



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

Stephen Arpee Collection of Sevruguin Photographs

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Collection Overview

Repository:	Freer Gallery of Art and Arthur M. Sackler Gallery Archives
Title:	Stephen Arpee Collection of Sevruguin Photographs
Identifier:	FSA.A2011.03
Date:	undated
Extent:	1 Item (album (99 photoprints); b&w; 31.2 cm. x 41.6 cm. (sheet)) 62 albumen prints (b&w; 25 cm. x 20 cm. or smaller)
Creator:	Sevruguin, Antoin, 1851-1933
Language:	Undetermined Handwritten annotation in English language, on recto of album sheets.
Digital Content:	Image(s): Stephen Arpee Collection of Sevruguin Photographs

Administrative Information

Acquisition Information

Purchase; 2011.

Citation

Stephen Arpee Collection of Sevruguin Photographs. Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Smithsonian Institution, Washington D.C.

Restrictions

Collection is open for research.

Conditions Governing Use

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

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.

Scope and Contents

A large album of prints by photographer Antoin Sevruguin, likely dating from his early career in Iran in the 1870s and 1880s. The collection also includes a number of loose, unbacked prints, many duplicating the photographs in the album. Roughly half of the mounted prints have English handwritten captions.

Arrangement

Images indexed by original photographic print number.

Local Numbers

FSA A2011.03

Names and Subject Terms

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

Subjects:

- Architecture
- Clothing and dress
- Criminal procedure
- Executions and executioners
- Hairstyles
- Jewelry

Landscapes
Military
Musical instruments
Palaces
Portrait photography
Qajar dynasty -- Iran -- 1794-1925
Qajar dynasty, -- Iran, -- 1794-1925
Religious buildings
Royalty (Nobility)
Shrines
Street vendors
Thrones
Women
headgear

Cultures:

Qajar dynasty -- Iran -- 1794-1925

Types of Materials:

Albumen prints
Photograph albums
Photographic prints
Studio portraits

Names:

Kākh-i Gulistān (Tehran, Iran)
Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933

Geographic Names:

Asia
Bandar Anzalī (Iran)
Iran
Iṣfahān (Iran)
Qazvīn (Iran)
Qum (Iran)
Rasht (Iran)
Tehran (Iran)

Container Listing

FSA A2011.03 B.01: Photograph of Mountaneous Route, 1880s - 1930
1 albumen print (b&w; 22.3 cm. x 16.5 cm.)

[Image\(s\): Photograph of Mountaneous Route \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.06a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.01

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 A.02a: Arpee Album: Photograph of Imarat-i Hawz-Khana (Room of the Fountain), at the Bagh-i Sipahsalar (Sipahsalar Garden and Palace Complex), Tehran (Iran), 1880 - 1900

1 albumen print (b&w; 22.8 cm. x 26.3 cm.)

Image(s): [Arpee Album: Photograph of Imarat-i Hawz-Khana \(Room of the Fountain\), at the Bagh-i Sipahsalar \(Sipahsalar Garden and Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"The palace complex of Baharistan was built in 1879 on the orders of Hussayn Khan Mushir al-Dawla. After the constitutional revolution, the palace was given to the National council (Shawra-i Milli) and was ransacked in the bombardment of Majlis in 1908, during which it sustained extensive damages." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Hall in Palace of Mahmoud Khān."

Page two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.02a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 B.02: Photograph of Kamraniyya Palace Complex, 1880s - 1930

1 albumen print (b&w; 22.8 cm. x 17 cm.)

[Image\(s\): Photograph of Kamraniyya Palace Complex \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"The photograph depicts the palace complex of Kamraniyya, built around 1880s by Kamran Mirza, Nasir al-Din Shah's third and favorite son. The garden of the complex was known for its exotic and extensive kinds of trees and greenery." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

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Albumen print numbered FSA A2011.03 A.22a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.02

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.03: Photograph of Si-o-Se Pol or Pol-i Allah Verdi Khan (Allah Verdi Khan Bridge), in Isfahan (Iran), 1880s - 1930

1 albumen print (b&w; 21.5 cm. x 16 cm.)

[Image\(s\): Photograph of Si-o-Se Pol or Pol-i Allah Verdi Khan \(Allah Verdi Khan Bridge\), in Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"Isfahan, Zayanda-rud, Si-o-Se pol (Thirty-Three bridges). Built during the reign of Shah Abbas I and under the supervision of one his most powerful army officer, Allah Verdi Khan, the bridge connects the two sides of Zayanda-Rud river, also continuing the famous Chahar Bagh avenue of Isfahan that was being built simultaneously." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

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Albumen print numbered FSA A2011.03 A.57a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.03

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Isfahān (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.04: Photograph of a Chapar-Khana or In-Road Station, 1880s - 1930

1 albumen print (b&w; 20.6 cm. x 15.9 cm.)

[Image\(s\): Photograph of a Chapar-Khana or In-Road Station \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"Chapar-Khana was a station placed on the busiest routes of travel, traditionally to provide fresh horses for the Chapar or the messengers of the empire. Smaller in structure than a Caravanserai, Chapar-Khanas aquired a more diverse status in the later years of 19th century, acting both as post offices and mid-road hostels. Their overall plan however resembles that of the caravanserai with taller round corners. The photo depicts the entrance to a Chapar-Khana, possibly the Hassan Abad Chapar-Khana on route to Qazvin." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

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Albumen print numbered FSA A2011.03 A.06b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.04

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.05: Photograph of a Imarat-I Namakdanak (Building of Namakdanak), Isfahan (Iran), 1880s - 1930

1 albumen print (b&w; 21.3 cm. x 16.7 cm.)

[Image\(s\): Photograph of a Imarat-i Namakdanak \(Building of Namakdanak\), Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"The Safavid structure was built in three storeys and on the same site as the building of Ayina Khana. It was also destroyed in 1889 - along with Ayinakhana - by Zil al-Sultan, Isfahan's governor and the oldest son of Nasir al-Din Shah." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

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Albumen print numbered FSA A2011.03 A.54b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.05

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Iṣfahān (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.06: Photograph of Kakh-i Saltanat-abad (Saltanat-Abad Palace), from Inside the Garden, 1880s - 1930

1 albumen print (b&w; 22.7 cm. x 16.7 cm.)

Image(s): [Photograph of Kakh-i Saltanat-abad \(Saltanat-Abad Palace\), from Inside the Garden \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"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), Khabgah (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. 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]

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Albumen print numbered FSA A2011.03 A.21b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.06

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty,
Royalty (Nobility)

Place: Asia
Iran

Genre/Form: Albumen prints

Photographic prints

FSA A2011.03 B.07: Photograph of the Nakkara Khana, 1880s - 1930
1 albumen print (b&w; 16.3 cm. x 20.5 cm.)

[Image\(s\): Photograph of the Nakkara Khana \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"Naqara is a common name of the kettledrum pictured in the centre of the photo. The instrument is commonly accompanied by the wind instruments also depicted in this photo. The combination of instruments and their players were usually hired for various ceremonies." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

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Albumen print numbered FSA A2011.03 A.36a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.07

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Musical instruments
Portrait photography
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.08: Photograph of Persian Turkman Wearing Elaborate Headdress, ca. 1880

1 albumen print (b&w; 16 cm. x 21.3 cm.)

[Image\(s\): Photograph of Persian Turkman Wearing Elaborate Headdress](#)
[\[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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Albumen print numbered FSA A2011.03 A.23a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.08

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Early Photography of Iran
Portrait photography
headgear

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.09: Photograph of a Group of Attendants at a Religious Gathering, 1880s - 1930

1 albumen print (b&w; 21.6 cm. x 16.2 cm.)

[Image\(s\): Photograph of a Group of Attendants at a Religious Gathering](#)
[\[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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Albumen print numbered FSA A2011.03 A.48b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.09

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.10: Photograph of Government Gendarmerie (Zandarmeri-e Dawlati), 1880s - 1930
1 albumen print (b&w; 23.5 cm. x 16.8 cm.)

[Image\(s\): Photograph of Government Gendarmerie \(Zandarmeri-e Dawlati\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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- Partial handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Glass negative numbered FSA A.4 2.12.GN.42.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.39a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.10

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Military
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.11: Photograph of Soldiers from Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930

1 albumen print (b&w; 24.6 cm. x 17.4 cm.)

[Image\(s\): Photograph of Soldiers from Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"The image depicts a group of soldiers, part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Partial handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.37a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.11

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Military
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.12: Photograph of Military Ceremony, Including Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930
1 albumen print (b&w; 23.1 cm. x 18.2 cm.)

[Image\(s\): Photograph of Military Ceremony, Including Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.38a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.12

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Military
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.13: Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930
1 albumen print (b&w; 24.4 cm. x 18.3 cm.)

[Image\(s\): Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son). The soldiers are shown during what seems to be military practice." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.44a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.13

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Military
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.14: Photograph of Artillery Battalion, 1880s - 1930
1 albumen print (b&w; 23.7 cm. x 18 cm.)

[Image\(s\): Photograph of Artillery Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.40a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.14

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Military
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.15: Photograph of the Artillery, from Fawj-I Jalali, Isfahan Army Battalion, at Maydan-I Tupkhana (Tupkhana Square), Tehran (Iran), 1880s - 1930

1 albumen print (b&w; 25 cm. x 17.8 cm.)

[Image\(s\): Photograph of the Artillery, from Fawj-I Jalali, Isfahan Army Battalion, at Maydan-I Tupkhana \(Tupkhana Square\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.47a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.15

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Military
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.16: Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930

1 albumen print (b&w; 24.5 cm. x 18 cm.)

[Image\(s\): Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son). The soldiers are shown during what seems to be military practice." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.45a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.16

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Military
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.17: Photograph of Ayina-khana (Hall of Mirrors), Isfahan (Iran), 1880s-1930

1 albumen print (b&w; 22 cm. x 15.8 cm.)

[Image\(s\): Photograph of Ayina-khana \(Hall of Mirrors\), Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Glass negative numbered FSA A.4 2.12.GN.40.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.14a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.17

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture

Early Photography of Iran
Palaces

Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.18: Photograph of the Imarat-i Badgir (Wind-catcher Building) at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s-1930
1 albumen print (b&w; 20.8 cm. x 16 cm.)

