,9 cm. x 17,8 cm.)

Image(s): [Vicinity of Persepolis and Naqsh-i Rostam \(Iran\): Caravanserai \(?\)](#)  
[graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.07

According to Myron B. Smith handwritten 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 33."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "868."

- Scratched handwritten number (inked, probably by Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

	Smith, Myron Bement, 1897-1970
	Islamic Archives
Topic:	Early Photography of Iran
	Architecture
Place:	Asia
	Iran
	Naqsh-e Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.08

According 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 33."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 dis-assembled 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.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "285) Summer residence." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Albumen print numbered FSA A.15 01; available in Jay Bisno Collection of Sevruguin Photographs, 1969-1985.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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 Crown Jewels of Iran, Tehran: Bank Markazi Iran, 1973, p:18-20

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "298."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "354."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "254) Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 33.9: Landscape." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.33.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.02



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.34.03: Mountain Pass, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 18.2 cm.)

[Image\(s\): Mountain Pass \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.34.04: Men Walking along a Road, 1880-1930

1 Glass negative (b&w; 23.7 cm. x 18.2 cm.)

[Image\(s\): Men Walking along a Road \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine

Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.34.05: Tehran (Iran): Khiaban-i Ala al-Dawla (Firdawsi Avenue), 1880-1930

1 Glass negative (b&w; 24 cm. x 18.1 cm.)

[Image\(s\): Tehran \(Iran\): Khiaban-i Ala al-Dawla \(Firdawsi Avenue\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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: Antoine Sevruguin, glass negatives, Iran]

Albumen print numbered FSA A.4 2.12.Up.26; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.34.06: Isfahan (Iran): Masjid-i Shaykh Lutfallah (Shaykh Lutfallah Mosque) on the East Side of Maidan-i Shah (Naqsh-e Jahan), 1880-1930

1 Glass negative (b&w; 23.9 cm. x 18.2 cm.)

[Image\(s\): Isfahan \(Iran\): Masjid-i Shaykh Lutfallah \(Shaykh Lutfallah Mosque\) on the East Side of Maidan-i Shah \(Naqsh-e Jahan\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "405."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "246) Majid Sheikh Lutfullah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.07

According to Myron B. Smith handwritten 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 34."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "590."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1962."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "247 Making 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.34.08

According to Myron B. Smith handwritten 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 34."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "705."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "374."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "248) Musical instruments." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Glass negative numbered FSA A.4 2.12.Sm.88; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs



Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.02: Qum (Iran): Hazrat-i Ma'suma Shrine Complex, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 23.4 cm.)

[Image\(s\): Qum \(Iran\): Hazrat-i Ma'suma Shrine Complex \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.4 2.12.Sm.58; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:423-425

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Qum (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.03: Rayy (Iran): Chasman-i-ali Mound: Qajar Rock Relief  
Depicting Fath Ali Shah, 1880-1930

1 Glass negative (b&w; 24 cm. x 17.9 cm.)

[Image\(s\): Rayy \(Iran\): Chasman-i-ali Mound: Qajar Rock Relief Depicting Fath Ali Shah \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.03

According to Myron B. Smith handwritten 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 35."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 (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 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 Antoine Sevruguin photo condition reads, "The glass negative is broken with portions of the glass missing."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1333."

- Faded handwritten number (inked, probably by Antoine Sevruguin) not readable.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "Chashmiyi Ali at 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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

J. P. Luft, The Qajar Rock Reliefs, Iranian Studies, Vol. 34, No. 1/4, p:33

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 in front of the building, the photo must have been taken on a date other than 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.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "276-278) Chihil Situn isfahan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Architecture Palaces
Place:	Asia Iran Iṣfahān (Iran)
Genre/Form:	Glass negatives

FSA A.4 2.12.GN.35.05: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): View of the Garden, Before 1904

1 Glass negative (b&w; 24 cm. x 18.5 cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace\): View of the Garden \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.05

According to Myron B. Smith handwritten 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 35."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is broken."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "89."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1798."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "256) Baghi Atabeg." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Michael Myers Shoemaker, *The Heart of the Orient*, New York: The Knickerbockers Press, 1904, p:133.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Yazd (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.07: Naqsh-i Rostam (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 Rostam \(Iran\): View of the Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.



Notes: FSA A.4 2.12.GN.35.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art

Architecture  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Place: Asia  
Iran  
Naqsh-i Rostam (Iran)  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.35.08: Naqsh-i Rostam (Iran): Fire Altars, 1902-1905  
1 Glass negative (b&w; 18.4 cm. x 20.2 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Fire Altars \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.08

According to Myron B. Smith handwritten 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 35."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"Naqsh-i Rostam, 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 Antoine Sevruguin photo condition reads, "The glass negative is broken with portion of the upper right side missing."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "571."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 35.8: 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Naqsh-i Rostam (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 \(Palace of Darius\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.25; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 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. 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]

Glass negative numbered FSA A.4 2.12.GN.37.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names:

Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Topic:	Islamic Archives Kākh-i Gulistān (Tehran, Iran) 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.35.11

According to Myron B. Smith handwritten 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 35."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is cracked."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1664."

- Faded handwritten number (inked, probably by Antoine 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]

Glass negative numbered FSA A.4 2.12.GN.40.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "28) Interior of British Embassy." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for



their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.02: Tehran (Iran): Maydan-i Mashq (Shooting Range): Entrance Portal, 1880-1930

1 Glass negative (b&w; 23.7 cm. x 18.2 cm.)

[Image\(s\): Tehran \(Iran\): Maydan-i Mashq \(Shooting Range\): Entrance Portal \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.36.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "111."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1113."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "98) Gate of Makhsh Maidan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \(Military Center\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "124."

- Currently the Central Building at Tehran University of Art

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"96) Barracks in Teharan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.36.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.4 2.12.Sm.50; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Arthur Upham Pope, *A Survey of Persian Art: From Prehistoric Times to the Present*, Volume VIII, London: Oxford University Press, 1964

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Hamadān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.07: Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: Seljuk Minaret on the Foreground, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.07

According to Myron B. Smith handwritten 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 36."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.79; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Religious buildings

Shrines

Place: Asia  
Iran  
Bastām (Iran)  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.08: Ardabil (Iran): Sheikh Safi al-din Khanegah and Shrine Ensemble, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 23.8 cm.)

[Image\(s\): Ardabil \(Iran\): Sheikh Safi al-din Khanegah and Shrine Ensemble \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.08

According to Myron B. Smith handwritten 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 36."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"Shaykh Abu'l-Fath Ishaq, known as Safi al-Din Ardabili (b. 1252/3), is the eponymous founder of the Safawiyya order of Sufiism 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 Antoine Sevruguin) reads, "274."

- Handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.45; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.



Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Ardabil (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "212."

- Two handwritten numbers (inked, probably by Antoin Sevruguin) not readable.
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.9: Caravanserai." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \(Shrine of Fatima al-Ma'suma\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 36.10: Mosque. Iwan." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Qum (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.11: Portrait of Prince Abu'lfat'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'lfat'h Mirza Salar al-Dawla \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 1, p:48-51

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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

FSA A.4 2.12.GN.36.12: Unidentified Building Complex, 1880-1930

1 Glass negative (b&w; 24 cm. x 17.8 cm.)

[Image\(s\): Unidentified Building Complex \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.36.12

According to Myron B. Smith handwritten 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 36."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "1683."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "76) Makhsh Maidan in Teheran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

Topic: Early Photography of Iran  
 Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.13

According to Myron B. Smith handwritten 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 36."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.36.14: Studio Portrait: Nestorian Christian Family, 1880-1930  
1 Glass negative (b&w; 21.6 cm. x 15.7 cm.)

[Image\(s\): Studio Portrait: Nestorian Christian Family \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.36.14

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "136) Armenians from Salmas." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily



life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "78) Kazemain ??." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.62; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iraq  
Baghdad (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "512."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1131."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "134) Execution of a thief in gateh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Albumen print numbered FSA A.15 16; available in Jay Bisno Collection of Sevruguin Photographs, 1969-1985.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "132) Persian Athletes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.3: Persian athletes (# 132)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Wrestling

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.04: Studio Portrait: Woman in Traditional Zoroastrian Dress, 1880-1930

1 Glass negative (b&w; 18.2 cm. x 23.9 cm.)

[Image\(s\): Studio Portrait: Woman in Traditional Zoroastrian Dress \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.05

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Aksha-i Iran*, 1984, p:284

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Clothing and dress

headgear

Textile crafts

Women

Place: Asia

Iran

Genre/Form: Glass negatives

Occupation: 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.06

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "473."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "84) Kurdish woman." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.07

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"81) Mashad." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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, 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.

Information from the website of Dayirat al-Ma'arif-I Buzurg-I Islami (The Great Encyclopedia of Islam): <http://www.cgie.org.ir/shavad.asp?id=130&avaid=203>

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:423-425

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Qum (Iran)

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Aksha-i Iran*, 1984, p:284

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Marketplaces

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.37.09: Silk Weaving, 1880-1930

1 Glass negative (b&w; 23.7 cm. x 18.2 cm.)

[Image\(s\): Silk Weaving \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.37.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "131) Silk weaving." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.9: Silk weaving (yellow + chipped) (# 131)." [Myron 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.

Iraj Afshar, Ganjina'i Aksha-i Iran, 1984, p:284

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.10

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 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. 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 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "133) Peacock throne." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Glass negative numbered FSA A.4 2.12.GN.35.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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.37.11: Portrait of a Rabbi, 1880-1930  
1 Glass negative (b&w; 18.4 cm. x 23.8 cm.)  
[Image\(s\): Portrait of a Rabbi \[graphic\]](#)  
Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.

Notes:	<p>FSA A.4 2.12.GN.37.11</p> <p>According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."</p> <p>Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.</p> <ul style="list-style-type: none"> <li>- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is broken. Portions of the left upper corner are missing."</li> <li>- Handwritten number (inked, probably by Antoin Sevruguin) reads, "505."</li> <li>- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1290."</li> <li>- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "135) A Jewish rabbi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]</li> <li>- 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]</li> </ul> <p>Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.</p>
Names:	<p>Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970</p>
Topic:	<p>Islamic Archives Early Photography of Iran Clothing and dress Portrait photography</p>
Place:	<p>Asia Iran</p>



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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.12

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo condition reads, "The glass negative is broken. Portions of the left bottom corner are missing."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "98."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1411."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"138) Darvazeyi Dowleh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]  
- Myron Bement Smith handwritten caption in English reads, "47.P; Box 37.12: Tehran. Darvazeyi 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.37.14

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sarre and Herzfeld, *Iranische Felsreliefs*, Berlin, 1910. p:133-147

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \(R\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.02

According to Myron B. Smith handwritten 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 38."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is cracked."

- Scratched handwritten number (inked, probably by Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sarre and Herzfeld, *Iranische Felsreliefs*, Berlin, 1910. p:221.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives  
Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia

Iran  
Bīshāpūr (Extinct city)  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.03

According to Myron B. Smith handwritten 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 38."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo manipulation reads, "The sky is cleaned up."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "819."

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.24; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.004; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.04: Naqsh-i Rostam (Iran): Ka'ba i Zardusht Tower as well as Achaemenid Tomb and Sasanian Rock Reliefs in Background, 1902-1905  
1 Glass negative (b&w; 23.8 cm. x 18.4 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Ka'ba i Zardusht Tower as well as Achaemenid Tomb and Sasanian Rock Reliefs in Background \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam. 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "597."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "133."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.5: (P) [black-and-white print on hand]. Fars. ? Relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.GN.38.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sarre and Herzfeld, *Iranische Felsreliefs*, Berlin, 1910. p:222.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Bīshāpūr (Extinct city)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.06: Naqsh-i Rostam (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 Rostam \(Iran\): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian, and Middle Persian Inscription of the High Priest Kartir \(Antoin Sevruguin in Foreground\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "236) Antoine Sevruguin in foreground." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.13; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
headgear  
Inscriptions

Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design  
Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.07

According to Myron B. Smith handwritten 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 38."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "619."

- Scratched handwritten number (inked, probably by Antoine 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: 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. 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.08

According to Myron B. Smith handwritten 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 38."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is broken with portions of both upper corners missing."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "818."

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.22; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

Gelatin silver print numbered FSA A.6 04.05.v3.009; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.09: Naqsh-i Rostam (Iran): Achaemenid Tomb of Darius I (foreground) and Xerxes (background), 1902-1905

1 Glass negative (b&w; 18 cm. x 23.7 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Achaemenid Tomb of Darius I \(foreground\) and Xerxes \(background\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Naksh-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]

Gelatin silver print numbered FSA A.4 2.12.Sm.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.38.10: Naqsh-i Rostam: 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 Rostam: Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.38.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam. 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.11

According to Myron B. Smith handwritten 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 38."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 38.11: (P) [black-and-white print on hand]. Fars; Naksh-i Rajab. Relief." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art

headgear  
Inscriptions  
Middle Persian language  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.38.12

According to Myron B. Smith handwritten 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 38."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "138."

