Photography and Painting Relationship in 19th century in Iran
(A postcolonial approach: Edward Saeed)

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Abstract—Invention of photography in 19th century in France was coincident with kingdom of Qajar dynasty in Iran. The early cameras were brought to Iran not a long time after their invention in Europe. Iranian aristocrats, court men, princes and even the king (called Shah) were interested in photography. There are many albums in which great collections of different photos are gathered. Some of the foreigners (generally members of embassies, merchants or army consultants) were very fond of photography. Iranian people, ancient monuments and fascinating landscapes were their favorite topics. The special view of foreigners had a great impact on Iranians. Even though the privileged classes of Qajar dynasty considered photography as a new hobby but the general image of foreigners about "Persia" and its people had a great influenced on them. This effect was even more evident on painters, intellectuals and photographers who were more close to ordinary people. The photos taken in this period of time serve as a very precious documentary about social situation under Qajar dynasty and some of them can be considered as the works of art. On the other hand they could deeply change the traditional vision of Iranian artists. Travelling abroad, studying modern subjects by Iranian students and getting acquaintance with European paintings had a great influence on Persian paintings. Photography was also one of the most important factors which altered the traditional vision of Iranian artists. Lack of light and shadow and absence of perspective which were the typical signs of Iranian illustrations were changed to realistic representation. The utopia and imaginary world of Iranian painting in Royal Style altered to European naturalism. There are many paintings which are directly copied from photographs. Some elements were omitted and some delicate details were added to make them more adorable for Iranian spectators. Color was also one of the significant factors which helped the painters to demonstrate the ideal beauty of Iranian world. Lack of color in early photos made the painters to recompense it by adding imaginary colors to their drawings. This article surveys the relationship between photography and painting in 19th century by comparing about 100 photos and paintings. Painting landscape, portrait and style life are three main branches in which this research has been made. The approach of post colonialism has been chosen for this survey as a suitable method for cultural researches in Qajar dynasty in which the most dominant challenge was between "East" and "West". This challenge as the most important factor which affected all aspects of Iranian society and culture in 19th century had clearly a great reflection on Iranian art. This approach helps the researcher to observe different layers of subject and study social situation through biographies, textual documents and historical comments.

Introduction
Post colonial theory as a concept and a critical discourse go back to the origins of colonialism itself but in its current meaning appeared in the late 1970s and early 1980s. Edward Saeed's Orientalism is considered as the founding work of this theory by many genealogists of postcolonial thought such as Bhabha. Edward Saeed's beliefs known as Orientalism form an important and basic background for postcolonial studies. Post colonialism is indeed a rejection of biological and religious prejudices. Postcolonial theories do not cover the societies which were colonies but they consider the problems of the cultural resistance of "Eastern" societies against "Western" ones and the process of cultural changes which occurred after entering a "western" idea play a prominent role in postcolonial theories. In Iran, entering the foreign tourists and merchants as well as military consultants go back to Safavid era. They came to Iran with different motives. Some of them traveled to Iran for political missions or as foreign embassy's members. In Shah Abbas the 1st's reign, the relationship between Iran and European countries improved. As the result of Shah's encouragement, many foreigners came to Iran and the travels which they wrote are now considered as very precious documentary texts about Iran. They are sometimes based on actual events or factual information but in many cases they reflected the images of Europeans about "East". The stereotypes form a very important part in the theories of Orientalism. Shah Abbas the 1st invited some European painters to his court. He ordered them some murals to decorate his palaces in Isfahan. Even though European style is dominant in these painting but it is quite evident that the style used in some of them is a subtle combination of Iranian and European manners. The European artists came from different countries such as Italy, France and Holland. The process of inviting European artists was continued in the reign of Shah Abbas II too. Qajar kings were also interested in European paintings. For instance Mohammad Shah invited an English painter named Sir Robert Ker Porter (1777-1840) to visit Iran. This artist was in Iran between 1817 and 1820 and gave the king some painting lessons. Some portraits of the king were also painted by this artist. Other painters such as colonel F. colombari, Alex Solykoff (1808-1859) the author of Voyage en Perse, and Eugene Flandin (1808-1889) were in Iran in Qajar era. Jules Laurens (1825-1901) who accompanied Hommaire de Hell (1812-1848), French

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archeologist in his mission in Iran, accepted some orders from king and court men.