[Image\(s\): Photograph of the Imarat-i Badgir \(Wind-catcher Building\) at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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 Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Glass negative numbered FSA A.4 2.12.GN.29.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Gelatin silver print numbered FSA A.4 2.12.Sm.43; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Albumen print numbered FSA A2011.03 A.13a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.18

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

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.19: Photograph of a Room at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s-1930
1 albumen print (b&w; 20.6 cm. x 15.6 cm.)

[Image\(s\): Photograph of a Room at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- Partial handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.19b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.19

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

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.20: Photograph of Shams-Al Emarat Palace at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), ca.1880
1 albumen print (b&w; 15.7 cm. x 20.9 cm.)

[Image\(s\): Photograph of Shams-Al Emarat Palace at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- Faded handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.20a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.20

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

Names: Kākh-i Gulistān (Tehran, Iran)

Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.21: Photograph of Takkiya Dawlat Interior, Tehran (Iran), 1880s - 1930

1 albumen print (b&w; 21.3 cm. x 16.3 cm.)

[Image\(s\): Photograph of Takkiya Dawlat Interior, Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"Takia Dowlat, the Royal Theater in Tehran, was built in the 1870s by Nāṣer-al-Din Shah. The building was destroyed in 1930 to make room for the new building of National Bank (Bank-I Milli). The first American envoy to Persia, Samuel Benjamin (1837-1914, stayed in Persia in 1883-85), was invited by the royal court to attend the Moḥarram celebrations at the Takia Dowlat and recorded his impressions: "On looking over the vast arena a sight met my gaze which was indeed extraordinary. The interior of the building is nearly two hundred feet in diameter and some eighty feet high. A domed frame of timbers, firmly spliced and braced with iron, springs from the walls, giving support to the awning that protects the interior from the sunlight and rain. ... A more oriental form of illuminating the building was seen in the prodigious number of lustres and candlesticks, all of glass and protected from the air by glass shades open on the top and variously colored; they were concentrated against the wall in immense glittering clusters. Estimating from those attached on one box, I judged that there were upwards of five thousand candles in these lustres. ... In the center of the arena was a circular stage of masonry, raised three feet and approached by two stairways. On one side of the building a pulpit of white marble was attached to the wall. The entire arena with the exception of a narrow passage around the stage was absolutely packed with women, thousands on thousands. At a rough estimate it seemed to me that quite four thousand women were seated there cross-legged on the earthen floor, which was made slightly sloping in order to enable those in the rear to see over the heads of those before them." Quoted

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

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.17a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.21

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.22: Photograph of Takkiya Dawlat and Imarat-i Badgir (Wind-catcher Building) at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s-1930

1 albumen print (b&w; 20.6 cm. x 14.8 cm.)

[Image\(s\): Photograph of Takkiya Dawlat and Imarat-i Badgir \(Wind-catcher Building\) at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts the two adjacent structures of the southern side of Gulistan palace: Takia Dawlat and Imarat-i Badgir. Imarat-I Badgir 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. Takia Dowlat, the Royal Theater in Tehran, was built in the 1870s by Nāṣer-al-Din Shah. The building was destroyed in 1930 to make room for the new building of National Bank (Bank-I Milli). The first American envoy to Persia, Samuel Benjamin (1837-1914, stayed in Persia in 1883-85), was invited by the royal court to attend the Moḥarram celebrations at the Takia Dowlat and recorded his impressions: "On looking over the vast arena a sight met my gaze which was indeed extraordinary. The interior of the building is nearly two hundred feet in diameter and some eighty feet high. A domed frame of timbers, firmly spliced and braced with iron, springs from the walls, giving support to the awning that protects the interior from the sunlight and rain. ... A more oriental form of illuminating the building was seen in the prodigious number of lustres and candlesticks, all of glass and protected from the air by glass shades open on the top and variously colored; they were concentrated against the wall in immense glittering clusters. Estimating from those attached on one box, I judged that there were upwards of five thousand candles in these lustres. ... In the center of the arena was a circular stage of masonry, raised three feet and approached by two stairways. On one side of the building a pulpit of white marble was attached to the wall. The entire arena with the exception of a narrow passage around the stage was absolutely packed with women, thousands on thousands. At a rough estimate it seemed to me that quite four thousand women were seated there cross-legged on the earthen floor, which was made slightly sloping in order to enable those in the rear to see over the heads of those before them." Quoted from *Encyclopædia Iranica*." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.22b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.22

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

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia

Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.23: Photograph of the Dari-Ahmasi at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s-1930
1 albumen print (b&w; 20.1 cm. x 15.1 cm.)

[Image\(s\): Photograph of the Dari-Ahmasi at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.16b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.23

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

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints

Photographic prints

FSA A2011.03 B.24: Photograph of Iwan inside the courtyard of Masjid-i Shah (al-Nabi Mosque), Qazvin (Iran), 1880s-1930
1 albumen print (b&w; 20 cm. x 15.2 cm.)

[Image\(s\): Photograph of Iwan inside the courtyard of Masjid-i Shah \(al-Nabi Mosque\), Qazvin \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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 Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Glass negative numbered FSA A.4 2.12.GN.40.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A2011.03 B.24

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Religious buildings
Place: Asia
Iran
Qazvīn (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.25: Photograph of Imarat-i Atabak (Atabak's Palace), Tehran (Iran), 1880 - 1890

1 albumen print (b&w; 20.5 cm. x 15.2 cm.)

[Image\(s\): Photograph of Imarat-i Atabak \(Atabak's Palace\), Tehran \(Iran\)](#)
[graphic]

Sevruguin, Antoin, 1851-1933

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

"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]

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

- Handwritten number (inked) reads, "5431."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.59a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.25

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces

Place: Asia

Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.26: Photograph of a Caravan of Camels, 1880s - 1930
1 albumen print (b&w; 20 cm. x 13.4 cm.)

[Image\(s\): Photograph of a Caravan of Camels \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts a caravan of camels outside city walls and gates. The caravan of six camels is accompanied by an attendant and a rider." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.08a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.26

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.27: Photograph of Hanging People Upside Down, 1880s - 1930

1 albumen print (b&w; 18.8 cm. x 12.6 cm.)

[Image\(s\): Photograph of Hanging People Upside Down \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts bodies hanging upside down with tied feet. The display of dead bodies for days in public spaces was meant to educate the public." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.27

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Criminal procedure
Early Photography of Iran
Executions and executioners

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.28: Photograph of Group of Men Smoking Opium, 1880s - 1930

1 albumen print (b&w; 14.3 cm. x 20.5 cm.)

[Image\(s\): Photograph of Group of Men Smoking Opium \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The negative of this image is available in the archives of Freer and Sackler, showing that the photographer covered the lids of the men's eyes to show them as more droopy and thus the mood of the group appear drug-induced." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.31a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.28

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Domestic scenes
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.29: Photograph of a Dallak (Bathhouse Worker) at Work, ca.1900

1 albumen print (b&w; 13.1 cm. x 20.8 cm.)

[Image\(s\): Photograph of a Dallak \(Bathhouse Worker\) at Work \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts a bathhouse worker (Dallak), engaging the gaze of the camera, and a customer sitting with his profile to the viewer. The setting is posed in the artist's studio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.29

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Domestic scenes
Early Photography of Iran
Hairstyles
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.30: Photograph of a Man Holding a Book, 1880s - 1930
1 albumen print (b&w; 13.1 cm. x 20.4 cm.)

[Image\(s\): Photograph of a Man Holding a Book \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- Handwritten Cyrillic signature (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album

of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.52a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.30

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.31: Photograph of Three Men Reading, 1880s - 1930
1 albumen print (b&w; 13.7 cm. x 20.4 cm.)

[Image\(s\): Photograph of Three Men Reading \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.30b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.31

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.32: Photograph of a Butcher, 1880s - 1930
1 albumen print (b&w; 12.6 cm. x 20.2 cm.)

[Image\(s\): Photograph of a Butcher \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.32b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.32

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

Studio portraits

FSA A2011.03 B.33: Photograph of Street Performers, 1880s - 1930
1 albumen print (b&w; 15.5 cm. x 20.5 cm.)

[Image\(s\): Photograph of Street Performers \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.41b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.33

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.34: Photograph of an Elderly Man, 1880s - 1930
1 albumen print (b&w; 13.7 cm. x 20.3 cm.)

[Image\(s\): Photograph of an Elderly Man \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

"In some accounts the seated figure is identified as a learned jew." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.27b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.34

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.35: Photograph of a Dervish, 1880s - 1930
1 albumen print (b&w; 13.1 cm. x 20 cm.)

[Image\(s\): Photograph of a Dervish \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- Handwritten Cyrillic signature (inked), probably by Antoin Sevruguin reads:
"Cebpróoun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.31b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.35

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Hairstyles
Portrait photography
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.36: Photograph of a Dervish, 1880s - 1930
1 albumen print (b&w; 13.6 cm. x 20.7 cm.)

[Image\(s\): Photograph of a Dervish \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts a man commonly referred to as a Dervish. The man's appearance fits the stereotype of the Dervish type, which is a common theme of portraiture in Sevruguin's portfolio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.49a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.36

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.37: Photograph of a Man Holding a Hookah, 1880s - 1930
1 albumen print (b&w; 12.7 cm. x 20.8 cm.)

[Image\(s\): Photograph of a Man Holding a Hookah \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The man depicted in this image appears in other photographs of Sevruguin - particularly in the one depicting opium smokers - signalling the fact that Sevruguin was using models in various settings and scenarios in his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album

of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.51a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.37

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.38: Photograph of a Hookah Seller, ca.1900
1 albumen print (b&w; 13.1 cm. x 20.1 cm.)

[Image\(s\): Photograph of a Hookah Seller \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.38

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Domestic scenes
Early Photography of Iran
headgear

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.39: Photograph of a Street Vendor, 1880s - 1930
1 albumen print (b&w; 13.2 cm. x 20.4 cm.)

[Image\(s\): Photograph of a Street Vendor \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The vendor, with his open tray on his head, is most probably selling fruits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.33b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.39

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia

Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.40: Photograph of Two Street Vendors, 1880s - 1930
1 albumen print (b&w; 13 cm. x 20.7 cm.)