- Scratched handwritten number (inked, probably by Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives  
Occupation: Photographers

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "292) Two negro dervishes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Dervishes  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "293) Baghi Ferdows underground room." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.39.03: Installation of Wireless Tower, 1880-1930

1 Glass negative (b&w; 23.6 cm. x 18.1 cm.)

[Image\(s\): Installation of Wireless Tower \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.03

According to Myron B. Smith handwritten 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 39."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "294) Wireless tower." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.39.04: Naqsh-i Rostam (Iran): Fire Altars, 1902-1905

1 Glass negative (b&w; 18.2 cm. x 23.6 cm.)

Image(s): [Naqsh-i Rostam \(Iran\): Fire Altars \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.04

According to Myron B. Smith handwritten 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 39."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "827."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1651."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "295) Altar of a fire temple." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.4: (P) [black-and-white print on hand]. Fars; Naksh-i Rostam. 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.17; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.05

According to Myron B. Smith handwritten 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 39."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is broken with portions of the lower right corner missing."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "172."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1616."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "296) Caravanserai." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "713."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "658."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "297) Zargandeh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 39.6: Zargandeh (297)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.39.07: 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, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.39.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "222."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "331."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "282-291) Taq i Bostan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Friedrich Sarre, *Die Kunst Des Alten Persien*, Berlin, 1922: p. 42-44, & Friedrich Sarre and Ernst Herzfeld, *Iranische Felsreliefs*, Berlin, 1910: p.208-213

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.39.08: 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; 23.5 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.08



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Friedrich Sarre, *Die Kunst Des Alten Persien*, Berlin, 1922: p. 42-44

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture

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 Shapur 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 Shapur III as well as Investiture Relief of Ardashir II on the Right \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.09

According to Myron B. Smith handwritten 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 39."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "11."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "154."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "80."

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.31; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, volume 1, p:160-163

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Sassanids

Place: Asia  
Iran  
Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.39.10: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 23.7 cm.)

[Image\(s\): Taq-i Bustan \(Iran\): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Friedrich Sarre, *Die Kunst Des Alten Persien*, Berlin, 1922: p. 42-44, & Friedrich Sarre and Ernst Herzfeld, *Iranische Felsreliefs*, Berlin, 1910: p.208-213

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
Relief (Sculpture)  
Sassanids

Place: Asia  
Iran  
Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.39.11: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.39.11

According to Myron B. Smith handwritten 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 39."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection

of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**Topic:** Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
Relief (Sculpture)  
Sassanids

**Place:** Asia  
Iran  
Taq-e Bostan Site (Iran)

**Genre/Form:** Glass negatives

FSA A.4 2.12.GN.40.01: Broken Plate with Figural Ornamentation, 1880-1930  
1 Glass negative (b&w; 21.4 cm. x 16.4 cm.)

[Image\(s\): Broken Plate with Figural Ornamentation \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933

**Language:** Undetermined.

**Notes:** FSA A.4 2.12.GN.40.01

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.02: Isfahan (Iran): Pul-i Khwaju (Khwaju Bridge), 1880-1930

1 Glass negative (b&w; 23.6 cm. x 17.7 cm.)

[Image\(s\): Isfahan \(Iran\): Pul-i Khwaju \(Khwaju Bridge\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.02

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily



life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Isfahān (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 \(Khwaju Bridge\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Isfahān (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 \(Khwaju Bridge\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Isfahān (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 \(Allah Verdi Khan Bridge\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "309) Si o se pol-Isfahan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 40.5: Isfahan. Pol-i Allah werdi Khan. 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Isfahān (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 \(Hall of Mirrors\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "312) Chihil Situn-Isfahan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Albumen print numbered FSA A2011.03 B.17; available in Stephen Arpee Collection of Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.08: Qazvin (Iran): Masjid-i Shah (al-Nabi Mosque): View of Iwan inside the courtyard, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.08

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "307) Ab Ambar Qazvin." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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 Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Albumen print numbered FSA A2011.03 B.24; available in Stephen Arpee Collection of Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the



Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Tomb V\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.40.10: Naqsh-i Rostam: Achaemenid Tomb of Xerxes, 1902-1905

1 Glass negative (b&w; 18.3 cm. x 23.9 cm.)

Image(s): [Naqsh-i Rostam: Achaemenid Tomb of Xerxes \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam (?). Frescoes." [Myron Bement Smith

Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.40.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Glass negative numbered FSA A.4 2.12.GN.35.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.41.01: Inscriptions on Wooden Panel Bearing a Construction Date, 1880-1930

1 Glass negative (b&w; 22.6 cm. x 12.4 cm.)

[Image\(s\): Inscriptions on Wooden Panel Bearing a Construction Date \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(1812-1885\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "36) Mustofiyi Mamalik." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Up.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 4, p:478

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

Royalty (Nobility)  
 Place: Asia  
 Iran  
 Genre/Form: Glass negatives  
 Studio portraits

FSA A.4 2.12.GN.41.03: Baghdad (Iraq): Mashhad al-Kazimiya: Religious Dignitaries in front of Entrance Portal, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.03

According to Myron B. Smith handwritten 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 41."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "495."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1189."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "128) Entrance to Kazemain." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

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.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**Topic:** Early Photography of Iran  
Architecture  
Clothing and dress  
headgear  
Religious buildings  
Inscriptions  
Inscriptions, Arabic  
Shrines

**Place:** Asia  
Iraq  
Baghdad (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 \(also known as Maydan-i Sipah or Square of Canons\) \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933

**Language:** Undetermined.

**Notes:** FSA A.4 2.12.GN.41.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "254."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1347."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "37) Maidan i Sepah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

E. Kauder, Reisebilder aus Persien, Turkestan und der Turkei, Breslau: Schlesische Buchdruckerei, Kunst- und Verlagsanstalt S. Schottlaender, 1900: p:159

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Military  
Architecture

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 \(probably early Pahlavi era\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 (Komīsiūn-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 Šayḡ-Režā'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 (Dabīrestān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šayḡ-Režā'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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "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 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(probably early Pahlavi Era\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Šayḡ-Režā'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 (Nāteq, 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 Manūčehri 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 Žāndārḡ) with Badr-al-Molūk Pāzārgādī as its principal (Šayḡ-Režā'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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(probably early Pahlavi Era\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 (Komīsiūn-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 Šayḡ-Režā'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 (Dabīrestān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šayḡ-Režā'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, "Varnish all over the figures. Faces touched up."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "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 41.10: 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(probably early Pahlavi era\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 (Komīsiūn-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 Šayḡ-Režā'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 (Dabīrestān-e Žāndārk) with Badr-al-Molūk Pāzārgādī as its principal (Šayḡ-Režā'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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "(31) (32) (33) (34) 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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "(27) Interior of British Embassy." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.41.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "29 Interior of British Embassy." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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; 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.41.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 leaves." [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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "26) Miniature from Shah Nameh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

<http://www.asia.si.edu/collections/singleObject.cfm?ObjectNumber=S1986.229>

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.01: Tehran (Iran): Camel Calvary (Zamburak-chi Regiment), 1880-1930

1 Glass negative (b&w; 23.7 cm. x 17.8 cm.)

[Image\(s\): Tehran \(Iran\): Camel Calvary \(Zamburak-chi Regiment\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "229."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "787."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "74 Camel Corps of Iranian Army." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(Dawlat City Gate\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.02

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "77) A zoroastrian bride." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "83) Persian woman." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.42.05: Mountainous Landscape, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

[Image\(s\): Mountainous Landscape \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Copy print. Numbers visible in the image that are on the emulsion."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "144) Road to Mazandaran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)  
Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.42.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "45."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "141) Migrants-milking cow." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.7: (P) [black-and-white print on hand]. Fars. Persepolis. Takht-i Jamshid. Carvings, columns." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.29; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Iranische Felsreliefs, Berlin:1910, p:44

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Ancient Near Eastern Art



Animals in art  
 Architecture  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.08

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo manipulation reads, "It is a copy print."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "70."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "353."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "150) Nasri Din hunting." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.09: Geyser at Mt. Damavand, Ab-i Garm, 1880-1930  
1 Glass negative (b&w; 23.8 cm. x 18 cm.)

Image(s): [Geyser at Mt. Damavand, Ab-i Garm \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "148) Demavand-Geyser Abi garm." [Myron Bement Smith

Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "146 (?) Royal summer house in Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 42.10: Tehran. Shimran. Royal summer house (?) (yellowed) (#146)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.42.11

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "16) Scene in Mazandaran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

Topic: Early Photography of Iran  
 Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.12

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.42.13: Studio Portrait: Hussayn Quli Khan-i Mukhbir al-Dawla (1848-1917), 1880-1917

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.13

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "Face is touched up."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "763."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1269."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "19) Vazir of Nasr 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 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]

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.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 5, p:89-90

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.42.14: Tehran (Iran): Masjid-i Sipahsalar (Sipahsalar Mosque): View of Iwan inside the Courtyard, 1880-1930  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.14

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "147) Imam Riza Mashhad." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.42.15

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "149) Officers of Gendarmerie." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography  
Clothing and dress  
headgear  
Military

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.01

According to Myron B. Smith handwritten 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 43."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 school (#118)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Portrait photography  
Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.43.02: Group Portrait, ca. 1909

1 Glass negative (b&w; 23.9 cm. x 17.9 cm.)

[Image\(s\): Group Portrait \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.02

According to Myron B. Smith handwritten 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 43."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "115) Grand Duke, brother of Czar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.03

According to Myron B. Smith handwritten 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 43."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "14."

- Scratched handwritten number (inked, probably by Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.04

According to Myron B. Smith handwritten 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 43."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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." [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, "111) Triumphal Arch." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"109) Sari band-Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information] - 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.43.06: Province of Fars (Iran): Yazd-i Khast or Izad-Khast Complex: View of Caravanserai, 1880-1930  
1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

[Image\(s\): Province of Fars \(Iran\): Yazd-i Khast or Izad-Khast Complex: View of Caravanserai \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Izadkhast, 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "107) Former Qajar castle." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 43.6: Former Qajar castle (#107)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.07

According to Myron B. Smith handwritten 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 43."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The four sides are very rough."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "433."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "106) Game of 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 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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

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 \(b.1805-d.1873\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.08

According to Myron B. Smith handwritten 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 43."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "Face is touched up. It is a copy print."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "117) Mother of 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 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "104) Abi Garm on Damavand." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.43.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "119) Persian women under kursi." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.44.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "94."
- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "829."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "44) Maidani Makhsh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.02

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "446."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "40) Baghi Shah in Teheran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.44.03: Quaint Basket Boats (Kufa) on the Tigris River, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 18.2 cm.)

[Image\(s\): Quaint Basket Boats \(Kufa\) on the Tigris River \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.03

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "660."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "25) Boats of Tigris." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.04

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.44.05: Tehran (Iran): Parliament Building, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 18.3 cm.)

[Image\(s\): Tehran \(Iran\): Parliament Building \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.05

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "30) Parliament building Teheran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.5: Tehran. Parliament buildings." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Place: Asia

Iran

Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.44.06: 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, 1880-1930

1 Glass negative (b&w; 24 cm. x 18.3 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.06

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo condition reads, "The glass negative is cracked."

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.35; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

Glass negative numbered FSA A.4 2.12.GN.39.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "114) Persian wrestlers." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
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 \(approximately age 12\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Samuel K. Nweeya, *Persia the Land of Magi or the Home of the Wise Man*, Philadelphia: The John C. Winston Company, 1910, p:39

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Qajar dynasty, -- Iran, -- 1794-1925  
Regalia (Insignia)  
Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "2?2."

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.44.10: Tehran (Iran): Taq-i Nusrat (Triumph Arch), 1925  
1 Glass negative (b&w; 23.8 cm. x 18.3 cm.)

[Image\(s\): Tehran \(Iran\): Taq-i Nusrat \(Triumph Arch\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine

Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The glass negative is chipped."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "87) Crowning of Reza Shah (arch)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 44.10: Crowning of Reza Shah (#87) (chipped)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.11

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "35) Chehar bagh Isfahan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: [Işfahān \(Iran\)](#)  
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 \(Dawlat City Gate\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.12

According to Myron B. Smith handwritten 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 44."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "Black paper and black ink on the front."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "116."

- Scratched handwritten number (inked, probably by Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.44.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "659."

- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "1410."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "10) Silk worms." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.87; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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  
1 Glass negative (b&w; 23.7 cm. x 17.8 cm.)

[Image\(s\): Hot Springs at Mt. Damavand, Ab-i Garm \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.06



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.45.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "137) Adib. A well-known writer (20 yrs dead)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.02

According to Myron B. Smith handwritten 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 46."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "Very light piece of glass."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "39) German Embassy property in Gulhak." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.81; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(National Bank of Tehran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top and right edge are rugged."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "38) Banki Milli Teheran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily

life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.04: Bam (Iran): View of the City, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): [Bam \(Iran\): View of the City \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.05: Vicinity of Rasht (Iran): Bridge on the Old Caravan Road, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): [Vicinity of Rasht \(Iran\): Bridge on the Old Caravan Road \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,



"126) Bridge in Resht." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information] - 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "125) Plowing." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Agriculture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.07: Tehran (Iran): Kakh-i Saltanat-abad (Saltanat-Abad Palace): View from inside the Garden, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "42) Saltanatabad." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.7: Sultanatabad (#42)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "121) Dervish head dress." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Dervishes  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.09

According to Myron B. Smith handwritten 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 46."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "Very yellowish brown color all over."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "56."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "289."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "201."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "108) General view of Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.10

According to Myron B. Smith handwritten 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 46."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "110) Former parliament building." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed

away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.11

According to Myron B. Smith handwritten 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 46."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "291."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "103) Baghi Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.11: Tehran. Baghli 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily



life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.46.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "442."