In general foreign artists were warmly welcomed in aristocratic societies of Qajar period. Some Russian artists came to Iran to paint king's portraits which were mentioned in the travel of Jacob Eduard Polak (1818-1891) who was the physician of Qajar court. Presence of foreign painter in Iran was one of the most influential reasons of fundamental changes in traditional painting. Departure of Iranian students to European countries to study modern courses was also very important which caused great alterations in traditional vision about the function and production of artistic works. Sending Iranian students abroad which was started in Safavid period was continued in Qajar era. The influence of European painting on Iranian artists is quite obvious in the works which were gathered in the albums of National Library in Paris. Some copies of Albert Durer's paintings made by Iranian artists are saved in these albums. Apart from Mohammad Kazem and Haji Baba Afshar who were sent to England by Abbas Mirza (the crown prince), many other students left Iran to learn methods of painting among them Sani-ol-Molk and Mozan-ol-Molk are the most celebrated ones. It is generally obvious that Farangi Sazi (European Style) which was initiated in Safavid period (18 century) grew in Qajar era (19 century) and finally resulted to European Naturalism. Not only the style and mediums of traditional painting but also the subjects and context were completely altered.

II -GENERAL CHARACTERISTICS OF IRANIAN PAINTING

One of the most typical manners in Iranian painting was the family relationship. Crafts and artistic methods were firstly taught by father to his elder son or nephews and them to the other pupils of the workshop. Many families who were traditionally famous for a special craft tried to keep the secrets of their job inside the family. Ghafari, Vesal and Esfahani are some of these renowned families. Group working was another typical manner in traditional ateliers. The master used to draw the main lines and the pupils used to add color the background and unimportant spaces. Delicate and significant parts of painting were done by the master himself. For instance in the process of illustrating the book called 1001 nights, Sani-ol-Molk painted the face of the characters and the clothes but the backgrounds were done by the pupils. Copy making was also very common in Qajar era. Historical Scenes, portraits of the kings and some favorite illustrations were repeatedly copied to decorate
palaces and mansions in different cities. After finishing an illustration, it was not common for the artists to sign their work. The main reason was that the painting was done by a group of artists not an individual so modesty was not the main reason that many of traditional works were without a specific signature. Stylistization was another trait of Iranian painting. The painters tried to recognize the main features of nature and demonstrate them with some established ways. This method of vision was somehow opposite to the naturalism. Simplifying and Repeating were used and symmetrical compositions helped the artists to demonstrate the utopian and visionary scenes. The traditional artists used to change the normal scales of nature. They exaggerated the reality to display an unreal and imaginary world. Traditional painting was very decorative. The painters used various motifs and combine them with each other to create new ones. Blank spaces were all covered with decorative elements. The artists spent long hours to finish a piece of work. This is one of the most characteristics of Iranian art which can be seen in handicrafts, architecture … etc. Professor Pope applies this attitude to the patience of Iranian people. He noticed some elements of abstraction in Persian art which was very much emotional and on the other hand was related to religious and mythical believes.

III - PHOTOGRAPHY IN IRAN

Photography was introduced to Iranian society by a French man called Jules Richard (f.1) between 1844 and 1846 which was only 3 years after its invention in Europe. Iranian aristocrats, court men and even the king became interested in this new media. Naser Mirza, the 13 years crown prince, was very fond of taking photos. He gathered his photos in some albums. Harm's women, beautiful palaces and court people were his favorite topics. He used to add some texts to his photos which serve us as a very precious documentary for recognizing the character of the photos. Some of the young students of Dar- ol- Fonon (The modern school of Qajar era) who belonged to the highest social class were sent to Europe to learn more about photography. King ordered to establish a well equipped workshop for photography. Apart from aristocrats, the Armenians were very active in the field. Many photos were taken by foreigners such as military consultants or physicists who stayed in Iran. A. Kriziz (Austrian) and L. pesce (Italian) were officers who took many photographs of Iranian landscapes. The photos taken by focchetti (Italian officer) had considerable influence over Iranians. A French photographer named Carllione was very influential not only as an instructor but also as a seller of chemical substances and instruments related to photography.