[Image\(s\): Photograph of Two Street Vendors \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The men are commonly identified as food sellers, more particularly Kebab." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.28b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.40

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.41: Photograph of a Dervish, 1880s - 1930
1 albumen print (b&w; 13.2 cm. x 20.3 cm.)

[Image\(s\): Photograph of a Dervish \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The portrait is one of the prime examples of 'Dervish' genre in Sevruguin's oeuvre. The christ like features of this set of portraits is their defining feature." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.25a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.41

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Dervishes
Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.42: Photograph of a Dervish Riding a Cow, 1880s - 1930

1 albumen print (b&w; 13.2 cm. x 20.9 cm.)

[Image\(s\): Photograph of a Dervish Riding a Cow \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.48a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.42

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Dervishes
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.43: Photograph of Two Seated Women, 1880s - 1930
1 albumen print (b&w; 12.7 cm. x 20.3 cm.)

[Image\(s\): Photograph of Two Seated Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The models depicted in this portrait show up in other studio photographs of Antoin Sevruguin, signaling the fact that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.60b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.43

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Hairstyles
Portrait photography
Women
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.44: Photograph of Two Women in Elaborate Costume, 1880s - 1930

1 albumen print (b&w; 13.2 cm. x 20.9 cm.)

[Image\(s\): Photograph of Two Women in Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The studio portraiture depicts two women in front of a rather empty studio background. The reclining woman rests her head on her hand while extending her feet behind the standing figure on the bed. The standing figure leans against the woman reclining on the bed/seat. Both figures directly engage the gaze of the photographer/viewer and both appear in other studio portraits of Sevruguin, signaling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.50b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.44

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.45: Photograph of a Young Woman in Coin Necklace, 1880s - 1930

1 albumen print (b&w; 12.9 cm. x 21 cm.)

[Image\(s\): Photograph of a Young Woman in Coin Necklace \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The woman is photographed from waist up, turning her gaze away from the camera. She is wearing a coin necklace. The same woman appears in other studio portraits of Sevruguin, signaling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.42a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.45

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Jewelry
Portrait photography
Women
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.46: Photograph of a Seated Woman in Elaborate Costume, 1880s - 1930
1 albumen print (b&w; 12.6 cm. x 20.9 cm.)

[Image\(s\): Photograph of a Seated Woman in Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The studio portraiture depicts a seated woman in front of a rather empty studio background. The woman engages the gaze of the photographer/viewer. She appears in other studio portraits of Sevruguin, signaling that he is most possibly

using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.46

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.47: Photograph of a Reclining Woman, 1880s - 1930
1 albumen print (b&w; 20.2 cm. x 13.1 cm.)

[Image\(s\): Photograph of a Reclining Woman \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.59b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.47

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.48: Photograph of a Reclining Woman, 1880s - 1930
1 albumen print (b&w; 13.2 cm. x 20 cm.)

[Image\(s\): Photograph of a Reclining Woman \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The woman appears in other studio portraits of Antoin Sevruguin, signalling the fact that he was using models in difference scenarios and settings for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.35a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.48

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Women
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.49: Photograph of a Young Woman with Elaborate Costume, 1880s - 1930

1 albumen print (b&w; 13.2 cm. x 20.2 cm.)

[Image\(s\): Photograph of a Young Woman with Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.35b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.49

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Hairstyles
Portrait photography
Women
Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.50: Photograph of a Woman in Elaborate Costume, 1880s - 1930

1 albumen print (b&w; 13.1 cm. x 20.2 cm.)

[Image\(s\): Photograph of a Woman in Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The studio portrait depicts a woman reclining on a studio prop covered with carpet and in front of a black background and simple drapery. The woman engages the gaze of the photographer/viewer. She appears in other studio portraits of Sevruguin, signaling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.50

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.51: Photograph of Women and Children Having Diner, 1880s - 1930

1 albumen print (b&w; 19.5 cm. x 13.2 cm.)

[Image\(s\): Photograph of Women and Children Having Diner \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The family-like group of women and children are photographed while gathered around for a meal. The women are sometimes identified as Armenians." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.41a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.51

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Domestic scenes
Early Photography of Iran
Women
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.52: Photograph of a Man and Two Women, 1880s - 1930

1 albumen print (b&w; 13.1 cm. x 20.3 cm.)

[Image\(s\): Photograph of a Man and Two Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The man depicted on the far left side of the image appears in other studio portraits of Sevruguin, signalling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- Handwritten Cyrillic signature (inked), probably by Antoin Sevruguin reads: "Cebpróun."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.36b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.52

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

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Domestic scenes
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.53: Photograph of Three Women, 1880s-1930

1 albumen print (b&w; 13.1 cm. x 20.3 cm.)

[Image\(s\): Photograph of Three Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Glass negative numbered FSA A.4 2.12.GN.23.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 A.27a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.53

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

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photographic prints
Studio portraits

FSA A2011.03 B.54: Photograph of Friday (Jum'a) Mosque in Rasht (Iran), 1880s-1930

1 albumen print (b&w; 15.8 cm. x 11.1 cm.)

[Image\(s\): Photograph of Friday \(Jum'a\) Mosque in Rasht \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"The structure is dated to the later years of Zand dynasty but a heavy round of renovations on the mosque was carried in 1861. The building's style is quite different from the most conventional forms of mosque, prevalent in urban centres of the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.58a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.54

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Religious buildings
Place: Asia
Iran
Rasht (Iran)
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.55: Photograph of Imamzada Hashim Shrine and Caravanserai, North side of Tehran, on Road to Haraz (Iran), 1880s - 1930
1 albumen print (b&w; 16.6 cm. x 11.3 cm.)

[Image\(s\): Photograph of Imamzada Hashim Shrine and Caravanserai, North side of Tehran, on Road to Haraz \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The caravanserai is ruined now and the shrine is thoroughly renovated. The first round of renovations dates back to the time of Manuchihr Khan Mu'tamid al-Dawla, governor of Gilan." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Albumen print numbered FSA A2011.03 A.07a; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 B.55

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Shrines
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.57: Photograph of Qajar Officials and European Travellers on Horse, 1880s - 1930
1 albumen print (b&w; --.- cm. x --.- cm.)

[Image\(s\): Photograph of Qajar Officials and European Travellers on Horse \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts a group of officials of the Qajar court - on horseback - and their attendants. The figure in the centre of the image on horseback, in striped suit,

might be Abdul-Hussayn Farman-farma(b.1858-d. 1939)(minister of war). 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." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.57

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

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Portrait photography
Place: Asia
Iran
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 A.01a: Arpee Album: Photograph of Three Men and a Sleeping Lion in Chain, ca. 1880
1 albumen print (b&w; 20.9 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of Three Men and a Sleeping Lion in Chain \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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"A lion in chain lays in front of the three men, one of whom holds the end of the chain. The group might be part of a street performance, since animal shows were a routine site in Iran of 1880s and 1890s. Such animal group performers were banned from public spaces at the time of the Riza Shah's ascendance to power." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Gelatin silver print numbered FSA A.4 2.12.Up.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.01a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.03a: Arpee Album: Photograph of Nasir al-Din Shah and Attendants, at Maydan-I Mashq, Tehran (Iran), 1880 - 1900
1 albumen print (b&w; 19.9 cm. x 13.8 cm.)

[Image\(s\): Arpee Album: Photograph of Nasir al-Din Shah and Attendants, at Maydan-I Mashq, Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The maydan (square) was built on the orders of Fath Ali Shah Qajar (b.1772-d.1834) and was expanded during Nasir al-Din Shah's time and in 1862 by Mirza Mohammad Khan Sipahsalar. The square was used primarily for military training, from eight to ten every morning, and military related events and apparently was the largest of its kind in 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, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Nasr ed-din Shah and court."

Page three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.03a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Nāsir al-Dīn Shāh, Shah of Iran, 1831-1896
Sevruguin, Antoin, 1851-1933

Topic: Early Photography of Iran
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.03b: Arpee Album: Photograph of the City of Isfahan (Iran), ca.1900

1 albumen print (b&w; 22.4 cm. x 16.5 cm.)

[Image\(s\): Arpee Album: Photograph of the City of Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Teheran."

Page three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.03b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Iṣfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.04a: Arpee Album: Photograph of the Imarat-i Badgir (Wind-catcher Building) at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), ca.1900

1 albumen print (b&w; 19.9 cm. x 13.8 cm.)

[Image\(s\): Arpee Album: Photograph of the Imarat-i Badgir \(Wind-catcher Building\) at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Waiting Pavillion Shah's city palace."

- Partial handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page four of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.04a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.04b: Arpee Album: Photograph of Bandar Anzali (Iran)
Shoreside, 1880s - 1930
1 albumen print (b&w; 16.8 cm. x 10.6 cm.)

[Image\(s\): Arpee Album: Photograph of Bandar Anzali \(Iran\) Shoreside \[graphic\]](#)
Sevruguin, Antoin, 1851-1933

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

"As the entrance city of European travellers, Anzali port in the north side of Iran has been a subject of photographs and lithographs from around 1870s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Port of Anzelli."

Page four of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.04b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Landscapes
Place: Asia
Bandar Anzalī (Iran)
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.05a: Arpee Album: Photograph of Landscape on Road to Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 22.8 cm. x 17 cm.)

[Image\(s\): Arpee Album: Photograph of Landscape on Road to Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "View on road to Teheran."

Page five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.05a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Landscapes
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums

Photographic prints

FSA A2011.03 A.05b: Arpee Album: Photograph of Manjil Bridge, on Road from Qazvin to Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 19.7 cm. x 12.8 cm.)

[Image\(s\): Arpee Album: Photograph of Manjil Bridge, on Road from Qazvin to Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The initial bridge was an arched bridge dating back to Safavid times. The bridge was located on the route to Tehran from Qazvin, another route of travel to Europe from the capital. The bridge was renovated during Nasir al-Din Shah's reign. Nasir al-Din Shah has taken another photo of the bridge during one of his European travels. The bridge is partially underwater and partially in ruins now." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Bridge of the Winds."

Page five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.05b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.06a: Arpee Album: Photograph of Mountaneous Route, 1880s - 1930

1 albumen print (b&w; 22.6 cm. x 16.2 cm.)

[Image\(s\): Arpee Album: Photograph of Mountaneous Route \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Road over the Elburz Mountains."