- Faded handwritten number (inked, probably by Antoin Sevruguin) reads, "582."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "120) Kurdish costume." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.46.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"Ja'far Quli-Khan was the son of Haj Ali Quli Khan Sardar As'ad. He led the Bakhtiari 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 Bakhtiati guardmen." [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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "105 Sardar Asad (?) and his baktiari guard." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.13: Sardar Asad (?) and his bakhtiari 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 1, p:245-247

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.14

According to Myron B. Smith handwritten 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 46."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

<http://www.metmuseum.org/collections/search-the-collections/140013260?img=1>

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.15

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "123) Armenian girl +costume." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.15: Armenian girl in costume (#123)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Glass negatives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.16

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "127) Chicken seller." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Glass negative numbered FSA A.4 2.12.GN.57.8; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.17: Portrait of Sayyid Hassan Mudarres (b.1870-d.1937), ca. 1930

1 Glass negative (b&w; 17.7 cm. x 23.7 cm.)

[Image\(s\): Portrait of Sayyid Hassan Mudarres \(b.1870-d.1937\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.17

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 cleric 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 critiques 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "91) Mullah Mudaris." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 46.17: Mullah mudario (#91)." [Myron 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.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, volume 1, p:343-345 The photo is published on page 344.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.46.18

According to Myron B. Smith handwritten 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 not included into any of the original boxes.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The two sides are chopped off."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "431."

- Scratched handwritten number (inked, probably by Antoine 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]

Glass negative numbered FSA A.4 2.12.Up.52; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran  
Rasht (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.46.19: Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): View of the Entrance Portal, 1880-1930  
1 Glass negative (b&w; 17.8 cm. x 23.8 cm.)

[Image\(s\): Tabriz \(Iran\): Masjid-i Muzaffariyya \(Masjid-i Kabud, Blue Mosque\): View of the Entrance Portal \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.46.19

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"The remaining structure shown in the image is commonly known as the blue mosque but it has been part of a grand structure called Muzaffariyya 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 siimilarly 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "89) Blue Mosque (Masjidi Nabud) Tabriz." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Glass negative numbered FSA A.4 2.12.Sm.47; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Blair, Sheila S. and Jonathan M. Bloom. 1994. *The Art and Architecture of Islam*. New Haven: Yale University Press

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Tabrīz (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.01

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.02

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"The monument dates back to mid 14th century. It is built on the burial site of Arghun's daughter. Arghun was the pre-Ilkhanid, 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 Antoine Sevruguin photo condition reads, "Thick glass. Multiple red dots on the imperfections of the sky."

- Scratched handwritten number (inked, probably by Antoine 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.69; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.47.03: Naqsh-i Rostam (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 Rostam \(Iran\): Sasanian Reliefs Depicting the Investiture of Narseh by Anahita \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam. Carving." [Myron 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.

Iranische Felsreliefs, Berlin:1910, p:84-89

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.47.04: Taq-i Bustan (Iran): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 23.8 cm.)

[Image\(s\): Taq-i Bustan \(Iran\): Sasanian Rock Reliefs, Large Vault with Investiture Relief of Khusro II \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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, "---(?)."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"196-197) Taq i Bostan." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Sm.32; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Iranische Felsreliefs, Berlin: 1910, p:206-207

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.06

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "49."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1177."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "86) Bushire. Telegraph office." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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. 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:	Islamic Archives Early Photography of Iran Architecture
Place:	Asia Iran
Genre/Form:	Glass negatives

FSA A.4 2.12.GN.47.07: Group Portrait: Baha'is, 1880-1930

1 Glass negative (b&w; 21.4 cm. x 16.4 cm.)

[Image\(s\): Group Portrait: Baha'is \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.07

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin photo condition reads, "The right side is chopped off."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "88) Group of Baha'is." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 47.7: Group of Bahais." [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 is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated

outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 Pavilion 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 Pavilion of Nasir Al-Din Shah at Port of Bandar Anzali \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.

From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.47.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "198) Ganj Nameh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.39; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Cuneiform inscriptions  
Relief (Sculpture)  
Inscriptions

Place: Asia  
Iran  
Hamadān (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "92) Ashura celebration." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.11

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo manipulation reads, "The image is a copy print."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "352."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "94 Dentist of 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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896

Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.12

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo manipulation reads, "A layer of varnish over the face and the body of the figure."

- Faded handwritten number (inked, probably by Antoine Sevruguin) reads, "729."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "97) Daughter of 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 47.12: Daughter of Nasr ud Din Shah (#97)." [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 is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As 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.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.47.13

According to Myron B. Smith handwritten 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 47."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass negative is cracked."

- Handwritten number (inked, probably by Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.01

According to Myron B. Smith handwritten 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 48."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "59) Triumphal Arch of Reza Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.1: Triumphal 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for

their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]



Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "73) Statue of Nasr 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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Badri Atabay, *Fihrist-i Album-ha-i Kitabkhana'i Saltanati*, Tehran, 1978, Album number 314, P.1

Iraj Afshar, *l'timad al-Saltana: Khatirat-i l'timad al-Saltana*, Tehran: Intisharat-i Amir Kabir, 2006

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

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.48.04: Isfahan (Iran): Maydan-i Naqsh-i Jahan (Naqsh-e Jahan Square), 1880-1930

1 Glass negative (b&w; -- cm. x -- cm.)

Image(s): [Isfahan \(Iran\): Maydan-i Naqsh-i Jahan \(Naqsh-e Jahan Square\)](#)

[graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.04

According to Myron B. Smith handwritten 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 48."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine Sevruguin photo condition reads, "Very thin and light plate."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "153."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1631."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "58) Isfahan. Maidani Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 48.4: Isfahan. Maidan-i 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Isfahān (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 \(Shahzade Hossein Tomb Complex\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.05

According to Myron B. Smith handwritten 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 48."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Iraq\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iraq  
Baghdad (Iraq)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.48.07: Tehran (Iran): Maydan-i Baharistan (Baharistan Square): Entrance to Majlis-i Shawra-i Milli-i (National House of Council), 1930-1940

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 \(National House of Council\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"The photo is taken prior to the bombardment of parliament. The sign on the front gate reads: Dar al-Shawra-i Milli-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 Shafaqi (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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "72) Entrance to Parliament." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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; 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.



Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.08

According to Myron B. Smith handwritten 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 48."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "70 Scene of Teheran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Badri Atabay, Fihrist-i Album-ha-i Kitabkhana'i Saltanati, Tehran, 1978

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.48.09: Tehran (Iran): Official Funeral Procession, 1880-1930  
1 Glass negative (b&w; 23.9 cm. x 17.9 cm.)

[Image\(s\): Tehran \(Iran\): Official Funeral Procession \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "71) Funeral." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Rites and ceremonies

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.10

According to Myron B. Smith handwritten 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 48."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.48.11: Tehran (Iran): Kakh-i Saltanat-abad (Saltanat-Abad Palace Complex): View of Hawz-Khana' i Saltanat-Abad, 1880-1930

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

Image(s): [Tehran \(Iran\): Kakh-i Saltanat-abad \(Saltanat-Abad Palace Complex\): View of Hawz-Khana' i Saltanat-Abad \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "66) Baghi Ferdous above Tajrish." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Akshay-i Iran*, 1984, p:350

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Portrayed while Minister of War\)](#)  
[\[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.12

According to Myron B. Smith handwritten 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 48."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "The face has extensive and very careful markings and touch ups."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "68) Reza Pahlevi Minister of war." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.48.13: Group Portrait: Officials Posing with a German Junkers Airplane, 1928

1 Glass negative (b&w; 23.8 cm. x 17.8 cm.)

[Image\(s\): Group Portrait: Officials Posing with a German Junkers Airplane](#)  
[graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."



Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "68) First plane 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 48.13: 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.48.14

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.49.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 two side edges are chopped off."

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "268."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "281) Taj i Kujani." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Art of the Islamic World  
Qajar dynasty, -- Iran, -- 1794-1925  
Royalty (Nobility)  
Regalia (Insignia)

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 \(b.1772-d.1834\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.49.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "296) Fath Ali Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Up.25; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for

their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Badri Atabay, *Fihrist-i Album-ha-i Kitabkhana'i Saltanati*, Tehran, 1978, Album number 314, P.1

Iraj Afshar, *l'timad al-Saltana: Khatirat-i l'timad al-Saltana*, Tehran: Intisharat-i Amir Kabir, 2006

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Qājār, Fath 'Alī Shāh, Shah of Iran, d. 1834  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.49.03: Portrait of Ali Khan-i Zahir al-Dawla, 1880-1928  
1 Glass negative (b&w; 23.9 cm. x 17.6 cm.)

[Image\(s\): Portrait of Ali Khan-i Zahir al-Dawla \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.49.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.4 2.12.Up.24; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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, *Ganjina'i Akshay-i Iran*, 1984, p:43

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \(b.1807-d.1848\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.49.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "95) Mohammad Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 49.04: Mohammad Shah. (95)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.49.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.49.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 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]

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "282-284) Salon and thrones at Gulistan palace." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Glass negative numbered FSA A.4 2.12.Sm.44; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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 Crown Jewels of Iran, Tehran: Bank Markazi Iran, 1973, p:18-20

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.49.07

According to Myron B. Smith handwritten 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 49."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "235."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) not readable.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "75) Muzaffari 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 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"443) Marionettes." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 50.1: Marionettes (# 443)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.50.02: Isfahan (Iran): Madrasa-i Madar-i Shah: View of Door with Geometrical Ornamentation and Arabic Inscriptions, 1880-1930  
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 \[graphic\]](#)

[Image\(s\): Isfahan \(Iran\): Madrasa-i Madar-i Shah: View of Door with Geometrical Ornamentation and Arabic Inscriptions \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Gelatin silver print numbered FSA A.4 2.12.Sm.97; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Inscriptions  
Inscriptions, Arabic

Place: Asia  
Iran  
Isfahān (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61



boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.19.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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.)

[Image\(s\): Tehran \(Iran\): Maydan-i Tupkhana \(Maydan-i Arg, Square of Canons\): Gathering of a Large Crowd \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.50.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"Meeting during Muharram." [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, "178) Meeting in Masjid i Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.07

According to Myron B. Smith handwritten 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 50."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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)." [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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Rites and ceremonies  
Wrestling

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.50.08: Baghdad (Iraq): Unidentified Mosque, 1880-1930  
1 Glass negative (b&w; 17.9 cm. x 12.7 cm.)

[Image\(s\): Baghdad \(Iraq\): Unidentified Mosque \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.08

According to Myron B. Smith handwritten 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 50."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.6 04.31.078; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

	Architecture
	Religious buildings
Place:	Asia
	Iraq
	Baghdad (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.50.09

According to Myron B. Smith handwritten 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 50."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran



Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.01: Studio Portrait: Western Man, 1880-1930  
1 Glass negative (b&w; 12.7 cm. x 17.8 cm.)

[Image\(s\): Studio Portrait: Western Man \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.01

According to Myron B. Smith handwritten 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 51."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo manipulation reads, "Varnish on the top third of the image."

- FSg curatorial research specialist remark on Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear

	Jewelry
	Portrait photography
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.02

According to Myron B. Smith handwritten 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 51."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 I'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, 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.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, vol. 5, p:108-109

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.51.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Palaces  
Qajar dynasty, -- Iran, -- 1794-1925  
Regalia (Insignia)  
Rites and ceremonies  
Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.  
Notes: FSA A.4 2.12.GN.51.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.4: 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
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.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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1028."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "243) 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 51.5: 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
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

1 Glass negative (b&w; 17.9 cm. x 12.8 cm.)

[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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.



"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.07: Studio Portrait: Muzaffar Al-Din Shah, 1880-1930

1 Glass negative (b&w; 12.7 cm. x 17.7 cm.)

[Image\(s\): Studio Portrait: Muzaffar Al-Din Shah \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.07

According to Myron B. Smith handwritten 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 51."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Qajar dynasty, -- Iran, -- 1794-1925

Clothing and dress

headgear

Portrait photography

Regalia (Insignia)

Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.08

According to Myron B. Smith handwritten 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 51."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.09: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Standing Portrait of Muzaffar Al-Din Shah, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.09

According to Myron B. Smith handwritten 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 51."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
headgear  
Palaces  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.10: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Salam Ceremony, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace Complex\): Salam Ceremony \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.10

According to Myron B. Smith handwritten 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 51."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Kākh-i Gulistān (Tehran, Iran)  
Early Photography of Iran  
Clothing and dress  
headgear  
Palaces  
Qajar dynasty, -- Iran, -- 1794-1925  
Rites and ceremonies  
Royalty (Nobility)  
Thrones  
Place: Asia  
Iran  
Tehran (Iran)  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.51.11: The Globe of Jewels, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): The Globe of Jewels \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 51.11: Globe." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Art of the Islamic World

Place: Asia  
Iran

Genre/Form: Glass negatives



FSA A.4 2.12.GN.51.12: Shahrstanak (Iran): Imarat-i Shahrstanak, the Royal Summer Compound: Nasir Al-Din Shah and Attendants, 1880-1890

1 Glass negative (b&w; 17.8 cm. x 12.7 cm.)

[Image\(s\): Shahrstanak \(Iran\): Imarat-i Shahrstanak, the Royal Summer Compound: Nasir Al-Din Shah and Attendants \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "477-483) Nasri Din Shah and members of court." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of

early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Badri Atabay, *Fihrist-i Albumha-i Kitabkhana'i Saltanati, Tehran: Chapkhana'i Ziba*, 2537 (1976).