IV - PHOTOGRAPHY AND IRANIAN PAINTING

There are three main styles in Qajar painting. The first one called Court Style. The artists in early years of Qajar dynasty followed the traditional methods and vision which were typical in Afshar and Zand periods. The compositions in Court style are symmetrical and still to demonstrate the idealistic and glorious world of court life. There are so many decorative motifs which cover all the surfaces. As the result of entering European elements into Iranian art, the painters made some efforts to show perspective but in general the painting are timeless and belong to nowhere. Court Style was slightly influenced by photography. Although this manner was affected by European painting which was very fashionable in Qajar era but it was mostly loyal to traditional painting. Court Style as a masculine, patrician and imaginary manner was in complete contrast with photography as a realistic media. The style life painted by Mirza Baba has the usual features of the Court Style. Even though there are some distinguishing qualities which shows the influence of European painting such as imperfect use of perspective, but the painter has remained loyal to the main principles of conventional view. The Court Style was altered by some factors like photography and changed into one of the most impressive manners in Qajar painting: The passage style.

V - PHOTOGRAPHY AND PASSAGE STYLE

Passage Style is a manner in Qajar painting which lastly ended with complete surrender to Naturalism. This style was in total harmony with modern ideas such as democracy and constitutionalism. Two Iranian politicians played significant roles in the process of modernization in Iran. Amir Kabir
(The prime minister) and Abbas Mirza (The crown prince) did their best to lead the Iranian society to modernism. Iranian intellectuals and many intelligent and well educated court men tried to put their ideas into action. A Combination of various factors helped the process of modernization in Iran. Translation movement, printing and publication industry, higher education system, sending students abroad and photography were the most influential elements. Etemad-ol-Saltaneh, a dominant politician in Qajar era, mentioned in his book that photography had an essential impact on painting. "Photography helped the Iranian painters to represent different themes. With the help of photography, the painters succeeded in using perspective and light and shadow which made it easier for them to imitate the nature. It is even possible to claim that the photography is a kind of painting" Some of the artists of Passage Style used photography as the first step to create their paintings. Among them Mahmud khan is one the most renowned one. He used to take numerous photos of buildings which usually served him as a pictorial reference. Comparing the photo of Shams-ol-Emareh (f.1) with the painting of this building (f.2), it is quite recognizable that Mahmud khan used the photography as the source at his work but he made many alterations. Mahmud khan eliminated some of unnecessary elements and added some new details to make the painting more fascinating. He changed the scales of the elements and made them bigger or smaller to create a better image. On the other hand, as the photography in that time was achromatic, he added some realistic or imaginary colors to his works. Taking different photos from the same building enabled him to choose the best one. Manhood khan sometimes added the human figures to his images. In the painting called "the 15th anniversary of Qajar dynasty", his photographic vision is obvious. The characters seated in two opposite lines look at the spectator. Apart from paying attention to perspective, Mahmud khan made efforts to create some harmony between colors. He finally succeeded in changing the severe and rough photos of his time into sensitive and poetic images. His ability to soften the spiritless photos of the building was due to his painting talent. It is useful to mention that as a professional poet, he was entitled as Malek-ol-Shoara (the master of poets). On the other hand he added some decorative motifs to his images which were not quite clear in the photos. As the result of putting more details, the paintings of Mahmud khan seem more complete than the photos. The technical problems of photography in its early years caused difficulties in demonstrating the whole reality because some parts of the photos were completely faded out. As the conclusion, it is worth mentioning that the painters of Passage Style took full advantage of photography but kept own specific way of visual expression.