Page six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.01; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.06a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.06b: Arpee Album: Photograph of a Chapar-Khana or In-Road Station, 1880s - 1930

1 albumen print (b&w; 20.7 cm. x 15.5 cm.)

[Image\(s\): Arpee Album: Photograph of a Chapar-Khana or In-Road Station \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

"Chapar-Khana was a station placed on the busiest routes of travel, traditionally to provide fresh horses for the Chapar or the messengers of the empire. Smaller in structure than a Caravanserai, Chapar-Khanas acquired a more diverse status in the later years of 19th century, acting both as post offices and mid-road hostels. Their overall plan however resembles that of the caravanserai with taller round corners. The photo depicts the entrance to a Chapar-Khana, possibly the Hassan Abad Chapar-Khana on route to Qazvin." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Chappar Khàne."

Page six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.04; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.06b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Landscapes

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.07a: Arpee Album: Photograph of Imamzada Hashim Shrine and Caravanserai, North side of Tehran, on Road to Haraz (Iran), 1880s - 1930

1 albumen print (b&w; 17.4 cm. x 10.9 cm.)

[Image\(s\): Arpee Album: Photograph of Imamzada Hashim Shrine and Caravanserai, North side of Tehran, on Road to Haraz \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The caravanserai is ruined now and the shrine is thoroughly renovated. The first round of renovations dates back to the time of Manuchihr Khan Mu'tamid al-Dawla, governor of Gilan." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Chappar Khane built by Fatali Shah."

Page seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.55; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.07a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Shrines

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.07b: Arpee Album: Photograph of Interior Courtyard of Caravanserai, 1880s - 1930

1 albumen print (b&w; 22.3 cm. x 16.1 cm.)

[Image\(s\): Arpee Album: Photograph of Interior Courtyard of Caravanserai \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The caravanserai is possibly located on route to Shiraz from 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, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Interior of caravansary on road to Teheran."

Page seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.07b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.08a: Arpee Album: Photograph of a Caravan of Camels, 1880s - 1930

1 albumen print (b&w; 20.6 cm. x 13 cm.)

[Image\(s\): Arpee Album: Photograph of a Caravan of Camels \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"The photo depicts a caravan of camels outside city walls and gates. The caravan of six camels is accompanied by an attendant and a rider." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.26; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.08a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.08b: Arpee Album: Photograph of Old Darvaza Dawlat (Dawlat City Gate), Tehran (Iran), ca.1880
1 albumen print (b&w; 15.8 cm. x 11 cm.)

[Image\(s\): Arpee Album: Photograph of Old Darvaza Dawlat \(Dawlat City Gate\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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. The photo however depicts the gate - from inside the city walls - with the goatheads of the entrance faintly visible in the back of the central archway and still intact. Located on the north side of the wall, Darvaza Dawlat, along with Shimiran and Yusif Abad Gates, marked the northern boundaries of the city. The view of the gates usually differed from the side facing the city to the side facing the outside. Almost all of the twelve gates of the city were torn down during the later expansion of Tehran in 1930s." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Shimrân Gate Teheran."

Page eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.08b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Sven Hedin, Konug Oscars Beskickning till Schahen Af Persien,
Stockholm: Samson & Wallin, 1891, p:128

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.09a: Arpee Album: Photograph of Men Weighing Travel
Parcels in a Caravanserai, 1880s - 1930

1 albumen print (b&w; 21.4 cm. x 19.8 cm.)

Image(s): [Arpee Album: Photograph of Men Weighing Travel Parcels in a Caravanserai \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"In one album of the period, the caravanserai in the image is identified as the Mukhlis caravanserai in Isfahan. Mukhlis caravanserai is a Safavid structure and is located in the grand bazaar of Isfahan." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Interior of Bazaar Teheran."

Page nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.09a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Iṣfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.09b: Arpee Album: Photograph of the Entrance to Maydan-I Tupkhana from Almasiyya Avenue, in Tehran (Iran), 1880s - 1930

1 albumen print (b&w; 17.4 cm. x 11.4 cm.)

[Image\(s\): Arpee Album: Photograph of the Entrance to Maydan-I Tupkhana from Almasiyya Avenue, in Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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. The main gate to the square is visible in the image." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "'The Ark' Public Square Teheran."

Page nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.03.05; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.09b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums

Photographic prints

FSA A2011.03 A.10a: Arpee Album: Photograph of Sardar-I Almasiyya (Gate to Almasiyya Street), Tehran (Iran), ca.1880
1 albumen print (b&w; 16.8 cm. x 10.9 cm.)

[Image\(s\): Arpee Album: Photograph of Sardar-I Almasiyya \(Gate to Almasiyya Street\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"This entrance to the Gulistan palace complex constituted one end of one of the earliest stone-covered streets of Tehran, referred to as Khiyaban-I Almasiyya. The street was also known as Bab-I Humayun. During Riza Shah's time the gate visible in the image was replaced by a brick one, later to be removed altogether." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Ambassador Street Teheran."

Page ten of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.10a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Henry Binder, *Au Kurdistan En Mesopotamie et en Perse*, Paris: Maison Quantin, 1887, p:392

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Landscapes

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.10b: Arpee Album: Photograph of Imamzada Hashim Shrine, Shimiran (Iran), 1880s - 1930

1 albumen print (b&w; 22.7 cm. x 16 cm.)

[Image\(s\): Arpee Album: Photograph of Imamzada Hashim Shrine, Shimiran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The building photographed is often identified as Imamzada Hashim in Shimiran, north of Tehran. The structure has gone through multiple rounds of renovations through the years but the it is generally dated to the later years of Safavid dynasty." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Shrine of Shah Abdul Azim."

Page ten of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.10b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Shrines

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.11a: Arpee Album: Photograph of Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930

1 albumen print (b&w; 23.7 cm. x 16 cm.)

[Image\(s\): Arpee Album: Photograph of Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers, part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Persian Artillery."

Page ten of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.11a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Military

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.12a: Arpee Album: Photograph of Hazrat-i Ma'suma Shrine Complex (Shrine of Fatima al-Ma'suma), in Qum (Iran), 1880s - 1930

1 albumen print (b&w; 21.3 cm. x 14.9 cm.)

Image(s): Arpee Album: Photograph of Hazrat-i Ma'suma Shrine Complex (Shrine of Fatima al-Ma'suma), in Qum (Iran) [graphic]

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Isfahan."

Page twelve of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.12a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran

Qum (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.12b: Arpee Album: Photograph of Maydan-i Naqsh-i Jahan (Naqsh-i Jahan Square) or Chahar Bagh Avenue, Isfahan (Iran), 1880 - 1890
1 albumen print (b&w; 21 cm. x 16 cm.)

[Image\(s\): Arpee Album: Photograph of Maydan-i Naqsh-i Jahan \(Naqsh-i Jahan Square\) or Chahar Bagh Avenue, Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photograph seems to be of the shops in Maydan-I Naqsh-I Jahan, however, a very similar lithograph in Weeks' book, in which the scene is identified as Chahar Bagh Avenue, the avenue behind the square. The Maydan (square), totaling about eight acres, is built in the time of Shah Abbas I, between 1590 and 1595. The square brings together four of the main political structures of the city of Isfahan and the Safavid Empire: the palace, the main Friday mosque, the royal mosque and the bazaar. Each of the entrances to the four structures are placed on one side of the square space, with the palace and the royal mosque facing each other on the longest sides of the maydan. The square was mainly used for royal, official and military ceremonies during and after Safavid times. The arcade around the square was built a few years after the main construction concluded, housing various cafes and shops from the day of 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, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Tea House, Teheran."

Page twelve of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.12b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Edwin Lord Weeks, *From the Black Sea through Persia and India*, New York: Harper & Brothers Publishers, 1896, p:94

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Iṣfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.13a: Arpee Album: Photograph of the Imarat-i Badgir (Wind-catcher Building) at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1930

1 albumen print (b&w; 21.9 cm. x 15.9 cm.)

[Image\(s\): Arpee Album: Photograph of the Imarat-i Badgir \(Wind-catcher Building\) at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Court yard in Shah's city palace."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page thirteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.29.11; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Gelatin silver print numbered FSA A.4 2.12.Sm.43; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Albumen print numbered FSA A2011.03 B.18; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.13a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.14a: Arpee Album: Photograph of Ayina-khana (Hall of Mirrors), Isfahan (Iran), 1880s - 1930
1 albumen print (b&w; 22.4 cm. x 15.6 cm.)

[Image\(s\): Arpee Album: Photograph of Ayina-khana \(Hall of Mirrors\), Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The palace of Ayina-Khana was built by Shah Safi (Safavid) in the 17th century to resemble Chihil Sutun, the other royal palace in Isfahan. It was destroyed in 1891 by orders from the Qajar ruler of the city: Zil al-Sultan. Mas'ud Mirza or Zil

al-Sultan was Nasir Al-Din Shah's oldest son and the governor of Isfahan for about thirty years.." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fourteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.40.06; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 B.17; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.14a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Place: Asia
Iran
Işfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.15a: Arpee Album: Photograph of Entrance Iwan to the Madrasa-i Madar-i Shah in Isfahan (Iran), 1880s - 1930
1 albumen print (b&w; 22.8 cm. x 17.8 cm.)

[Image\(s\): Arpee Album: Photograph of Entrance Iwan to the Madrasa-i Madar-i Shah in Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"As an integral part of the complex of Chahar Bagh, the Madar-I Shah Mosque was built in the early days of 18th century and under Shah Hussayn I. The

mosque is also one of the prime examples of Safavid style of tile decoration and brickwork." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Gateway to Well Teheran."

Page fifteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Gelatin silver print numbered FSA A.4 2.12.Sm.85; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.15a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Religious buildings

Place: Asia
Iran
Iṣfahān (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.16a: Arpee Album: Photograph of the Front Courtyard at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), ca. 1880
1 albumen print (b&w; 20 cm. x 15.5 cm.)