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
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 \(Shimiran's Waterfall\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.13

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "334) Nasr Din Shah and court at Abshar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.14

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.51.15: Studio Portrait: Muhammad Ali Shah Qajar, 1880-1930

1 Glass negative (b&w; 11.9 cm. x 16.4 cm.)

[Image\(s\): Studio Portrait: Muhammad Ali Shah Qajar \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.51.15

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.51.16

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "323) Abbas Mirza." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Royalty (Nobility)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.51.17

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**Topic:** Early Photography of Iran  
Antiquities

**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 \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933

**Language:** Undetermined.

**Notes:** FSA A.4 2.12.GN.52.01



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "410) Khiabani Cheragh barg." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.02

According to Myron B. Smith handwritten 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 52."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"The portrait might be of Ali Khan Safi Ali shah, Zahir al-Dawla in his younger days." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoine 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 Antoine Sevruguin) reads, "937."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "413) Government minister." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.03

According to Myron B. Smith handwritten 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 52."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"Based on the earliest inscriptions found in the building of Imamzadeh 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 Antoine 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: Imamzadeh 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Shrines  
Religious buildings

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "409) Moslem women." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

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  
1 Glass negative (b&w; 16.3 cm. x 13 cm.)

[Image\(s\): Studio Portrait: Four Women and a Boy \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "407) Zoroastrian family." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

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 \(Firdawsi Avenue\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "506) Khiabani Ala' i Dowleh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.01

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

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" \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.08

According to Myron B. Smith handwritten 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 52."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "417) Persian crowd in tent." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

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 \(Square of Canons' Gate\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.09

According to Myron B. Smith handwritten 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 52."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "The sky is covered in two layers of ink orange on top of black."

- Handwritten number (inked, probably by Antoine Sevruguin) not readable.

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1482."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "414) Maidani Sepah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.34; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Taq-e Bostan Site (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.52.11: Dasht-i Lar Region, Mount Damavand in Background: Shah's Escort Regiment, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Dasht-i Lar Region, Mount Damavand in Background: Shah's Escort Regiment \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass

negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "167) Manoeuvres-Shimran." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 52: Tehran. Shimran. Manoeuvres." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A2012.02 01.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.  
Notes: FSA A.4 2.12.GN.53.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 begs 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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "177) Prayers at Masjid i Shah (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection



of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Ghasem Safi, Aksha-i Ghadimi-i Iran, Rijal, Manazir, Bana-ha, va Muhit-i Ijtima'i (Historical Photographs of Iran: Dignitaries, Spectacles, Architecture, and Social Environment), Tehran: Intisharat va Chap-i Danishgah-i Tehran, 1989, p:228 & p:271

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Rites and ceremonies

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.53.02: Ashura Performing Qame-Zani Ritual, 1880-1930  
1 Glass negative (b&w; 12.9 cm. x 17.9 cm.)

[Image\(s\): Ashura Performing Qame-Zani Ritual \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.02

According to Myron B. Smith handwritten 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 53."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "Traces of red ink on the dress."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "1158."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1687."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "176) A head cutter." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads,

"180) Two Persian women." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]  
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Copy print. All four sides are chopped off."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "179) Elephant." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(b.1861-d.1918\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 finance. 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 a the varnish around the face."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "240) Iranian minister." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)

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

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Women Washing Cloths in the Stream \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.06

According to Myron B. Smith handwritten 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 53."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "235) Abi Maqsud beq." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Place: Asia

Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.53.07: Studio Portrait: Women and Children, 1880-1930

1 Glass negative (b&w; 12.9 cm. x 17.8 cm.)

[Image\(s\): Studio Portrait: Women and Children \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoin Sevruguin photo manipulation reads, "Only the little boy's face has touch ups."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "186) Zoroastrian family." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Clothing and dress

headgear

Portrait photography



	Women
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.08

According to Myron B. Smith handwritten 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 53."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo manipulation reads, "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, "183) Darband." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.53.09: Isfahan (Iran): Madrasa-i Madar-i Shah: View of Courtyard, Looking South toward Sanctuary Iwan, 1880-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.09

According to Myron B. Smith handwritten 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 53."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Isfahān (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.53.10: Tehran (Iran): Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque), 1880-1930

1 Glass negative (b&w; 12.9 cm. x 17.8 cm.)

[Image\(s\): Tehran \(Iran\): Masjid-i Shah Abd al 'Azim \(Shah Abd al 'Azim Mosque\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.53.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 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 Sevruguin) 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 Sevruguin, glass negatives, Iran]

Albumen print numbered FSA A.15 18; available in Jay Bisno Collection of Sevruguin Photographs, 1969-1985.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:421-423

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.54.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "168) Road to Abi Ali." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**Topic:** Early Photography of Iran

**Place:** Asia  
Iran

**Genre/Form:** Glass negatives

FSA A.4 2.12.GN.54.02: Group Portrait: Regiment Dressed in the Austrian Model, ca. 1880  
1 Glass negative (b&w; 17.5 cm. x 12.9 cm.)  
[Image\(s\): Group Portrait: Regiment Dressed in the Austrian Model \[graphic\]](#)  
**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** Undetermined.  
**Notes:** FSA A.4 2.12.GN.54.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily

life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

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: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "361) Abshar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran.



From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.54.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 mentioned 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "360) Qom." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.56; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:423-425

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.05

According to Myron B. Smith handwritten 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 54."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Tavooos (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 Tavooos 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. 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "363) Gulistan palace." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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.54.06: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace): View of Inner Court's Pool with Swans, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.9 cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace\): View of Inner Court's Pool with Swans \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "Royal Summer house, Shimrān." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.07

According to Myron B. Smith handwritten 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 54."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "The background of the figures is covered in red ink. It is probably a copy print."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "245) Court of mohammad Shah." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, vol. 6, p:171-172

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.54.08: Shahrستانak (Iran): Imarat-i Shahrستانak, the Royal Summer Compound, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.9 cm.)

[Image\(s\): Shahrستانak \(Iran\): Imarat-i Shahrستانak, the Royal Summer Compound \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.54.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."



- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "365-366) Shimran Royal Summer house." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Qajar dynasty, -- Iran, -- 1794-1925  
Palaces

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "244) Court of Nasr 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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

<http://www.niavaranmu.com/Menu1/Description.aspx?id=325>

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
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.54.10: Encapment in Valley, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 13 cm.)

[Image\(s\): Encapment in Valley \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.10

According to Myron B. Smith handwritten 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 54."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of

early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.54.11: Studio Portrait: Muhammad Ghafari, Better known as Kamal al-Mulk, 1880-1930

1 Glass negative (b&w; 12.7 cm. x 17.7 cm.)

Image(s): [Studio Portrait: Muhammad Ghafari, Better known as Kamal al-Mulk \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.54.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "242) Kamal ul Mulk." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Clothing and dress  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.54.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sven Hedin, Konung Oscars Beskickning Till Schahen af Persien, Stockholm: Samson & Wallin: 1890, p:306

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: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Glass negatives



FSA A.4 2.12.GN.55.02: Shahrstanak (Iran): Imarat-i Shahrstanak, the Royal Summer Compound: View of Upper Room of the Palace, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 13 cm.)

[Image\(s\): Shahrstanak \(Iran\): Imarat-i Shahrstanak, the Royal Summer Compound: View of Upper Room of the Palace \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.02

According to Myron B. Smith handwritten 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 55."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Badri Atabay, Fihrist-i Album-ha-i Kitabkhana'i Saltanati, Tehran, 1978, (Album number 219, P:4)

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Qajar dynasty, -- Iran, -- 1794-1925  
Palaces

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.03

According to Myron B. Smith handwritten 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 55."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

	Smith, Myron Bement, 1897-1970
	Islamic Archives
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.04

According to Myron B. Smith handwritten 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 55."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "Four sides chopped off."

- Handwritten number (inked, probably by Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.05

According to Myron B. Smith handwritten 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 55."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.07

According to Myron B. Smith handwritten 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 55."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine 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 Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.55.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of



'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

<http://www.niavaranmu.com/Menu1/Description.aspx?id=325>

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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

1 Glass negative (b&w; 17.7 cm. x 12.8 cm.)

[Image\(s\): Tehran \(Iran\): Street Scene \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.52.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "408) Khiabani Nasiriyeh." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.56.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.4 2.12.Up.53; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine

Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.06

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin photo manipulation reads, "The crack in the structure is covered with pencil marks, highlighting the stone."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "914."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "505) Persepolis." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.28; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs

Gelatin silver print numbered FSA A.6 04.05.v3.007b; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place: Asia  
Iran  
Persepolis (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.07: Firuzkuh (Iran): Qajar Rock Relief Depicting Fath Ali Shah in Royal Hunt, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 12.9 cm.)

[Image\(s\): Firuzkuh \(Iran\): Qajar Rock Relief Depicting Fath Ali Shah in Royal Hunt \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, Iran]

Gelatin silver print numbered FSA A.6 04.24.017; available in Ernst Herzfeld Papers, Series 4: Photographic Files, 1903-1947.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

J. P. Luft, The Qajar Rock Reliefs, Iranian Studies, Vol. 34, No. 1/4, p:33-34

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives

History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives  
Topic: Early Photography of Iran  
Place: Asia  
Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.56.12: Tehran (Iran): Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque), 1880-1930

1 Glass negative (b&w; 13.1 cm. x 18.1 cm.)

[Image\(s\): Tehran \(Iran\): Masjid-i Shah Abd al 'Azim \(Shah Abd al 'Azim Mosque\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.12

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Sayyid Mohammad Taqi Motafavi, *Asar-I Tarikhi-I Tehran: Amakin-I Mutibarraka*, Tehran: Anjuman-I Asar-I Milli, 1982, p:421-423

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: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.



- Handwritten number (inked, probably by Antoin Sevruguin) reads, "321."
- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "369) A beggar." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]
- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "370) Migrants." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "368) A Lur." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Up.53; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.04

According to Myron B. Smith handwritten 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 57."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.57.05

According to Myron B. Smith handwritten 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 57."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "999."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "362) A dinner party." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 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 \[graphic\]](#)

Image(s): [Baghdad \(Iraq\): Suq al Ghazl Minaret and View of the City \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.56.08

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "All four sides are chopped off."

- Handwritten number (inked, probably by Antoine Sevruguin) reads, "1159."

- Scratched handwritten number (inked, probably by Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Religious buildings

Place: Asia

Iraq

Baghdad (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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.06

According to Myron B. Smith handwritten 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 57."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "1098."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "Gulistan Palace." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]



Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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.57.07: Hajiabad (Iran): Pahlavi Inscriptions, 1880-1930  
1 Glass negative (b&w; 18 cm. x 13 cm.)

[Image\(s\): Hajiabad \(Iran\): Pahlavi Inscriptions \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.96; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Inscriptions  
Relief (Sculpture)

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.57.08: Man with Donkey and Chickens, 1880-1930  
1 Glass negative (b&w; 11.8 cm. x 16.2 cm.)

[Image\(s\): Man with Donkey and Chickens \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without 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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Glass negative numbered FSA A.4 2.12.GN.46.16; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.57.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.58.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Mahdi Bamdad, Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 5, P:47-48

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
Early Photography of Iran  
Clothing and dress  
Portrait photography

Place: Asia  
Iran

Genre/Form: Glass negatives  
Studio portraits

FSA A.4 2.12.GN.58.02: North of Tehran (Iran): Imarat-i Bagh-i Firdaws (Palace at Garden of Paradise) at Shimiran, 1880-1930

1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): North of Tehran \(Iran\): Imarat-i Bagh-i Firdaws \(Palace at Garden of Paradise\) at Shimiran \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.58.02

According to Myron B. Smith handwritten 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 58."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "444) Shimran Baghi Ferdous." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 58.2: Tehran. Shimran. Baghi Ferdows (444)." [Myron 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.

Iraj Afshar, Ganjina'i Akshay-i Iran, 1984, p:354

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.58.03: Tehran (Iran): Kakh-i Gulistan (Gulistan Palace Complex): Celebration Scene in the Garden, 1894  
1 Glass negative (b&w; 17.9 cm. x 12.7 cm.)

[Image\(s\): Tehran \(Iran\): Kakh-i Gulistan \(Gulistan Palace Complex\): Celebration Scene in the Garden \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.58.03

According to Myron B. Smith handwritten 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 58."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Antoine Sevruguin) reads, "1163."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "339) Celebration in Gulistan palace." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.58.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "406) Army officers." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
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 \(probably early Pahlavi era\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.58.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.58.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "343) Loaded table." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.58.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "The top and bottom sides are chopped off."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "342) A duck." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.58.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "946."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "340 Ministers of court (?)." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.58.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1147."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "336) Nasr Din Shah and ministers." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896  
Islamic Archives

Topic: Early Photography of Iran  
Qajar dynasty, -- Iran, -- 1794-1925  
Portrait photography  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.