They succeeded in combining the naturalistic vision of photography with delicate and unrealistic elements of traditional Iranian painting. On the other hand, the Passage Style painters used photography as an auxiliary for demonstrating their own world and never surrender themselves to it. They tried to show the real life in Qajar era but they did not abandon their ideas about an imaginary world.

VI - PHOTOGRAPHY AND NATURALISM

The efforts of the artists of Passage Style to maintain the former standards of traditional painting were successful but the following painters did not continue the way of their preceding colleagues. It was generally due to the social situation in Qajar era which was mentioned before. Realistic and photographic vision became so dominant that it was considered a value for a painting to be similar to a photo.
Mohammad Ghafari (Kamal-ol-molk), the head of this new tendency, with the help of his followers and pupils dominated the main process of this style in Iran. They created their paintings by coping photos or imitating the nature. Kamal-ol-molk in his first cycle of his artistic creation, painted landscapes and people in such a way that models were taken from photos. In the painting of *The Musicians* fifteen characters posed in a photographic way.

This painting belongs to the series which serve us as part anthropology of Qajar period. In some cases the naturalism existing in kamal-ol-molk's paintings was switched into Realism. Many critics admired the *Hall of Mirrors* as the most brilliant painting in the first cycle of kamal-ol-molk's artistic life. The main character of this painting is Naser-al-Din Shah seated in the middle of a large hall in his palace.

Photographic vision, subtle performance of details and elaborate representation of decorative elements are the basic characteristics of this painting. Hassan Ali Vaziri wrote about the abilities of kamal-ol-Molk in photo-like representations: "when he was between 30 and 35 years old, he used to draw the portraits of Iranian and foreign politicians for Sharaf newspaper which was monthly published. The portraits were so realistic that people mistook them for real People and greeted them. The mastership of this artist in painting photo-like details entitled him Kamal-ol-Molk (the perfect one)".

The comparison of a photo of the palace (f.5) with a painting with the same subject (f.6) shows the influence of photography on his works. It is essential to mention that although the artists of Passage Style were a great deal influenced by Naturalism but they kept some elements of tradition in their works something that never happened to Naturalists: They completely accepted the photographic vision. This fact becomes more evident by comparing the portraits of the king in both styles (f.7&8).

The final change to Naturalism occurred more powerful in the works of the following artist. Mousa Momayeezi was one of the painters whose works are typical. He used to choose anthropological subjects such as carpet wearers (f.9) which were of the favorite topics of the time. A triple relationship among painting, photography and lithography happened in the last years of Qajar era. The drawings directly copied from photos were published in Sharaf and Sherafat, two main newspapers of the time. The newspapers published with the technique of lithography contained mostly the drawings of Iranian landscapes and politicians. This relationship was sometimes manifested in the illustrations of the books.

**VII- CONCLUSION**

The characteristics of traditional painting which were tendency to decoration, imaginary representation and idealistic expression changed to naturalistic performance in Qajar era. The factors among them photography, as are the most influential ones, played a significant role in this alteration. The artists of Passage Style took advantage of photography to improve their abilities of representation but they never surrendered to Naturalism. They succeeded in creating a compound style which possessed both the Iranian and European features. Many critics consider photography as the most important chain connecting tradition to modernism in Iranian art which became stronger during Qajar period. The alterations which had started in Safavid era continued in Afshar and Zand periods and reached finally to its summit by the end of Qajar dynasty. It is worth mentioning that European photographers in the early years of invention of photography tried to imitate the principles of painting. They used to choose the common compositions and even copied the light and shadow existing in paintings. By using pectoral element of European paintings, the photographers endeavored to present this new visual media as an artistic medium which was a very challenging topic in those years. After some years photographers succeeded in fixing photography as an independent means of expression.

In Iran the story was quite different. The Iranian painting influenced by photography lost its previous values. The realistic representation existing in this media led the Iranian painting to absolute Naturalism. The dominant challenge between Modernism and Tradition in Iranian art remained the most critical topic for discussion which survived up to present time.

**REFERENCES**