[Image\(s\): Arpee Album: Photograph of the Front Courtyard at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photograph depicts the front courtyard of the palace, commonly used for Salam ceremonies which during the reigns of the first four kings of Qajar

dynasty had gradually gained a special ceremonial function and was conducted with considerable care and through strict observance of specific rituals. The photograph depicts the space empty of people, however, instead showing the overall layout of the garden in relation to the balcony which housed the throne as the seating place of the king during official ceremonies." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Reception Room of Palace."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page sixteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.16a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Henry Binder, *Au Kurdistan En Mesopotamie et en Perse*, Paris: Maison Quantin, 1887, p:406

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.16b: Arpee Album: Photograph of the Dari-Ahmasi at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 21.2 cm. x 15 cm.)

[Image\(s\): Arpee Album: Photograph of the Dari-Ahmasi at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Gateway to Palace."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Севругун."

Page sixteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.23; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.16b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.17a: Arpee Album: Photograph of Takkiya Dawlat Interior, Tehran (Iran), 1880s - 1930

1 albumen print (b&w; 20.7 cm. x 15.9 cm.)

[Image\(s\): Arpee Album: Photograph of Takkiya Dawlat Interior, Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

by the Qajar court and by foreign visitors to Iran. Highly regarded for their artistic ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"Takia Dowlat, the Royal Theater in Tehran, was built in the 1870s by Nāṣer-al-Din Shah. The building was destroyed in 1930 to make room for the new building of National Bank (Bank-I Milli). The first American envoy to Persia, Samuel Benjamin (1837-1914, stayed in Persia in 1883-85), was invited by the royal court to attend the Moḥarram celebrations at the Takia Dowlat and recorded his impressions: "On looking over the vast arena a sight met my gaze which was indeed extraordinary. The interior of the building is nearly two hundred feet in diameter and some eighty feet high. A domed frame of timbers, firmly spliced and braced with iron, springs from the walls, giving support to the awning that protects the interior from the sunlight and rain. ... A more oriental form of illuminating the building was seen in the prodigious number of lustres and candlesticks, all of glass and protected from the air by glass shades open on the top and variously colored; they were concentrated against the wall in immense glittering clusters. Estimating from those attached on one box, I judged that there were upwards of five thousand candles in these lustres. ... In the center of the arena was a circular stage of masonry, raised three feet and approached by two stairways. On one side of the building a pulpit of white marble was attached to the wall. The entire arena with the exception of a narrow passage around the stage was absolutely packed with women, thousands on thousands. At a rough estimate it seemed to me that quite four thousand women were seated there cross-legged on the earthen floor, which was made slightly sloping in order to enable those in the rear to see over the heads of those before them." Quoted from *Encyclopædia Iranica*." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Interior of Theatre."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

Page seventeen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.21; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.17a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.17b: Arpee Album: Photograph from the Garden at Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), ca.1885

1 albumen print (b&w; 20.2 cm. x 13.4 cm.)

[Image\(s\): Arpee Album: Photograph from the Garden at Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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, not visible in this image." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Shah's Garden in City Palace."

Page seventeen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.17b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.18a: Arpee Album: Photograph of the Talar-i Salam or Talar-i Takht (Throne Room) Including Takht-i Tavoos or the Peacock Throne, at Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 21.2 cm. x 15.1 cm.)

[Image\(s\): Arpee Album: Photograph of the Talar-i Salam or Talar-i Takht \(Throne Room\) Including Takht-i Tavoos or the Peacock Throne, at Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photograph depicts the famous Peacock throne of Gulistan palace in the throne room. 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." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Throne Room and Peacock Throne."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

Page eighteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.18a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Thrones

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.18b: Arpee Album: Photograph of a Room at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 21.4 cm. x 15 cm.)

[Image\(s\): Arpee Album: Photograph of a Room at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Ante Room of Palace."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

Page eighteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.18b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.19a: Arpee Album: Photograph of a Room at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 21.9 cm. x 15.1 cm.)

[Image\(s\): Arpee Album: Photograph of a Room at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Shah's Study."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page nineteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.19a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.19b: Arpee Album: Photograph of a Room at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 21.5 cm. x 15.9 cm.)

[Image\(s\): Arpee Album: Photograph of a Room at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Ante Room of Palace."

- Faded handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

Page nineteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.19; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.19b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.20a: Arpee Album: Photograph of Shams-AI Emarat Palace at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), ca. 1880
1 albumen print (b&w; 15.5 cm. x 21.3 cm.)

[Image\(s\): Arpee Album: Photograph of Shams-AI Emarat Palace at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "An---oom of City Palace."

- Faded handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

Page twenty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.20; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.20a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.21a: Arpee Album: Photograph of Imarat-i Shahrīstanak, Nasir Al-Din Shah's Royal Summer Villa, North of Tehran (Iran), ca. 1880
1 albumen print (b&w; 20.8 cm. x 14.4 cm.)

[Image\(s\): Arpee Album: Photograph of Imarat-i Shahrīstanak, Nasir Al-Din Shah's Royal Summer Villa, North of Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Doshántepê. Country Palace of Shah."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page twenty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.21; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.21a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.21b: Arpee Album: Photograph of Kakh-i Saltanat-abad (Saltanat-Abad Palace), from Inside the Garden, 1880s - 1930
1 albumen print (b&w; 23.2 cm. x 16.8 cm.)

[Image\(s\): Arpee Album: Photograph of Kakh-i Saltanat-abad \(Saltanat-Abad Palace\), from Inside the Garden \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

"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), Khabgah (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. 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]

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Palace at Arajêb."

Page twenty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.06; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.21b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.22a: Arpee Album: Photograph of Kamraniyya Palace Complex, 1880s - 1930

1 albumen print (b&w; 22.9 cm. x 16.2 cm.)

Image(s): [Arpee Album: Photograph of Kamraniyya Palace Complex \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photograph depicts the palace complex of Kamraniyya, built around 1880s by Kamran Mirza, Nasir al-Din Shah's third and favorite son. The garden of the complex was known for its exotic and extensive kinds of trees and greenery." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Residence of Amin ed-daouleh, Teheran."

Page twenty-two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.02; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.22a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.22b: Arpee Album: Photograph of Takkiya Dawlat and Imarat-i Badgir (Wind-catcher Building) at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880s - 1900
1 albumen print (b&w; 21.7 cm. x 15 cm.)

[Image\(s\): Arpee Album: Photograph of Takkiya Dawlat and Imarat-i Badgir \(Wind-catcher Building\) at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts the two adjacent structures of the southern side of Gulistan palace: Takia Dawlat and Imarat-i Badgir. Imarat-I Badgir 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. Takia Dowlat, the Royal Theater in Tehran, was built in the 1870s by Nāṣer-al-Din Shah. The building was destroyed in 1930 to make room for the new building of National Bank (Bank-I Milli). The first American envoy to Persia, Samuel Benjamin (1837-1914, stayed in Persia in 1883-85), was invited by the royal court to attend the Moḥarram celebrations at the Takia Dowlat and recorded his impressions: "On looking over the vast arena a sight met my gaze which was indeed extraordinary. The interior of the building is nearly two hundred feet in diameter and some eighty feet high. A domed frame of timbers, firmly spliced and braced with iron, springs from the walls, giving support to the awning that protects the interior from the sunlight and rain. ... A more oriental form of illuminating the building was seen in the prodigious number of lustres and candlesticks, all of glass and protected from the air by glass shades open on the top and variously colored; they were concentrated against the wall in immense glittering clusters. Estimating from those attached on one box, I judged that there were upwards of five thousand candles in these lustres. ... In the center of the arena was a circular stage of masonry, raised three feet and approached by two stairways. On one side of the building a pulpit of white marble was attached to the wall. The entire arena with the exception of a narrow passage around the stage was absolutely packed with women, thousands on thousands. At a rough estimate it seemed to me that quite four thousand women were seated there cross-legged on the earthen floor, which was made slightly sloping in order to enable those in the rear to see over the heads of those before them." Quoted from Encyclopædia Iranica." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Exterior of Rond Theater."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

Page twenty-two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.22; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.22b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.23a: Arpee Album: Photograph of a Persian Turkman Wearing Elaborate Headdress, ca.1880
1 albumen print (b&w; 15.9 cm. x 11.9 cm.)

[Image\(s\): Arpee Album: Photograph of a Persian Turkman Wearing Elaborate Headdress \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Turkoman."

Page twenty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.08; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.23a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Henry Binder, *Au Kurdistan En Mesopotamie et en Perse*, Paris: Maison Quantin, 1887, p:19

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.24a: Arpee Album: Photograph of a Woman, 1880s - 1930
1 albumen print (b&w; 19.6 cm. x 13 cm.)

[Image\(s\): Arpee Album: Photograph of a Woman \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photograph depicts the woman in full cover except for the face that is partially visible. It is one of the examples of the earlier days of Sevruguin Studio's commercial life. The image is the only one repeated in the album (page 58)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Persian Type."

Page twenty-four of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 A.58b; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.24a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.24b: Arpee Album: Photograph of Two Seated Women, 1880s - 1930

1 albumen print (b&w; 20.5 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of Two Seated Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The women are depicted in an interior structure, sitting on the opposite sides of a Kursi." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Armenians."

Page twenty-four of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.13.08; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A2011.03 A.24b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Women
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.25a: Arpee Album: Photograph of a Dervish, 1880s - 1930
1 albumen print (b&w; 20 cm. x 12.4 cm.)

[Image\(s\): Arpee Album: Photograph of a Dervish \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The portrait is one of the prime examples of 'Dervish' genre in Sevruguin's oeuvre. The christ like features of this set of portraits is their defining feature." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Nomad."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page twenty-five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.41; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.25a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Dervishes
Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.26a: Arpee Album: Photograph of Ayina-khana (Hall of Mirrors), Isfahan (Iran), 1880s - 1930
1 albumen print (b&w; 23.6 cm. x 17.1 cm.)

[Image\(s\): Arpee Album: Photograph of Ayina-khana \(Hall of Mirrors\), Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The palace of Ayina-Khana was built by Shah Safi (Safavid) in the 17th century to resemble Chihil Sutun, the other royal palace in Isfahan. It was destroyed in 1891 by orders from the Qajar ruler of the city: Zil al-Sultan. Mas'ud Mirza or Zil al-Sultan was Nasir Al-Din Shah's oldest son and the governor of Isfahan for about thirty years." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Caravansary on Euphrates."