Notes:	<p>FSA A.4 2.12.GN.58.10</p> <p>According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."</p> <p>Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.</p> <ul style="list-style-type: none"> <li>- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "All four sides are chopped off."</li> <li>- Handwritten number (inked, probably by Antoin Sevruguin) reads, "1049."</li> <li>- Scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "320."</li> <li>- 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]</li> </ul> <p>Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.</p>
Names:	<p>Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives</p>
Topic:	<p>Early Photography of Iran Military</p>
Place:	<p>Asia Iran Tehran (Iran)</p>
Genre/Form:	<p>Glass negatives</p>

FSA A.4 2.12.GN.58.11: Ornate Teapot and Sugar Bowl, 1880-1930  
1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Ornate Teapot and Sugar Bowl \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: FSA A.4 2.12.GN.58.11

According to Myron B. Smith handwritten 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 58."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Glass negative numbered FSA A.4 2.12.GN.10.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Antiquities  
 Pottery  
 Place: Asia  
 Iran  
 Genre/Form: Glass negatives

FSA A.4 2.12.GN.59.01: Isfahan (Iran): Madrasa-i Madar-i Shah: View of Cossack Officers Standing in front of Entrance Iwan, 1880-1930

1 Glass negative (b&w; 13.1 cm. x 18 cm.)

Image(s): [Isfahan \(Iran\): Madrasa-i Madar-i Shah: View of Cossack Officers Standing in front of Entrance Iwan \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.01

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Isfahān (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.02

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.03

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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]

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.04

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Information; Box 60; Folder 44: 47 P: Antoine Sevruguin, glass negatives, 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. 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.05

According to Myron B. Smith handwritten 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 59.5: Royal horse (?)." [Myron 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. 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933



Language: Undetermined.  
Notes: FSA A.4 2.12.GN.59.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

**Notes:** FSA A.4 2.12.GN.59.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 59.7: Sculpture (statue)." [Myron 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.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**Topic:** Early Photography of Iran  
Antiquities

**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 \[graphic\]](#)  
**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** Undetermined.  
**Notes:** FSA A.4 2.12.GN.59.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)  
Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.59.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities

Place: Asia  
Iran

Genre/Form: Glass negatives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine

Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61

boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 59.11: (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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Pottery

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.59.12: Qum (Iran): Portal with Minarets, 1880-1930  
1 Glass negative (b&w; 13.6 cm. x 18 cm.)

[Image\(s\): Qum \(Iran\): Portal with Minarets \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.59.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.01

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.02

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "524-527) Pahlevi, new city." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.04: Province of Gilan (Iran): Park Area at Port of Bandar Anzali, 1880-1930

1 Glass negative (b&w; 17.9 cm. x 12.9 cm.)

[Image\(s\): Province of Gilan \(Iran\): Park Area at Port of Bandar Anzali \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "524-527) Pahlevi, new city." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.05

According to Myron B. Smith handwritten 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 60."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The top edge is chopped off."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "524-527) Pahlevi, new city." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 60.5: Avenue." [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 is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.06: Province of Gilan (Iran): Park Area at Port of Bandar Anzali, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Province of Gilan \(Iran\): Park Area at Port of Bandar Anzali \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "524-527) Pahlevi, new city." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Bandar Anzalī (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.07

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Transportation

Place: Asia  
Iraq

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.08: Tehran (Iran): Ishratabad Palace, 1880-1930  
1 Glass negative (b&w; 17.7 cm. x 12.7 cm.)

[Image\(s\): Tehran \(Iran\): Ishratabad Palace \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.08

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.09

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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.60.10: Ashpazan Ceremony Banquet, 1880-1930

1 Glass negative (b&w; 18 cm. x 12.8 cm.)

[Image\(s\): Ashpazan Ceremony Banquet \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine

Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Marketplaces

Place: Asia  
Iran

Genre/Form: Glass negatives

FSA A.4 2.12.GN.60.11: Grocers Selling Food at Market, 1880-1930

1 Glass negative (b&w; 17.8 cm. x 12.7 cm.)

[Image\(s\): Grocers Selling Food at Market \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.11

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(1863-1936\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.60.12

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"Also known as Nusrat al-Mulk, Mu'iz al-Saltana, Sardar Arfa' and Sardar Aqdas, he was the governor of Khuzestan from 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." [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 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: 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.

Mahdi Bamdad, *Sharh-i Hal-i Rijal-i Iran dar Qarn-i 12,13,14 Hijri*, Tehran: Intisharat-i Zavvar (Zavvar Publishing): 1992, Vol. 1, P:476-478

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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&amp;w; 12.8 cm. x 17.8 cm.)

[Image\(s\): Western Style Painting \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.01

According to Myron B. Smith handwritten 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 61."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.01: Painting." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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&amp;w; 17.8 cm. x 12.8 cm.)

[Image\(s\): Snake Charmer \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.02



According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.03

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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: 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(Throne Room\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.04

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction 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 Crown Jewels of Iran, Tehran: Bank Markazi Iran, 1973, p:18-20

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

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.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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.05

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.06

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Maragha'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."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "396) Shop in Resht." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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: 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.

Iraj Afshar, *Ganjina'i Akshay-i Iran*, 1984, p:280

Zayn al-'Abidin Maragha'i, *Zustände im heutigen Persien wie sie das reisebuch Ibrahim begs enthüllt*, Leipzig: Verlag Von Karl W. Hierseman, 1903, p:35

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Marketplaces

Place: Asia  
Iran  
Rasht (Iran)

Genre/Form: Glass negatives

FSA A.4 2.12.GN.61.07: Tehran (Iran): Nasir Al-Din Shah's Royal Carriage, 1880-1930

1 Glass negative (b&w; 14.2 cm. x 12.9 cm.)

[Image\(s\): Tehran \(Iran\): Nasir Al-Din Shah's Royal Carriage \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.07

According to Myron B. Smith handwritten 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 61."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine Sevruguin photo condition reads, "The glass is broken."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "47) Landeau of 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 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture



Place:	Transportation 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.08

According to Myron B. Smith handwritten 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 61."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten number (inked, probably by Antoine 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]

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Landscapes
Place:	Asia

Iran  
Genre/Form: Glass negatives

FSA A.4 2.12.GN.61.09: Rayy (Iran): Zoroastrian Tower of Silence (Khamushan Tower), Before 1899

1 Glass negative (b&w; 18.1 cm. x 13 cm.)

[Image\(s\): Rayy \(Iran\): Zoroastrian Tower of Silence \(Khamushan Tower\)](#)  
[graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.GN.61.09

According to Myron B. Smith handwritten 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 61."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- FSg curatorial research specialist remark on Antoine 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 Antoine 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 Antoine Sevruguin) reads, "1271."

- Scratched handwritten number (inked, probably by Antoine Sevruguin) reads, "1032."

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "298) Tower of silence." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- 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]

Gelatin silver print numbered FSA A.4 2.12.Sm.86; available in Myron Bement Smith Collection, Subseries 2.12: Antoine Sevruguin Photographs

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: FSA A.4 2.12.GN.61.10

According to Myron B. Smith handwritten document (Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information; Box 60; Folder 44: 47 P Antoine Sevruguin, glass negatives, Iran), Antoin Sevruguin's 696 glass negatives, at the time of their acquisition, were arranged into 61 boxes without any apparent organization. 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."

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- Handwritten information on slip of paper (from a 1943-1944 cash book, produced by the Bathni Brothers, Tehran) reads, "56) Persian woman with galeon." [Myron Bement Smith Collection, Subseries 2.1: Islamic Archives History, Collection Information]

- Myron Bement Smith handwritten caption in English reads, "47.P; Box 61.10: Persian woman with galeon (56)." [Myron 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Glass negatives  
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)

Creator: Sevruguin, Antoin, 1851-1933

Language: English.

Notes: FSA A.04 2.12.GN.Identifications

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."

Title and summary note are provided by Archives staff.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, leaving behind only a fraction of his large collection of glass negatives, which is currently in the Archives of the Freer Gallery of Art and Arthur M. Sackler Gallery.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Place: Asia  
Iran

Genre/Form: Notes  
Studio portraits

### Subseries 2.12.02: Sevruguin Smith Prints

Scope and Contents: 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A2)]

FSA A.4 2.12.Sm.01

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 print numbered FSA A.4 2.12.Up.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Street vendors

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Gelatin silver prints  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.44]

FSA A.4 2.12.Sm.02

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
headgear  
Street vendors

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  
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Qazvin \(Iran\): Imamzada Hussayn Mosque \(Shahzade Hossein Tomb Complex\): View of Bazaar in front of Iwan \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A4)]

FSA A.4 2.12.Sm.03

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "837."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "457."



- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "837."
- 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, "Bazaar Scene in front of Mosque."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Clothing and dress  
headgear  
Marketplaces  
Religious buildings  
Street vendors

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 \(Iraq\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A5)]

FSA A.4 2.12.Sm.04

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Clothing and dress  
headgear  
Religious buildings  
Inscriptions  
Inscriptions, Arabic

Place: Asia  
Iraq

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.05: Baghdad (Iraq): Mashhad al-Kazimiya: Religious Dignitaries in front of Entrance Portal, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A6)]

FSA A.4 2.12.Sm.05

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.41.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Clothing and dress  
headgear  
Religious buildings  
Inscriptions  
Inscriptions, Arabic  
Shrines

Place: Asia  
Iraq  
Baghdad (Iraq)

Genre/Form: Gelatin silver prints  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A7)]  
 FSA A.4 2.12.Sm.06  
 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.  
 Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
 - 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."  
 Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

Topic: Early Photography of Iran  
 Architecture  
 Clothing and dress  
 headgear  
 Religious buildings

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A9)]

FSA A.4 2.12.Sm.07

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Fārs; Naqsh-I Rajab; Kartir high priest raising finger in respect."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Ancient Near Eastern Art

headgear  
Inscriptions  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Place: Asia  
Iran  
Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.08: Naqsh-i Rostam (Iran): Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff, 1898-1902  
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Sacred Precinct with Achaemenid Tombs and Sasanian Rock Reliefs Carved into the Husain Kuh Cliff \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(A10)]

FSA A.4 2.12.Sm.08

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Fārs; Naqsh-I Rostam; 3 tombs (General View of Facade) front."

Glass negative numbered FSA A.4 2.12.GN.38.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.09: Naqsh-i Rostam (Iran): Achaemenid Tomb of Xerxes, 1898-1902

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Achaemenid Tomb of Xerxes \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B1)]

FSA A.4 2.12.Sm.09

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam; tomb front facade."

Glass negative numbered FSA A.4 2.12.GN.40.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily



life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.10: Naqsh-i Rostam (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 Rostam \(Iran\): Achaemenid Tomb of Darius I \(foreground\) and Xerxes \(background\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B2)]

FSA A.4 2.12.Sm.10

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam; tomb side view."

Glass negative numbered FSA A.4 2.12.GN.38.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B3)]

FSA A.4 2.12.Sm.11

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design

Place: Asia  
Iran  
Bīshāpūr (Extinct city)

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: [18(B4)]

FSA A.4 2.12.Sm.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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design

Place: Asia  
Iran  
Bīshāpūr (Extinct city)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.13: Naqsh-i Rostam (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 Rostam \(Iran\): Sasanian Reliefs Depicting the Triumph of Shapur I over Valerian, and Middle Persian Inscription of the High Priest Kartir \(Antoin Sevruguin in Foreground\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [A.4.59]

FSA A.4 2.12.Sm.13

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam; Rock relief; Triumph of Shapur I."

Glass negative numbered FSA A.4 2.12.GN.38.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

	Ancient Near Eastern Art
	Animals in art
	headgear
	Inscriptions
	Relief (Sculpture)
	Royalty (Nobility)
	Sassanids
	Textile design
Place:	Asia
	Iran
	Naqsh-i Rostam (Iran)
Genre/Form:	Gelatin silver prints
	Photographic prints
Occupation:	Photographers

FSA A.4 2.12.Sm.14: Naqsh-i Rostam (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 Rostam \(Iran\): 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 \(right\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B6)]

FSA A.4 2.12.Sm.14

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam; 2 Rock reliefs; Equestrian Investiture of Ardashir I, Bahram II with his family."

Glass negative numbered FSA A.4 2.12.GN.29.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.15: Naqsh-i Rostam (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 Rostam \(Iran\): Sasanian Relief Depicting the Equestrian Combat of King Bahram II \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B7)]

FSA A.4 2.12.Sm.15

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam; Rock relief; Bahram II on horseback fighting an adversary."

Glass negative numbered FSA A.4 2.12.GN.29.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.16: Naqsh-i Rostam (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 Rostam \(Iran\): Sasanian Reliefs Depicting the Investiture of Narseh by Anahita \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B8)]

FSA A.4 2.12.Sm.16

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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; Naqsh-I Rustam; Rock relief; Investiture King Narseh by Goddess Anahita."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids  
Textile design

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(B9)]

FSA A.4 2.12.Sm.17

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Rostam; fire altars."

Glass negative numbered FSA A.4 2.12.GN.39.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Archaeology

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.18: Naqsh-i Rostam (Iran): Ka'ba i Zardusht Tower, 1902-1905

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Ka'ba i Zardusht Tower \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.  
 Notes: [18(B10)]

FSA A.4 2.12.Sm.18

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Fārs; Naqsh-I Rustam; Achaemenian grave Tower."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

Topic: Early Photography of Iran  
 Architecture  
 Clothing and dress  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: Undetermined.

Notes: [Myron Bement Smith collection. Freer/Sackler Archives] [A.4.69]  
FSA A.4 2.12.Sm.19  
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.  
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
- 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; Fārs; Pasargadae; Tomb of Cyrus."  
Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [Myron Bement Smith collection. Freer/Sackler Archives]  
[A.4.68]

FSA A.4 2.12.Sm.20

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Fārs; Pasargadae; Tomb of Cyrus."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language:	Undetermined.
Notes:	[18(C3)] FSA A.4 2.12.Sm.21 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. Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist. - 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." 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. Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.
Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Ancient Near Eastern Art Architecture
Place:	Asia Iran Persepolis (Iran)



Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.22: Persepolis (Iran): Northern Wall of the Throne Hall (Talar-i Takht), 1902-1905

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(C4)]

FSA A.4 2.12.Sm.22

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(C5)]

FSA A.4 2.12.Sm.23

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12 GN.31.09; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

**Topic:** Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
Inscriptions  
Relief (Sculpture)

**Place:** Asia  
Iran  
Persepolis (Iran)

**Genre/Form:** Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.24: 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 \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933

**Language:** Undetermined.

**Notes:** [Myron Bement Smith collection. Freer/Sackler Archives]  
[A.4.60]

FSA A.4 2.12.Sm.24

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \(Palace of Darius\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(C7)]

FSA A.4 2.12.Sm.25

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Djamshīd; gateway - unidentified figures, doorway at treasury."

Glass negative numbered FSA A.4 2.12.GN.35.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(C8)]

FSA A.4 2.12.Sm.26

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Sarre and Herzfeld, *Iranische Felsreliefs*, Berlin, 1910. p:133-147

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** Undetermined.  
**Notes:** [18(C9)]  
 FSA A.4 2.12.Sm.27  
 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.  
 Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
 - 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."  
 Glass negative numbered FSA A.4 2.12.GN.30.12; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.  
 Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

**Names:** Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

**Topic:** Early Photography of Iran  
 Ancient Near Eastern Art  
 Architecture  
 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(C10)]

FSA A.4 2.12.Sm.28

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D1)]

FSA A.4 2.12.Sm.29

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.42.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the

Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: [18(D2)]

FSA A.4 2.12.Sm.30

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Fārs; Persepolis (Takht-I Djamshīd; Sculptured relief at the base of Xerxes Apadana, depicting archers of the imperial bodyguard."

Glass negative numbered FSA A.4 2.12.GN.29.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Achaemenian inscriptions  
Architecture  
Cuneiform inscriptions  
headgear  
Inscriptions  
Old Persian inscriptions  
Relief (Sculpture)  
Textile design

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D3)]

FSA A.4 2.12.Sm.31

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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; Ṭaq-I Bustān; Cave of Shapur III, view from water."

Glass negative numbered FSA A.4 2.12.GN.39.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)

Place:	Sassanids 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D4)]

FSA A.4 2.12.Sm.32

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Taq-i Bustān; rock relief - Cave of Shapur III, close view."

Glass negative numbered FSA A.4 2.12.GN.47.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Sassanids

Place: Asia  
Iran  
Taq-e Bostan Site (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.33: 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, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D5)]

FSA A.4 2.12.Sm.33

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Ṭaq̄-l Bustān; rock relief - Royal hunting scene, stags."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D6)]

FSA A.4 2.12.Sm.34

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.52.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D7)]

FSA A.4 2.12.Sm.35

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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; Ṭaq-I Bustān; Rock relief - Royal hunting scene, boars."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Animals in art  
Architecture  
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.36: Taq-i Bustan (Iran): Sasanian Rock Reliefs: View of Investiture Relief of Ardashir II, 1880s-1930

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Taq-i Bustan \(Iran\): Sasanian Rock Reliefs: View of Investiture Relief of Ardashir II \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D8)]

FSA A.4 2.12.Sm.36

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Kirmānshāh; Ṭaq-I Bustān; Rock relief - Investiture Ardashir II, front view."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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.37: Taq-i Bustan (Iran): Sasanian Rock Reliefs: Side View of Investiture Relief of Ardashir II, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D9)]

FSA A.4 2.12.Sm.37

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Ṭaq-I Bustān; Rock relief - Investiture Ardashir II, side view."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
Relief (Sculpture)  
Royalty (Nobility)  
Sassanids

Place: Asia  
Iran

Genre/Form: Taq-e Bostan Site (Iran)  
Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.38: Taq-i Girra (Iran): Sasanian Palace of Sarvistan: View of Arched Door, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(D10)]

FSA A.4 2.12.Sm.38

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Ṭāk-I Girrā; [Stone Structure in Hills], overall view."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.58]

FSA A.4 2.12.Sm.39

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

Glass negative numbered FSA A.4 2.12.GN.47.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of



'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Cuneiform inscriptions  
Relief (Sculpture)  
Inscriptions

Place: Asia  
Iran  
Hamadān (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

Box 2, Folder 10

Architecture: Qajar

FSA A.4 2.12.Sm.40: Vicinity of Shahr-i Ray (Iran): Chasman-i-ali Mound:  
Qajar Rock Relief Depicting Fath Ali Shah, 1880s-1930  
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Vicinity of Shahr-i Ray \(Iran\): Chasman-i-ali Mound: Qajar Rock Relief Depicting Fath Ali Shah \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: [18(E2)]

FSA A.4 2.12.Sm.40

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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; Tehrān; "Chasme Ali? [at Shah Abdul Azim]"; rock relief."

Glass negative numbered FSA A.4 2.12 GN.00.11; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
headgear  
Relief (Sculpture)  
Royalty (Nobility)  
Textile design  
Qajar dynasty, -- Iran, -- 1794-1925

Place: Asia  
Iran  
Ray (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.41: Vicinity of Shahr-i Ray (Iran): Qajar Rock Relief Depicting Fath Ali Shah at Sorsorre, 1880s-1930

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 Sorsorre \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(E3)]

FSA A.4 2.12.Sm.41

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

- 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]."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Animals in art  
headgear  
Inscriptions  
Qajar dynasty, -- Iran, -- 1794-1925  
Relief (Sculpture)  
Royalty (Nobility)  
Textile design

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(E4)]

FSA A.4 2.12.Sm.42

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Animals in art

Art of the Islamic World

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 \(Wind-catcher Building\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(E6)]

## FSA A.4 2.12.Sm.43

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Tehran; Amaret-i Badg'r, part of Gulistan complex. Publication history: Fevrier, Docteur. Trois ans à la Cour de Perse (Paris, n.d.) pages 137, 139."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

**Names:** Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

**Topic:** Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933

**Language:** Undetermined.

**Notes:** [18(E9)]

FSA A.4 2.12.Sm.44

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

- On verso of the print, Myron Bement Smith caption in English reads, "Persia; Tehran; [Golestan Palace hall] interior. "Salon and Thrones at Gulistan Palace."

Glass negative numbered FSA A.4 2.12.GN.49.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [18(E7)]

FSA A.4 2.12.Sm.82

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.28.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives  
Kākh-i Gulistān (Tehran, Iran)

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)  
Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: [19(D3)]  
FSA A.4 2.12.Sm.76

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

"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"."

Glass negative numbered FSA A.4 2.12.GN.26.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Shrines

Place: Asia  
Iran  
Tūs (Iran)

Genre/Form: Gelatin silver prints

## 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

FSA A.4 2.12.Sm.77: Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: General View of the Mausoleum of Imamzada Muhammad Bistam Mirza, 1880s-1930

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D4)]

FSA A.4 2.12.Sm.77

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Bastām (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.78: Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: General View of the Mausoleum of Imamzada Muhammad Bistam Mirza, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D5)]

FSA A.4 2.12.Sm.78

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Architecture Religious buildings Shrines
Place:	Asia Iran Bastām (Iran)
Genre/Form:	Gelatin silver prints Photographic prints

FSA A.4 2.12.Sm.79: Bistam (Iran): Mausoleum Complex of Sheikh Bayezid Bastami: Seljuk Minaret on the Foreground, 1880s-1930  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D6)]

FSA A.4 2.12.Sm.79

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.36.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Baṣṭām (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

Box 2, Folder 19

Landscape

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D8)]

FSA A.4 2.12.Sm.80

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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; Gīlān; Rasht; Bridge."

Glass negative numbered FSA A.4 2.12 GN.00.10; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Landscapes

Place: Asia  
Iran  
Rasht (Iran)

Genre/Form: Gelatin silver prints  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D9)]

FSA A.4 2.12.Sm.81

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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"."

Glass negative numbered FSA A.4 2.12.GN.46.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.45: Ardabil (Iran): Sheikh Safi al-din Khanegah and Shrine Ensemble, 1880s-1930

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

[Image\(s\): Ardabil \(Iran\): Sheikh Safi al-din Khanegah and Shrine Ensemble \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: [19(A2)]

FSA A.4 2.12.Sm.45

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Azerbaidjan; Ardebil; Mosque - Shrine of Shaikh Şafî Al-Din."
- Glass negative numbered FSA A.4 2.12.GN.36.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings  
Shrines

Place: Asia  
Iran  
Ardabīl (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.46: Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): Interior View toward the Entrance, 1880s-1930  
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Tabriz \(Iran\): Masjid-i Muzaffariyya \(Masjid-i Kabud, Blue Mosque\): Interior View toward the Entrance \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: Undetermined.  
Notes: [19(A3)]

FSA A.4 2.12.Sm.46

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Tabrīz (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.47: Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): View of the Entrance Portal, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A4)]

FSA A.4 2.12.Sm.47

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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)."

Glass negative numbered FSA A.4 2.12.GN.46.19; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Tabrīz (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.48: Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): Interior View toward the Left Corner of the Entrance, 1880s-1930  
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 Left Corner of the Entrance \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A5)]

FSA A.4 2.12.Sm.48

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Tabrīz (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.49: Tabriz (Iran): Masjid-i Muzaffariyya (Masjid-i Kabud, Blue Mosque): Interior View toward the Small Domed Sanctuary, 1880s-1930  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A6)]

FSA A.4 2.12.Sm.49

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Tabrīz (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.50: Hamadan (Iran): Gunbad-i Alaywian: View of Mausoleum's Northeast Facade, 1880s-1930

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

[Image\(s\): Hamadan \(Iran\): Gunbad-i Alaywian: View of Mausoleum's Northeast Facade \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A7)]

FSA A.4 2.12.Sm.50

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 'Alawiyyân; Exterior, Front, General View."

Glass negative numbered FSA A.4 2.12.GN.36.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Architecture Inscriptions Inscriptions, Arabic Religious buildings
Place:	Asia Iran Hamadân (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 \(Friday Mosque\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A8)]

FSA A.4 2.12.Sm.51



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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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)."

Glass negative numbered FSA A.4 2.12 GN.31.08; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings

Place: Asia  
Iran  
Dāmghān (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A9)]

FSA A.4 2.12.Sm.52

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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 Gawhar Shad; archades."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Architecture Inscriptions Inscriptions, Arabic Religious buildings
Place:	Asia Iran Mashhad (Iran)
Genre/Form:	Gelatin silver prints Photographic prints

FSA A.4 2.12.Sm.53: Mashhad (Iran): Imam Reza Shrine Complex: Gawhar Shad Mosque, 1880s-1930

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Mashhad \(Iran\): Imam Reza Shrine Complex: Gawhar Shad Mosque \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(A10)]

FSA A.4 2.12.Sm.53

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.32.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970Islamic Archives  
Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildingsPlace: Asia  
Iran  
Mashhad (Iran)Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.54: Qum (Iran): Gunbad-i Sabz: View of Seljuk Octogonal Brick Structures, 1880s-1930

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

Image(s): [Qum \(Iran\): Gunbad-i Sabz: View of Seljuk Octogonal Brick Structures \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B1)]

FSA A.4 2.12.Sm.54

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.31.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B2)]

FSA A.4 2.12.Sm.55

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.26.12; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Religious buildings

Shrines

Place: Asia

Iran

Qum (Iran)

Genre/Form: Gelatin silver prints

Photographic prints

FSA A.4 2.12.Sm.56: 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B3)]

FSA A.4 2.12.Sm.56

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.54.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B4)]

FSA A.4 2.12.Sm.57

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.17.01; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives  
Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B5)]

FSA A.4 2.12.Sm.58

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.35.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B6)]

FSA A.4 2.12.Sm.59

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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-Ma' Suma; Courtyard."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic: Islamic Archives  
Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B7)]

FSA A.4 2.12.Sm.60

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B8)]

FSA A.4 2.12.Sm.61

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.33.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran  
Architecture

Religious buildings

Place: Asia  
Iran

Qazvīn (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.62: Baghdad (Iraq): Mashhad al-Kazimiya, 1880s-1930

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Baghdad \(Iraq\): Mashhad al-Kazimiya \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B9)]

FSA A.4 2.12.Sm.62

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.37.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Religious buildings

Shrines

Place: Asia

Iraq

Baghdad (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(B10)]

FSA A.4 2.12.Sm.63

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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(?)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C1)]

FSA A.4 2.12.Sm.64

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

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 \(Arch of Khusrow\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C4)]

FSA A.4 2.12.Sm.65

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Sassanids

Palaces

Place: Asia

Iraq

Baghdad (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.  
Notes: [19(C3)]

FSA A.4 2.12.Sm.66

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Palaces

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C2)]

## FSA A.4 2.12.Sm.67

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

"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-tschscheme (Sarre)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C5)]

## FSA A.4 2.12.Sm.68

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Marāgheh [Maragha]; Gunbad-i Kābūd; 593 H. (1196-1197 A.D.); Tomb Tower."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C6)]

FSA A.4 2.12.Sm.69

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.47.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.70: Ardabil (Iran): Sheikh Safi al-din Khanegah and Shrine Ensemble: Exterior View of Sheikh Safi Tomb, 1880s-1930

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

[Image\(s\): Ardabil \(Iran\): Sheikh Safi al-din Khanegah and Shrine Ensemble: Exterior View of Sheikh Safi Tomb \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C7)]

FSA A.4 2.12.Sm.70

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 Şafī Al-Dīn; Exterior view of tomb chamber, south facade."