Page twenty-six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.26a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Place: Asia
Iran
Iṣfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.27a: Arpee Album: Photograph of Three Women, 1880s - 1930
1 albumen print (b&w; 20.8 cm. x 13.1 cm.)

[Image\(s\): Arpee Album: Photograph of Three Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Nomad Women."

Page twenty-seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.23.09; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 B.53; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.27a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.27b: Arpee Album: Photograph of an Elderly Man, 1880s - 1930

1 albumen print (b&w; 20 cm. x 12.2 cm.)

[Image\(s\): Arpee Album: Photograph of an Elderly Man \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"In some accounts the seated figure is identified as a learned jew." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Chief Priest of the Fire Worshipper."

Page twenty-seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.34; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.27b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.28a: Arpee Album: Photograph of City Dwellers with Lantern, 1880s - 1930

1 albumen print (b&w; 19.5 cm. x 13 cm.)

[Image\(s\): Arpee Album: Photograph of City Dwellers with Lantern \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo is supposedly taken after dusk. The man depicted in the photo is guiding the way with a portable light, accompanying the women in their urban travel after dark." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Family with Lantern."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

Page twenty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.28a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Early Photography of Iran
headgear

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.28b: Arpee Album: Photograph of Two Street Vendors, 1880s - 1930

1 albumen print (b&w; 19.2 cm. x 12.1 cm.)

[Image\(s\): Arpee Album: Photograph of Two Street Vendors \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The men are commonly identified as food sellers, more particularly Kebab." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Sweet-meat Vendor."

Page twenty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.40; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.28b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Street vendors
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.29a: Arpee Album: Photograph of Group of Men, 1880s - 1930
1 albumen print (b&w; 20.6 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of Group of Men \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The standing figure appears in other studio portraits of Sevruguin, signalling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page twenty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.29a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran

Portrait photography
headgear

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.29b: Arpee Album: Photograph of Two Young Women and a Small Asia Dasti, 1880s - 1930
1 albumen print (b&w; 20.5 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of Two Young Women and a Small Asia Dasti \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The two women are depicted around a hand mill with what appears to be wheat dust around the mill." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Grinding Corn."

Page twenty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.29b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Henry Binder, *Au Kurdistan En Mesopotamie et en Perse*, Paris: Maison Quantin, 1887, p:99

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Domestic scenes

Early Photography of Iran
Portrait photography
Women

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.30a: Arpee Album: Photograph of a Young Woman with Elaborate Costume, 1880s - 1930
1 albumen print (b&w; 20.3 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of a Young Woman with Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The woman is depicted uncovered, lounging on a carpet covered seat. This woman appears in other photographs of Sevruguin signalling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Armenian."

Page thirty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.30a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Early Photography of Iran
Portrait photography

Women
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.30b: Arpee Album: Photograph of Three Men Reading, 1880s - 1930

1 albumen print (b&w; 20.6 cm. x 12.8 cm.)

[Image\(s\): Arpee Album: Photograph of Three Men Reading \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Scholars."

Page thirty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.31; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.30b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
headgear
Place: Asia

Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.31a: Arpee Album: Photograph of Group of Men Smoking
Opium, 1880s - 1930

1 albumen print (b&w; 20.4 cm. x 13.8 cm.)

[Image\(s\): Arpee Album: Photograph of Group of Men Smoking Opium \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The negative of this image is available in the archives of Freer and Sackler, showing that the photographer covered the lids of the men's eyes to show them as more droopy and thus the mood of the group appear drug-induced." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Group in Tea House."

Page thirty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.28; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.31a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Domestic scenes
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.31b: Arpee Album: Photograph of a Dervish, 1880s - 1930
1 albumen print (b&w; 20.5 cm. x 13 cm.)

[Image\(s\): Arpee Album: Photograph of a Dervish \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Dervish."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page thirty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.35; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.31b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

Studio portraits

FSA A2011.03 A.32a: Arpee Album: Photograph of a Young Woman with Elaborate Costume, 1880s - 1930
1 albumen print (b&w; 12.6 cm. x 20.7 cm.)

[Image\(s\): Arpee Album: Photograph of a Young Woman with Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The woman appears in other studio portraits of Antoin Sevruguin, signalling the fact that he was using models in difference scenarios and settings for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Armenian."

Page thirty-two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.46.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Gelatin silver print numbered FSA A.4 2.12.Up.33; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs

Local Numbers

FSA A2011.03 A.32a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia

Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.32b: Arpee Album: Photograph of a Butcher, 1880s - 1930
1 albumen print (b&w; 12.4 cm. x 20.7 cm.)

[Image\(s\): Arpee Album: Photograph of a Butcher \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Persian Butcher."

Page thirty-two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.32; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.32b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.33a: Arpee Album: Photograph of Musicians and Dancer, 1880s - 1930

1 albumen print (b&w; 19.4 cm. x 12.3 cm.)

[Image\(s\): Arpee Album: Photograph of Musicians and Dancer \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The man seated on the far right side of the frame shows in other portraits of Sevruguin and he is sometimes identified as Davoud (David) the Jew and his group of entertainers." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Musicians and dancer."

Page thirty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.33a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.33b: Arpee Album: Photograph of a Street Vendor, 1880s - 1930

1 albumen print (b&w; 12.5 cm. x 20 cm.)

[Image\(s\): Arpee Album: Photograph of a Street Vendor \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The vendor, with his open tray on his head, is most probably selling fruits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Sweet meat Vendor."

Page thirty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.39; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.33b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.34a: Arpee Album: Barberry-juice seller, 1880s - 1930

1 albumen print (b&w; 20 cm. x 12.5 cm.)

Image(s): [Arpee Album: Barberry-juice seller \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Water Vendor."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

آبزرشك فروش است

Page thirty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.34a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.35a: Arpee Album: Photograph of a Reclining Woman, 1880s - 1930

1 albumen print (b&w; 12.7 cm. x 21 cm.)

[Image\(s\): Arpee Album: Photograph of a Reclining Woman \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The woman appears in other studio portraits of Antoin Sevruguin, signalling the fact that he was using models in difference scenarios and settings for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page thirty-five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.48; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.35a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.35b: Arpee Album: Photograph of a Young Woman with Elaborate Costume, 1880s - 1930

1 albumen print (b&w; 20 cm. x 12.1 cm.)

Image(s): [Arpee Album: Photograph of a Young Woman with Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Armenian."

Page thirty-five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.49; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.35b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.36a: Arpee Album: Photograph of the Nakkara Khana, 1880s - 1930

1 albumen print (b&w; 21.6 cm. x 16.6 cm.)

[Image\(s\): Arpee Album: Photograph of the Nakkara Khana \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"Naqara is a common name of the kettledrum pictured in the centre of the photo. The instrument is commonly accompanied by the wind instruments also depicted in this photo. The combination of instruments and their players were usually hired for various ceremonies." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Musicians."

Page thirty-six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.49; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.36a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Early Photography of Iran
Musical instruments
Portrait photography

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.36b: Arpee Album: Photograph of a Man and Two Women, 1880s - 1930

1 albumen print (b&w; 20.3 cm. x 12.6 cm.)

[Image\(s\): Arpee Album: Photograph of a Man and Two Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The man depicted on the far left side of the image appears in other studio portraits of Sevruguin, signalling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Persian mode of keeping warm."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page thirty-six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.52; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.36b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Domestic scenes
Early Photography of Iran

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.37a: Arpee Album: Photograph of Soldiers from Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930

1 albumen print (b&w; 24.3 cm. x 17.8 cm.)

[Image\(s\): Arpee Album: Photograph of Soldiers from Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers, part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Cavalry Officers."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page thirty-seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.11; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.37a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.38a: Arpee Album: Photograph of Military Ceremony, Including Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930
1 albumen print (b&w; 23.7 cm. x 17.4 cm.)

[Image\(s\): Arpee Album: Photograph of Military Ceremony, Including Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Infantry."

Page thirty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.12; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.38a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Military
headgear
Place: Asia

Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.39a: Arpee Album: Photograph of Government Gendarmerie (Zandarmeri-e dawlati), 1880s - 1930
1 albumen print (b&w; 23.8 cm. x 16.8 cm.)

[Image\(s\): Arpee Album: Photograph of Government Gendarmerie \(Zandarmeri-e dawlati\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Shah's Guard."

- Partial handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page thirty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Glass negative numbered FSA A.4 2.12.GN.42.15; available in Myron Bement Smith Collection, Subseries 2.12: Antoin Sevruguin Photographs.

Albumen print numbered FSA A2011.03 B.10; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.39a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.40a: Arpee Album: Photograph of Artillery Battalion, 1880s - 1930

1 albumen print (b&w; 24 cm. x 18 cm.)

[Image\(s\): Arpee Album: Photograph of Artillery Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "Artillery."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page forty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.14; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.40a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Military

Place: Asia
Iran

Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.41a: Arpee Album: Photograph of Women and Children Having Diner, 1880s - 1930

1 albumen print (b&w; 20.3 cm. x 12.4 cm.)

[Image\(s\): Arpee Album: Photograph of Women and Children Having Diner \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The family-like group of women and children are photographed while gathered around for a meal. The women are sometimes identified as Armenians." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page forty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.51; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.41a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Domestic scenes
Early Photography of Iran
Women
headgear

Place: Asia
Iran

Genre/Form: Albumen prints

Photograph albums
Photographic prints

FSA A2011.03 A.41b: Arpee Album: Photograph of Street Performers, 1880s - 1930

1 albumen print (b&w; 19.9 cm. x 15.1 cm.)

[Image\(s\): Arpee Album: Photograph of Street Performers \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page forty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.33; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.41b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.42a: Arpee Album: Photograph of a Young Woman in Coin
Necklace, 1880s - 1930

1 albumen print (b&w; 19.9 cm. x 13.1 cm.)

[Image\(s\): Arpee Album: Photograph of a Young Woman in Coin Necklace](#)
[graphic]

Sevruguin, Antoin, 1851-1933

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

"The woman is photographed from waist up, turning her gaze away from the camera. She is wearing a coin necklace. The same woman appears in other studio portraits of Sevruguin, signaling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page forty-two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.45; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.42a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.43a: Arpee Album: Photograph of the Talar-i Salam or Talar-i Takht (Throne Room) Including Takht-I Tavoos or the Peacock Throne, at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880 - 1890
1 albumen print (b&w; 20.7 cm. x 14.4 cm.)