Glass negative numbered FSA A.4 2.12 GN.31.07; available in Myron Bement Smith Collection, ca. 1910-1970.

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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Inscriptions  
Inscriptions, Arabic  
Religious buildings  
Shrines

Place: Asia  
Iran  
Ardabīl (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 \(Hafiz\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C8)]

FSA A.4 2.12.Sm.71

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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, "---(?)."

- 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?"

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Saadi\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C9)]

FSA A.4 2.12.Sm.72

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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?)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Shrines

Place: Asia  
Iran  
Shīrāz (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.73: Shiraz (Iran): Unidentified Tomb Complex, 1880s-1930  
1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Shiraz \(Iran\): Unidentified Tomb Complex \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(C10)]

FSA A.4 2.12.Sm.73

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "201."
- 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; Fars; Tomb of, view to North, to Allah Akbar gate."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Shīrāz (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.74: Naqsh-i Rostam (Iran): Achaemenid Tomb of Darius I: Inside View of Vault, 1902-1905

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

[Image\(s\): Naqsh-i Rostam \(Iran\): Achaemenid Tomb of Darius I: Inside View of Vault \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D1)]

FSA A.4 2.12.Sm.74

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.29.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Naqsh-i Rostam (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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: [19(D2)]

FSA A.4 2.12.Sm.75

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Shrines

Place: Asia  
Iran  
Hamadān (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.83: Tabriz (Iran): Masjid-i Muzaffariyya: Interior View toward the Entrance, 1880s-1930

1 Item (photographic print; b&w; 24 cm. x 18 cm.)

[Image\(s\): Tabriz \(Iran\): Masjid-i Muzaffariyya: Interior View toward the Entrance \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.83

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 Rostam (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 Rostam \(Iran\): Achaemenid Tomb of Darius I: Interior View of Vestibule with Vault on Right \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.84

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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; Fārs."

Glass negative numbered FSA A.4 2.12.GN.30.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Architecture

Place: Asia  
Iran  
Naqsh-i Rostam (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.85: Isfahan (Iran): Madrasa-i Madar-i Shah: View of Entrance Iwan from the Chahar Bagh, 1880s-1930

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.85

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Albumen print numbered FSA A2011.03 A.15a; available in Stephen Arpee Collection of Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Religious buildings

Place: Asia  
Iran  
Iṣfahān (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.86: Shahr-i Ray (Iran): North side of Naqar Khana, Tomb Tower, 1880s-1930

1 Item (photographic print; b&w; 18 cm. x 24 cm.)

[Image\(s\): Shahr-i Ray \(Iran\): North side of Naqar Khana, Tomb Tower \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.86

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.



- On recto of the print, scratched handwritten number (inked, probably by Antoin Sevruguin) reads, "---(?)."
- 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."

Glass negative numbered FSA A.4 2.12.GN.26.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.87

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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(?)."

Glass negative numbered FSA A.4 2.12.GN.45.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.88

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- "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.]"

Glass negative numbered FSA A.4 2.12.GN.35.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.89

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

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

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.90

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- On verso of the print (lower left corner), original stamp, in French and Persian, reads, "Photographie Sevruguin."

Glass negative numbered FSA A.4 2.12.GN.26.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.91

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.92

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.04.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and

by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.93

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.11.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.94

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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]."

Glass negative numbered FSA A.4 2.12.GN.06.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Antiquities  
Art of the Islamic World  
Pottery

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.95: Samarkand (Uzbekistan): Gur-i Amir Complex: View of Northeastern Corner with Iwan Added in the Seventeenth Century, 1880s-1930  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.95

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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 (?)."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran

	Architecture
	Shrines
Place:	Asia
	Uzbekistan
Genre/Form:	Gelatin silver prints
	Photographic prints

FSA A.4 2.12.Sm.96: Hajiabad (Iran): Pahlavi Inscriptions, 1880s-1930  
1 Item (photographic print; b&w; 18 cm. x 13 cm.)

[Image\(s\): Hajiabad \(Iran\): Pahlavi Inscriptions \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.96

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.57.07; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Ancient Near Eastern Art  
Inscriptions  
Relief (Sculpture)

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Sm.97: Isfahan (Iran): Madrasa-i Madar-i Shah: View of Door with Geometrical Ornamentation and Arabic Inscriptions, 1880s-1930

1 Item (photographic print; b&w; 13 cm. x 18 cm.)

[Image\(s\): Isfahan \(Iran\): Madrasa-i Madar-i Shah: View of Door with Geometrical Ornamentation and Arabic Inscriptions \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.97

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Glass negative numbered FSA A.4 2.12.GN.50.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Inscriptions

Inscriptions, Arabic

Place: Asia  
Iran  
Isfahān (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, Eastern Wall of Main Hall, 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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: FSA A.4 2.12.Sm.98

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).

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

- 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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Animals in art  
Architecture  
Ancient Near Eastern Art  
Royalty (Nobility)  
Relief (Sculpture)

Place: Asia

Iran  
Persepolis (Iran)  
Genre/Form: Gelatin silver prints  
Photographic prints

### Subseries 2.12.03: Sevruguin Upton Prints

Scope and Contents: 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.

Box 1, Folder 1 Upton Prints: 1-9

FSA A.4 2.12.Up.08: Fishermen at a Landing, 1880s-1930  
1 Item (photographic print; b&w; 22.7 cm. x 16.5 cm.)

[Image\(s\): Fishermen at a Landing \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.8

[16(B4)]

FSA A.4 2.12.Up.08

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
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" \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.1

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.20]

[16(C1)]

FSA A.4 2.12.Up.01

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the



Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Street vendors

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: French.  
Notes: 58.G.9

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.48]

FSA A.4 2.12.Up.09

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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 print numbered FSA A.4 2.12.Sm.01; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Street vendors

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Gelatin silver prints  
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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.2

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.29]

[16(D9)]

FSA A.4 2.12.Up.02

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.s

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.5

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.34]

FSA A.4 2.12.Up.05

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.7

[17(B3)]

FSA A.4 2.12.Up.07

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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 Tehéran)."

- On verso of the print, handwritten caption (penciled) in English reads, "Teheran."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
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 \(Iran\) \[graphic\]](#)

**Creator:** Sevruguin, Antoin, 1851-1933  
**Language:** French.  
**Notes:** 58.G.6  
 [Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.4]  
 FSA A.4 2.12.Up.06  
 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.  
 Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
 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."  
 Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

**Names:** Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives

**Topic:** Early Photography of Iran  
 Architecture  
 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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.3

[17(C1)]

FSA A.4 2.12.Up.03

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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)."

Glass negative numbered FSA A.4 2.12.GN.30.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Sassanids



Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.04: Safid Rud Valley, 1880s-1930  
1 Item (photographic print; b&w; 22.8 cm. x 17 cm.)

[Image\(s\): Safid Rud Valley \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.4

[17(C4)]

FSA A.4 2.12.Up.04

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Glass negative numbered FSA A.4 2.12.GN.26.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \(1812-1885\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.10

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.7]

[16(A3)]

FSA A.4 2.12.Up.10

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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."

Glass negative numbered FSA A.4 2.12.GN.41.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

## FSA A.4 2.12.Up.12: Girls Weaving a Carpet, 1880s-1928

1 Item (photographic print; b&w; 17 cm. x 22.6 cm.)

Image(s): [Girls Weaving a Carpet \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.12

[16(B6)]

## FSA A.4 2.12.Up.12

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Textile crafts  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

Occupation: Weavers

FSA A.4 2.12.Up.14: Peasant Scene, 1880s-1928  
1 Item (photographic print; b&w; 22.7 cm. x 16.7 cm.)

[Image\(s\): Peasant Scene \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.14

[16(B2)]

FSA A.4 2.12.Up.14

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Agriculture  
Architecture  
Clothing and dress  
Domestic scenes

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.11

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.10]

[16(B9)]

FSA A.4 2.12.Up.11

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Albumen print numbered FSA A2011.03 A.01a; available in Stephen Arpee Collection of Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Animals  
Portrait photography

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.13: Two Men Washing Clothes on a Rock, 1880s-1928  
1 Item (photographic print; b&w; 22.2 cm. x 16.5 cm.)

[Image\(s\): Two Men Washing Clothes on a Rock \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.13

[16(B5)]

FSA A.4 2.12.Up.13

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the

Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Domestic scenes

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: French.  
Notes: 58.G.16

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.47]

FSA A.4 2.12.Up.16

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in



the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Street vendors

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.18: Dervish Smoking Pipe, 1880s-1928

1 Item (photographic print; b&w; 17.3 cm. x 22.2 cm.)

[Image\(s\): Dervish Smoking Pipe \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.18

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.23]

[16(D7)]

FSA A.4 2.12.Up.18

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Hairstyles  
Portrait photography

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

FSA A.4 2.12.Up.15: Portrait of Hakim Nur-Mahmud, 1880s-1928  
1 Item (photographic print; b&w; 17 cm. x 22.8 cm.)

[Image\(s\): Portrait of Hakim Nur-Mahmud \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.15

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.9]

FSA A.4 2.12.Up.15

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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---(?). Nurmamur."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.19: In the Harem, 1880s-1928  
1 Item (photographic print; b&w; 16.5.3 cm. x 22.7 cm.)

[Image\(s\): In the Harem \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.19

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.6]

FSA A.4 2.12.Up.19

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: 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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.17

[17(B10)]

FSA A.4 2.12.Up.17

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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, "Soultanabad."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

Box 1, Folder 3

Upton Prints: 20-29

FSA A.4 2.12.Up.25: Photograph of a Painting Depicting Fath Ali Shah (reigned 1797-1834), 1880s-1928

1 Item (photographic print; b&w; 17.1 cm. x 22.9 cm.)

[Image\(s\): Photograph of a Painting Depicting Fath Ali Shah \(reigned 1797-1834\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.25

[16(A2)]

FSA A.4 2.12.Up.25

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Glass negative numbered FSA A.4 2.12.GN.49.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Qājār, Fath 'Alī Shāh, Shah of Iran, d. 1834  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.24: Portrait of Ali Khan-i Zahir al-Dawla, 1880s-1928  
1 Item (photographic print; b&w; 17.1 cm. x 23 cm.)

[Image\(s\): Portrait of Ali Khan-i Zahir al-Dawla \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.24

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.25]

[16(A4)]

FSA A.4 2.12.Up.24

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Glass negative numbered FSA A.4 2.12.GN.49.03; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Regalia (Insignia)  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits



FSA A.4 2.12.Up.21: Seven Armed Soldiers and Small Crowds of Spectators, 1880s-1928

1 Item (photographic print; b&w; 22.3 cm. x 16.9 cm.)

[Image\(s\): Seven Armed Soldiers and Small Crowds of Spectators \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.21

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(A8)]

FSA A.4 2.12.Up.21

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Architecture

Clothing and dress

headgear

Military

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.29

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(A9)]

FSA A.4 2.12.Up.29

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

	Clothing and dress
	headgear
	Military
Place:	Asia
	Iran
Genre/Form:	Gelatin silver prints
	Photographic prints

FSA A.4 2.12.Up.23: Caravan, 1880s-1928

1 Item (photographic print; b&w; 22.7 cm. x 16.5 cm.)

Image(s): [Caravan \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.23

[16(C5)]

FSA A.4 2.12.Up.23

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Animals

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.27

[16(C9)]

FSA A.4 2.12.Up.27

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970

Topic:	Islamic Archives Early Photography of Iran Clothing and dress headgear Architecture Street vendors
Place:	Asia Iran
Genre/Form:	Gelatin silver prints Photographic prints

FSA A.4 2.12.Up.20: Portrait of Young Jewish Woman in Elaborate Costume, 1880s-1928

1 Item (photographic print; b&w; 17.1 cm. x 22.3 cm.)

[Image\(s\): Portrait of Young Jewish Woman in Elaborate Costume \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.20

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.32]

[17(A4)]

FSA A.4 2.12.Up.20

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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, "32."

- On recto of the print, handwritten number (inked, probably by Antoin Sevruguin) reads, "518."

- On verso of the print, handwritten number (penciled) reads, "117."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Juive."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines

and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.28

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.1]

[16(E9)]

FSA A.4 2.12.Up.28

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Jewelry  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.22: Portrait of Kurdish Woman, 1880s-1928

1 Item (photographic print; b&w; 16.5 cm. x 22.6 cm.)

[Image\(s\): Portrait of Kurdish Woman \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.22

[Myron Bement Smith collection. Freer/Sackler Archives]

[17(A2)]

FSA A.4 2.12.Up.22

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Hairstyles  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.26: Khiaban-i Ala al-Dawla (Firdawsi Avenue), Tehran (Iran), 1880s-1928

1 Item (photographic print; b&w; 22.3 cm. x 16.5 cm.)

[Image\(s\): Khiaban-i Ala al-Dawla \(Firdawsi Avenue\), Tehran \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.26

[17(B2)]

FSA A.4 2.12.Up.26

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Glass negative numbered FSA A.4 2.12.GN.34.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran  
Tehran (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

Box 1, Folder 4

Upton Prints: 30-39

FSA A.4 2.12.Up.35: Workers Harvesting Rice, 1880s-1928  
1 Item (photographic print; b&w; 22.5 cm. x 16.8 cm.)