[Image\(s\): Arpee Album: Photograph of the Talar-i Salam or Talar-i Takht \(Throne Room\) Including Takht-I Tavoos or the Peacock Throne, at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page forty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.43a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Sven Hedin, *Konug Oscars Beskickning till Schahen Af Persien*, Stockholm: Samson & Wallin, 1891, p:140

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Thrones

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.43b: Arpee Album: Photograph of the Iwan-I Takht-I Marmar Including the Marble Throne, at the Kakh-i Gulistan (Gulistan Palace Complex), Tehran (Iran), 1880 - 1890
1 albumen print (b&w; 21.3 cm. x 14.6 cm.)

[Image\(s\): Arpee Album: Photograph of the Iwan-I Takht-I Marmar Including the Marble Throne, at the Kakh-i Gulistan \(Gulistan Palace Complex\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The marble throne, as depicted in this photo, was designed by Mirza Baba Shirazi Naqashbashi on the orders of Fath Ali Shah Qajar and in 1806. The throne was later built upon this design by an artisan called Muhammad Ibrahim, whose name is carved on the statues of the corners of the throne. The throne is placed on the statues of three angels, six demons and eleven twisted columns, some underneath the bed and some surrounding it. The marble eventually replaced the peacock throne in the open balcony of Gulistan palace, called Iwan-i Takht (The terrace of the throne)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Faded handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

Page forty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.43b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Sven Hedin, *Konug Oscars Beskickning till Schahen Af Persien*, Stockholm: Samson & Wallin, 1891, p:164

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Architecture
Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)
Thrones

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.44a: Arpee Album: Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930
1 albumen print (b&w; 24.2 cm. x 13.4 cm.)

[Image\(s\): Arpee Album: Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son). The soldiers are shown during what seems to be military practice." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Faded handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page forty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.13; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.44a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Military
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.45a: Arpee Album: Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930
1 albumen print (b&w; 24.2 cm. x 17.7 cm.)

[Image\(s\): Arpee Album: Photograph of Soldiers' Drill, Including Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son). The soldiers are shown during what seems to be military practice." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page forty-five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.16; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.45a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Military
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.46a: Arpee Album: Photograph of Four Soldiers, from Fawj-I Jalali, Isfahan Army Battalion, 1880s - 1930
1 albumen print (b&w; 21 cm. x 14.8 cm.)

[Image\(s\): Arpee Album: Photograph of Four Soldiers, from Fawj-I Jalali, Isfahan Army Battalion \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróûn."

Page forty-six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.46a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Military
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.47a: Arpee Album: Photograph of the Artillery, Including Fawj-I Jalali, Isfahan Army Battalion, at Maydan-I Tupkhana (Tupkhana Square), Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 24.4 cm. x 17.6 cm.)

[Image\(s\): Arpee Album: Photograph of the Artillery, Including Fawj-I Jalali, Isfahan Army Battalion, at Maydan-I Tupkhana \(Tupkhana Square\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The image depicts a group of soldiers s part of Isfahan's army. These soldiers were recruited and trained in Isfahan, to be a part of an army known as Fawj-I Jalali. The army was placed under Zil al-Sultan's supervision (Nasir al-Din Shah's oldest son)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page forty-seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.15; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.47a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Early Photography of Iran
Military
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.48a: Arpee Album: Photograph of a Dervish Riding a Cow, 1880s - 1930
1 albumen print (b&w; 18.4 cm. x 12.3 cm.)

[Image\(s\): Arpee Album: Photograph of a Dervish Riding a Cow \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page forty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.42; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.48a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Dervishes
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.48b: Arpee Album: Photograph of a Group of Attendants at a Religious Gathering, 1880s - 1930

1 albumen print (b&w; 20.9 cm. x 15.8 cm.)

[Image\(s\): Arpee Album: Photograph of a Group of Attendants at a Religious Gathering \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page forty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

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

Local Numbers

FSA A2011.03 A.48b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran

Portrait photography
Rites and ceremonies
Women
headgear

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.49a: Arpee Album: Photograph of a Dervish, 1880s - 1930
1 albumen print (b&w; 20.7 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of a Dervish \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts a man commonly referred to as a Dervish. The man's appearance fits the stereotype of the Dervish type, which is a common theme of portraiture in Sevruguin's portfolio." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page forty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.36; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.49a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Bibliography

Jean-Baptiste Feuvrier, *Troise ans a' la Cour de Perse*, Paris, 1899, p:56

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.49b: Arpee Album: Photograph of Two Royal Shatir with Elaborate Costume and Headdress, 1880s - 1930
1 albumen print (b&w; 20.9 cm. x 12.1 cm.)

[Image\(s\): Arpee Album: Photograph of Two Royal Shatir with Elaborate Costume and Headdress \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts two of the royal Shatirs of the royal court. The shatirs would run errands for the king and his courtiers. They are not guards of the royal residence, but rather in charge of transporting both the king's entourage and his messages from and to the 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, "Albumen print, faded on the outer boundaries."

Page forty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.49b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

Topic: Clothing and dress
Early Photography of Iran
Portrait photography

headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.50a: Arpee Album: Photograph of an Official, 1880s - 1930
1 albumen print (b&w; 20.2 cm. x 12.2 cm.)

[Image\(s\): Arpee Album: Photograph of an Official \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.50a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Clothing and dress
Early Photography of Iran
Portrait photography
Regalia (Insignia)
headgear
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.50b: Arpee Album: Photograph of Two Women in Elaborate Costume, 1880s - 1930

1 albumen print (b&w; 20.5 cm. x 12.7 cm.)

Image(s): [Arpee Album: Photograph of Two Women in Elaborate Costume](#)
[graphic]

Sevruguin, Antoin, 1851-1933

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

"The studio portraiture depicts two women in front of a rather empty studio background. The reclining woman rests her head on her hand while extending her feet behind the standing figure on the bed. The standing figure leans against the woman reclining on the bed/seat. Both figures directly engage the gaze of the photographer/viewer and both appear in other studio portraits of Sevruguin, signaling that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.44; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.50b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.51a: Arpee Album: Photograph of a Man Holding a Hookah, 1880s - 1930

1 albumen print (b&w; 21.6 cm. x 12.6 cm.)

[Image\(s\): Arpee Album: Photograph of a Man Holding a Hookah \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The man depicted in this image appears in other photographs of Sevruguin - particularly in the one depicting opium smokers - signalling the fact that Sevruguin was using models in various settings and scenarios in his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.37; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.51a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.51b: Arpee Album: Photograph of a Hallaj, 1880s - 1930

1 albumen print (b&w; 20.8 cm. x 12.9 cm.)

[Image\(s\): Arpee Album: Photograph of a Hallaj \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photograph depicts one of the most common tradesmen of Qajar era: the man who blows the cotton and prepares it for use in throws and pillows." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-one of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.51b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.52a: Arpee Album: Photograph of a Man Holding a Book, 1880s - 1930

1 albumen print (b&w; 20.5 cm. x 12.7 cm.)

[Image\(s\): Arpee Album: Photograph of a Man Holding a Book \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

ingenuity outside Iran, Sevruguin's photographs of 'ethnic types,' architecture and landscape, and depictions of daily life of Tehran found their way into foreign travelogues, magazines and books. As such, he stands alone in a relatively large group of early Iranian photographers for being recognized and celebrated outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page fifty-two of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.30; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.52a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.53a: Arpee Album: Photograph of a Residence, 1880s - 1930
1 albumen print (b&w; 22.5 cm. x 17.3 cm.)

[Image\(s\): Arpee Album: Photograph of a Residence \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.53a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.53b: Arpee Album: Photograph of Kamraniyya Palace Complex and Garden, 1880s - 1930
1 albumen print (b&w; 22.1 cm. x 16.9 cm.)

[Image\(s\): Arpee Album: Photograph of Kamraniyya Palace Complex and Garden \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts the palace complex of Kamraniyya, built around 1880s by Kamran Mirza, Nasir al-Din Shah's third and favorite son. The garden of the complex was known for its exotic and extensive kinds of trees and greenery." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-three of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.53b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.54a: Arpee Album: Photograph of Masjid-i Shah Abd al 'Azim (Shah Abd al 'Azim Mosque) in Tehran (Iran), 1880s - 1930
1 albumen print (b&w; 20.5 cm. x 15.7 cm.)

[Image\(s\): Arpee Album: Photograph of Masjid-i Shah Abd al 'Azim \(Shah Abd al 'Azim Mosque\) in Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróun."

Page fifty-four of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.54a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Religious buildings
Place: Asia
Iran
Tehran (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.54b: Arpee Album: Photograph of a Imarat-I Namakdanak (Building of Namakdanak), Isfahan (Iran), 1880s - 1930
1 albumen print (b&w; 21.4 cm. x 15.7 cm.)

[Image\(s\): Arpee Album: Photograph of a Imarat-I Namakdanak \(Building of Namakdanak\), Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The Safavid structure was built in three storeys and on the same site as the building of Ayina Khana. It was also destroyed in 1889 - along with Ayinakhana - by Zil al-Sultan, Isfahan's governor and the oldest son 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 condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-four of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.05; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.54b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Işfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.55a: Arpee Album: Photograph of Unidentified Structure, 1880s - 1930

1 albumen print (b&w; 21.4 cm. x 16.2 cm.)

[Image\(s\): Arpee Album: Photograph of Unidentified Structure \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-five of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.55a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.56a: Arpee Album: Photograph of Unidentified Structure, 1880s - 1930

1 albumen print (b&w; 22 cm. x 15.2 cm.)

[Image\(s\): Arpee Album: Photograph of Unidentified Structure \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.56a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.56b: Arpee Album: Photograph of Burj-I Tughtul (Tower of Tughrul), Mausoleum of Tughrul I, in Rayy (Iran), 1880s
1 albumen print (b&w; 20.7 cm. x 14.7 cm.)

[Image\(s\): Arpee Album: Photograph of Burj-I Tughtul \(Tower of Tughrul\), Mausoleum of Tughrul I, in Rayy \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The Seljuk structure is the mausoleum built on the death of Tughrul the first who died in Ray in 1063. The mausoleum is built of brick and has gone through an extensive reconstruction starting from as early as 1884. The mausoleum is around 20 meters high." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-six of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.56b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Ray (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.57a: Arpee Album: Photograph of Si-o-Se Pol or Pol-i Allah Verdi Khan (Allah Verdi Khan Bridge), in Isfahan (Iran), 1880s - 1930
1 albumen print (b&w; 22.5 cm. x 15.7 cm.)

[Image\(s\): Arpee Album: Photograph of Si-o-Se Pol or Pol-i Allah Verdi Khan \(Allah Verdi Khan Bridge\), in Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"Isfahan, Zayanda-rud, Si-o-Se pol (Thirty-Three bridges). Built during the reign of Shah Abbas I and under the supervision of one his most powerful army officer, Allah Verdi Khan, the bridge connects the two sides of Zayanda-Rud river, also continuing the famous Chahar Bagh avenue of Isfahan that was being built simultaneously." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

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

Local Numbers

FSA A2011.03 A.57a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Place: Asia
Iran
Işfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.57b: Arpee Album: Photograph of a Brick Mosque, 1880s - 1930

1 albumen print (b&w; 20.2 cm. x 15.1 cm.)

[Image\(s\): Arpee Album: Photograph of a Brick Mosque \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-seven of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.57b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Religious buildings
Place: Asia
Iran
Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.58a: Arpee Album: Photograph of Friday (Jum'a) Mosque in Rasht (Iran), 1880s - 1930
1 albumen print (b&w; 16.2 cm. x 10.7 cm.)

[Image\(s\): Arpee Album: Photograph of Friday \(Jum'a\) Mosque in Rasht \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The structure is dated to the later years of Zand dynasty but a heavy round of renovations on the mosque was carried in 1861. The building's style is quite different from the most conventional forms of mosque, prevalent in urban centres of the time." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.58a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Religious buildings
Place: Asia
Iran

Rasht (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.58b: Arpee Album: Photograph of a Young Woman with Elaborate Costume, 1880s - 1930
1 albumen print (b&w; 20.6 cm. x 12.5 cm.)

[Image\(s\): Arpee Album: Photograph of a Young Woman with Elaborate Costume \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts the woman in full cover except for the face that is partially visible. It is one of the examples of the earlier days of Sevruguin Studio's commercial life. The image is the only one repeated in the album (page 24)." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-eight of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.58b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints

Studio portraits

FSA A2011.03 A.59a: Arpee Album: Photograph of Imarat-i Atabak (Atabak's Palace), Tehran (Iran), 1880 - 1890
1 albumen print (b&w; 20.4 cm. x 13.5 cm.)

[Image\(s\): Arpee Album: Photograph of Imarat-i Atabak \(Atabak's Palace\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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, "Albumen print, faded on the outer boundaries."

- Handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróoun."

Page fifty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.25; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.59a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Palaces

Place: Asia
Iran
Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.59b: Arpee Album: Photograph of a Reclining Woman, 1880s - 1930

1 albumen print (b&w; 19.8 cm. x 12.3 cm.)

[Image\(s\): Arpee Album: Photograph of a Reclining Woman \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

- FSG curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page fifty-nine of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.47; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.59b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSG research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums
Photographic prints
Studio portraits

FSA A2011.03 A.60a: Arpee Album: Photograph of Talar-i Salam or Talar-i Takht (Throne Room), in the Kakh-i Gulistan (Gulistan Palace), Tehran (Iran), 1880 - 1890

1 albumen print (b&w; 21.3 cm. x 15.5 cm.)

[Image\(s\): Arpee Album: Photograph of Talar-i Salam or Talar-i Takht \(Throne Room\), in the Kakh-i Gulistan \(Gulistan Palace\), Tehran \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"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 condition reads, "Albumen print, faded on the outer boundaries."

- Faded handwritten Cyrillic signature in white (inked), probably by Antoin Sevruguin reads: "Cebpróðun."

Page sixty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.60a

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Kākh-i Gulistān (Tehran, Iran)
Sevruguin, Antoin, 1851-1933

Topic: Early Photography of Iran
Palaces
Qajar dynasty, -- Iran, -- 1794-1925
Royalty (Nobility)

Place: Asia
Iran

Tehran (Iran)

Genre/Form: Albumen prints
Photograph albums
Photographic prints

FSA A2011.03 A.60b: Arpee Album: Photograph of Two Seated Women, 1880s - 1930

1 albumen print (b&w; 12.8 cm. x 9 cm.)

[Image\(s\): Arpee Album: Photograph of Two Seated Women \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The models depicted in this portrait show up in other studio photographs of Antoin Sevruguin, signaling the fact that he is most possibly using different models in various scenarios for his studio portraits." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Curatorial Research Assistant]

- FSg curatorial research specialist remark on Antoin Sevruguin photo condition reads, "Albumen print, faded on the outer boundaries."

Page sixty of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Albumen print numbered FSA A2011.03 B.43; available in Stephen Arpee Collection of Sevruguin Photographs.

Local Numbers

FSA A2011.03 A.60b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933

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

Place: Asia
Iran

Genre/Form: Albumen prints
Photograph albums

Photographic prints
Studio portraits

FSA A2011.03 B.59: [Old Tbilisi (Georgia): Photograph of Chugureti (Old Town District) and Michael Bridge across the Mtkvari River], 1880s - 1930
1 albumen print (b&w; 27.9 cm. x 21.4 cm.)

[Image\(s\): \[Old Tbilisi \(Georgia\): Photograph of Chugureti \(Old Town District\) and Michael Bridge across the Mtkvari River\] \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.59

Title and summary note are provided by Archives staff.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Place: Europe
Georgia
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.56: [Nuremberg (Germany): Photograph of the Central Market Place], 1880s - 1930
1 albumen print (b&w; 15.5 cm. x 10.5 cm.)

[Image\(s\): \[Nuremberg \(Germany\): Photograph of the Central Market Place\] \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

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Local Numbers

FSA A2011.03 B.56

Title and summary note are provided by Archives staff.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Place: Europe
Germany
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.58: [Istanbul (Turkey): Photograph of Inside the Hagia Sofia Basilica], 1880s - 1930

1 albumen print (b&w; 32.3 cm. x 23.8 cm.)

[Image\(s\): \[Istanbul \(Turkey\): Photograph of Inside the Hagia Sofia Basilica\]](#)
[\[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The original photograph has been taken by Sebah Jean Pascal (Joaillier) between 1860 et 1870." [Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Archives staff]

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Local Numbers

FSA A2011.03 B.58

Title and summary note are provided by Archives staff.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Museums
Religious buildings
Place: Europe
Turkey
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.60: [Moscow (Russia): Photograph of St Basil's Basilica], 1880s - 1930

1 albumen print (b&w; 21.2 cm. x 27.7 cm.)

[Image\(s\): \[Moscow \(Russia\): Photograph of St Basil's Basilica\] \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

Typed information, in French, on verso reads, "J. Daziario, Moscou et St-Petersbourg."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.60

Title and summary note are provided by Archives staff.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Religious buildings
Place: Europe
Russia
Genre/Form: Albumen prints

Photographic prints

FSA A2011.03 B.61: [Trabzon (Turkey): Photograph of the Harbor], 1880s - 1930
1 albumen print (b&w; --.- cm. x 11.3 cm.)

[Image\(s\): \[Trabzon \(Turkey\): Photograph of the Harbor\] \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.61

Title and summary note are provided by Archives staff.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Landscapes
Place: Europe
Turkey
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 B.62: [Moscow (Russia): Photograph of the Kremlin and the Moskvoretsky Bridge], 1880s - 1930
1 albumen print (b&w; 28.2 cm. x 22 cm.)

[Image\(s\): \[Moscow \(Russia\): Photograph of the Kremlin and the Moskvoretsky Bridge\] \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

outside the boundaries of the country. Antoin Sevruguin passed away in 1933, although his family studio continued for some time as a commercial enterprise.

Typed information, in French, on verso reads, "J. Daziario, Moscou et St-Petersbourg."

One of 62 albumen prints, un-numbered and without any apparent organization, housed in document box and stored on shelves. The 62 photographs were found sandwiched between the front and back covers of a leather-bound album of 19th. century photographs of Antoin Sevruguin. Many of these prints are duplicates of these in the album, and were certainly purchased at the same time.

Local Numbers

FSA A2011.03 B.62

Title and summary note are provided by Archives staff.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Place: Europe
Russia
Genre/Form: Albumen prints
Photographic prints

FSA A2011.03 A.13b: Arpee Album: Photograph of Maydan-i Naqsh-i Jahan (Naqsh-i Jahan Square), Isfahan (Iran), 1880s - 1930
1 albumen print (b&w; 23.6 cm. x 16.8 cm.)

[Image\(s\): Arpee Album: Photograph of Maydan-i Naqsh-i Jahan \(Naqsh-i Jahan Square\), Isfahan \(Iran\) \[graphic\]](#)

Sevruguin, Antoin, 1851-1933

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

"The photo depicts the Naqsh-I Jahan square almost in its entirety, with the grand mosque sitting at the far end and the 'Ali Qapu gate to its left, during what seems to be a military procession. The Maydan (square), totaling about eight acres, is built in the time of Shah Abbas I, between 1590 and 1595. The square brings together four of the main political structures of the city of Isfahan and the Safavid Empire: the palace, the main friday mosque, the royal mosque and the bazaar. each of the entrances to the four structures are placed on one side of the square space, with the palace and the royal mosque facing each other on the longest sides of the maydan. The square was mainly used for royal, official and military ceremonies during and after Safavid times. The arcade around the square was built a few years after the main construction concluded, housing

various cafes and shops from the day of 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, "Albumen print, faded on the outer boundaries."

- On the mount, below the photographic print, handwritten caption (inked) in English reads, "'Parade ground Teheran."

Page thirteen of an album of 99 mounted albumen prints with attractive leather covers and embossed green star-and-crescent design.

Local Numbers

FSA A2011.03 A.13b

Title and Summary notes are provided by Shabnam Rahimi-Golkhandan, FSg research specialist.

Names: Sevruguin, Antoin, 1851-1933
Topic: Architecture
Early Photography of Iran
Military
Place: Asia
Iran
Iṣfahān (Iran)
Genre/Form: Albumen prints
Photograph albums
Photographic prints