[Image\(s\): Workers Harvesting Rice \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.35

[16(B1)]

## FSA A.4 2.12.Up.35

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Agriculture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

- Notes: 58.G.31  
[16(B3)]  
FSA A.4 2.12.Up.31  
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.  
Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.  
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."
- Glass negative numbered FSA A.4 2.12.GN.32.04; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.
- Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.
- Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives
- Topic: Early Photography of Iran  
Clothing and dress  
headgear
- Place: Asia  
Iran
- Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.39: Men and Horses in a Caravansarai, 1880s-1928

1 Item (photographic print; b&w; 22.3 cm. x 16.7 cm.)

Image(s): [Men and Horses in a Caravansarai](#) [graphic]

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.39

[16(C7)]

FSA A.4 2.12.Up.39

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Animals  
Architecture  
Clothing and dress  
headgear

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.34: Men Outside a Hut, 1880s-1928

1 Item (photographic print; b&w; 22.5 cm. x 16.5 cm.)

Image(s): [Men Outside a Hut \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.34

[16(C10)]

FSA A.4 2.12.Up.34

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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, "???"

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Domestic scenes

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.38

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.39]

FSA A.4 2.12.Up.38

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Rites and ceremonies

Place: Asia

Iran

Tehran (Iran)

Genre/Form: Gelatin silver prints

Photographic prints

FSA A.4 2.12.Up.37: Armenian Girls in Urmia (Iran), 1880s-1928

1 Item (photographic print; b&w; 16.5 cm. x 22.4 cm.)

[Image\(s\): Armenian Girls in Urmia \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933



Language: French.  
Notes: 58.G.37

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(E6)]

FSA A.4 2.12.Up.37

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.33: Portrait of an Armenian Woman, 1880s-1928

1 Item (photographic print; b&w; 16.8 cm. x 23 cm.)

[Image\(s\): Portrait of an Armenian Woman \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.33

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.35]

[16(E7)]

FSA A.4 2.12.Up.33

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

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.

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic:	Early Photography of Iran Clothing and dress headgear Portrait photography Women
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.32

[Myron Bement Smith collection. Freer/Sackler Archives]

[17(A1)]

[FSA.3]

FSA A.4 2.12.Up.32

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Jewelry  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

FSA A.4 2.12.Up.30: Portrait of a Persian Woman, 1880s-1928  
1 Item (photographic print; b&w; 16.4 cm. x 22.2 cm.)

[Image\(s\): Portrait of a Persian Woman \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.30

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.17]

[17(A8)]

FSA A.4 2.12.Up.30

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for

their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

FSA A.4 2.12.Up.36: Portrait of a Zoroastrian (?) Woman, 1880s-1928  
1 Item (photographic print; b&w; 17 cm. x 22.7 cm.)

[Image\(s\): Portrait of a Zoroastrian \(?\) Woman \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: French.  
Notes: 58.G.36

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.30]

[17(A9)]

FSA A.4 2.12.Up.36

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in

the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

Box 1, Folder 5

Upton Prints: 40-49

FSA A.4 2.12.Up.43: Mendicant Women, 1880s-1928

1 Item (photographic print; b&amp;w; 16.8 cm. x 22 cm.)

[Image\(s\): Mendicant Women \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.43

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.66]

FSA A.4 2.12.Up.43

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.47: Money dealers, 1880s-1928  
1 Item (photographic print; b&w; 22.5 cm. x 16.5 cm.)

[Image\(s\): Money dealers \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.47

[16(C2)]

FSA A.4 2.12.Up.47

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Architecture  
Street vendors

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.40: People and Animals outside a Caravansarai, 1880s-1928  
1 Item (photographic print; b&w; 22.3 cm. x 16.7 cm.)

[Image\(s\): People and Animals outside a Caravansarai \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.40

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(C6)]

FSA A.4 2.12.Up.40

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Animals  
Architecture  
Clothing and dress  
headgear

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.49: People and a Village along Water, 1880s-1928  
1 Item (photographic print; b&w; 21.9 cm. x 16.4 cm.)

[Image\(s\): People and a Village along Water \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.49

[16(D1)]

FSA A.4 2.12.Up.49

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture  
Domestic scenes

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.45: Kurdish Girl Carrying a Water Vessel, 1880s-1928  
1 Item (photographic print; b&w; 17.1 cm. x 22.8 cm.)

[Image\(s\): Kurdish Girl Carrying a Water Vessel \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.45

[Myron Bement Smith collection. Freer/Sackler Archives]

[17(A3)]

FSA A.4 2.12.Up.45

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Pottery  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.48: View of Town and Rooftops, 1880s-1928

1 Item (photographic print; b&w; 22.7 cm. x 16.3 cm.)

[Image\(s\): View of Town and Rooftops \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.48

[17(B8)]

FSA A.4 2.12.Up.48

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: Undetermined.

Notes: 58.G.44

[17(B9)]

FSA A.4 2.12.Up.44

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran  
Shūshtar (Iran)

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.42: Two Men Seated on a Ridge, 1880s-1928  
1 Item (photographic print; b&w; 22.2 cm. x 16.7 cm.)

[Image\(s\): Two Men Seated on a Ridge \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.42

[17(C5)]

FSA A.4 2.12.Up.42

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.41

[17(C6)]

FSA A.4 2.12.Up.41

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Landscapes

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.46: Men at a Rustic Hut, 1880s-1928  
1 Item (photographic print; b&w; 22.7 cm. x 16.3 cm.)

[Image\(s\): Men at a Rustic Hut \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.46

[17(C7)]

FSA A.4 2.12.Up.46

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.

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 Antoin Sevruguin) in French reads, "En route de Recht."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.57

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.3]

[16(A6)]

FSA A.4 2.12.Up.57

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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, "605."

- On verso of the print, handwritten caption (penciled, probably by Antoin Sevruguin) in French reads, "Invitation chez le Schah."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names:	Sevruguin, Antoin, 1851-1933 Smith, Myron Bement, 1897-1970 Islamic Archives
Topic:	Early Photography of Iran Clothing and dress headgear Royalty (Nobility)
Place:	Asia Iran
Genre/Form:	Gelatin silver prints Photographic prints

FSA A.4 2.12.Up.56: Three Water Carriers, 1880s-1928  
1 Item (photographic print; b&w; 23.5 cm. x 17.3 cm.)

[Image\(s\): Three Water Carriers \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.56

[16(B7)]

FSA A.4 2.12.Up.56

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Domestic scenes  
Pottery

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.59: Portrait of a Merchant, 1880s-1928  
1 Item (photographic print; b&w; 16.5 cm. x 22.2 cm.)

[Image\(s\): Portrait of a Merchant \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.59

[Myron Bement Smith collection. Freer/Sackler Archives]

[16(B10)]

FSA A.4 2.12.Up.59

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.53

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.1]

[16(D8)]

FSA A.4 2.12.Up.53

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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]."

Glass negative numbered FSA A.4 2.12.GN.56.02; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.58

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.11]

[16(E3)]

FSA A.4 2.12.Up.58

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Portrait photography

Place: Asia



Iran  
Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.55: Portrait of a Jewish Girl in Elaborate Costume, 1880s-1928

1 Item (photographic print; b&w; 17.5 cm. x 23.3 cm.)

Image(s): [Portrait of a Jewish Girl in Elaborate Costume \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.55

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.67]

FSA A.4 2.12.Up.55

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Jewelry  
Portrait photography  
Women

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 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

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily

life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography  
Women

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

FSA A.4 2.12.Up.51: House of Parliament in Tehran (Iran), 1880s-1928  
1 Item (photographic print; b&w; 16.9 cm. x 23 cm.)

[Image\(s\): House of Parliament in Tehran \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.51

[17(B5)]

FSA A.4 2.12.Up.51

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.50

[17(B6)]

FSA A.4 2.12.Up.50

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of

'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia  
Iran  
Tehran (Iran)

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 \(Iran\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.52

[17(C2)]

FSA A.4 2.12.Up.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: Architecture.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for

their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

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

FSA A.4 2.12.Up.66: Mirza Abdul Vahab Khan Nizam al-mulk, 1880s-1928  
1 Item (photographic print; b&w; 17.1 cm. x 22.8 cm.)

[Image\(s\): Mirza Abdul Vahab Khan Nizam al-mulk \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
Language: French.  
Notes: 58.G.66

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.5]

FSA A.4 2.12.Up.66

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Regalia (Insignia)  
Portrait photography  
Royalty (Nobility)

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

FSA A.4 2.12.Up.61: Boy Receiving Punishment with Small Crowd of Male Spectators, 1880s-1928

1 Item (photographic print; b&w; 23.3 cm. x 17.7 cm.)

[Image\(s\): Boy Receiving Punishment with Small Crowd of Male Spectators \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.61

[16(D3)]

FSA A.4 2.12.Up.61

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Corporal punishment  
headgear  
Textile crafts

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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.65

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.19]

[16(D5)]

FSA A.4 2.12.Up.65

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSG curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
Musical instruments  
Hairstyles  
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 \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.63

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.21]

[16(D6)]

FSA A.4 2.12.Up.63

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Clothing and dress  
headgear  
Portrait photography

Place: Asia  
Iran

Genre/Form: Gelatin silver prints  
Photographic prints

FSA A.4 2.12.Up.60: Persian School, 1880s-1928  
1 Item (photographic print; b&w; 21.8 cm. x 16.6 cm.)  
[Image\(s\): Persian School \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933  
 Language: French.  
 Notes: 58.G.60

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.12]

[16(E4)]

FSA A.4 2.12.Up.60

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
 Smith, Myron Bement, 1897-1970  
 Islamic Archives  
 Topic: Early Photography of Iran  
 Portrait photography  
 Place: Asia  
 Iran  
 Genre/Form: Gelatin silver prints  
 Photographic prints

FSA A.4 2.12.Up.64: Portrait of a Persian Woman Dressed in a Ballerina Costume, 1880s-1928

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]

Creator: Sevruguin, Antoin, 1851-1933

Language: French.

Notes: 58.G.64

[Myron Bement Smith collection. Freer/Sackler Archives, No. A.4.2]

[17(A7)]

FSA A.4 2.12.Up.64

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933

Smith, Myron Bement, 1897-1970

Islamic Archives

Topic: Early Photography of Iran

Clothing and dress

headgear

Portrait photography

Women

Place: Asia

Iran  
Genre/Form: Gelatin silver prints  
Photographic prints  
Studio portraits

FSA A.4 2.12.Up.62: Residence of a Diplomat (?), 1880s-1928  
1 Item (photographic print; b&w; 23 cm. x 16.8 cm.)

Image(s): [Residence of a Diplomat \(?\) \[graphic\]](#)

Creator: Sevruguin, Antoin, 1851-1933

Notes: 58.G.62

[17(B7)]

FSA A.4 2.12.Up.62

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.

Title and summary note are provided by Shabnam Rahimi-Golkhandan, FSg curatorial research specialist.

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."

Glass negative numbered FSA A.4 2.12.GN.26.10; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Antoin Sevruguin is one of the early pioneers of commercial photography in Iran. He arrived in Iran from Tbilisi, Georgia in the mid 1870s to set up shop in Ala al-Dawla street in Tehran. From the early days, Sevruguin's studio was trusted both by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a 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.

Names: Sevruguin, Antoin, 1851-1933  
Smith, Myron Bement, 1897-1970  
Islamic Archives

Topic: Early Photography of Iran  
Architecture

Place: Asia

Iran  
Genre/Form: Gelatin silver prints  
Photographic prints

---

---

[Return to Table of Contents](#)



## Series 3: Outsize and Miscellaneous Items

Scope and Contents: 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.

### Subseries 3.1 : Map Case Drawer Items

Location 1	
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]
Location 2	
	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]

### Location 3

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 n 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 Saudia 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]

#### Location 4

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]

#### Location 5

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

## Subseries 3.2: Rolled Items

Shelf 1	
Map-rolled 1	Item 1 Ponced Tracing, Unidentified [Subseries 2.4 Box 110 Folder 42]
Map-rolled 2	Item 2 Isfahan, unidentified tile tracing [Subseries 2.4 Box 110 Folder 43]
Map-rolled 3	Item 3 Section Long Façade and Northwest Dome, architectural sketch [Subseries 2.4 Box 111 Folder 35]
Map-rolled 4	Item 4 Isfahan. Masjid-i Jomeh Ground Plan, 3 linen ink drawings [Subseries 2.4 Box 111 Folder 36]
Map-rolled 5	Item 5 Hajj Commemorative Painting [Subseries 2.3 Box 87 Folder 9]
Shelf 2	
Map-rolled 6	Item 1 Yale Student Exercises, 4 rolled architectural drawings [Subseries 1.1 Box 3 Folder 10]
Map-rolled 7	Item 2 Iran Wall Map Pahlavi Period [Subseries 2.2 Box 69 Folder 19]
Map-rolled 8	Item 3 Isfahan, Masjid-i Jomeh, northwest side lateral, linen tracing [Subseries 2.4 Box 111 Folder 32]
Map-rolled 9	Item 4 Isfahan, Masjid-i Jomeh Plan, "Dutchman" tracings [Subseries 2.4 Box 111 Folder 33]
Map-rolled 10	Item 5 Ashtarjan Mosque, ink drawing [Subseries 2.4 Box 110 Folder 5]

## Subseries 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]

---

### Subseries 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

---

[Return to Table of Contents](#)