

Original Research Article

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بازشناسی هنر نقاشی پیکرنگاری درباری از مظفرالدین شاه در دوره انتهای قاجار

Recognizing the Art of Court Portrait Painting by Mozaffar ad-DinShah in the late Qajar Period*

Abstract

Problem Definition: The Art of Court Portrait Painting is one of the Main arts of the Qajar Period, Which Continued Until the Period of Muzaffar al-Din Shah. The Focus of the Current Research is the Study of the Art of Court Portrait Painting during the Period of Muzaffar al-Din Shah and the Examination of Various half-length and full-length examples presented by him. Based on this, in this Research, the Main Question of the Current Research is as follows: What are the Structural and Content Characteristics of the Portrait Paintings of Mozaffar al-Din Shah Qajar period?

Objective: Knowing the Paintings of the Qajar Period as a Part of Iranian art is one of the Goals of this Research.

Research Method: The Present research is Descriptive-Analytical and has been Carried out Using library Sources and Museum Image Samples.

Results: The Current Research Shows that the Integration of Art and Politics in the Paintings of Mozaffaruddin Shah Qajar period Through the use of Symbols of Power in the Images is a Continuation of the Pictorial Traditions of the Previous periods. The Extensive use of Portrait Painting Throughout the Qajar Period can be Seen as an Attempt to legitimize the Monarchy, Some of These Paintings are Half-Length and Some are Full-Length Portraits, and the Influence of Western Realistic Photography and Nature Can be Seen in the Paintings.

Keywords

Qajar, Painting, Court Iconography, Mozaffar ad-DinShah

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Introduction

The art of the Qajar era was a political art under the support of the Qajar court in different eras. In the period of Mozaffar ad-DinShah, as in the previous periods, from the art of portrait painting to legitimize the monarchy and for political purposes, painted portraits of the Shah were prepared for the last time, and its distinctive position can be seen as an image influenced by photography. The painted portraits have the visual characteristics of the court portrait painting of this era, western influences and influenced by art photography and had an important, political, material and decorative aspect of painting. This research studies the portrait paintings of Mozaffar ad-DinShah Qajar period and examines its examples as bust and full length at the end of the Qajar period. Q: What are the structural and visual characteristics of Mozaffar ad-DinShah's late Qajar period paintings? The changes in this portrait painting at the end of the Qajar period are examined. The necessity and importance of the research is that the Iconography of the Mozaffari period has not been investigated independently, and because of its imitation of Western painting, photography is an important issue in the court Iconography of the Qajar period, which is important and needs to be investigated.

Research Method

This research has been done with the descriptive-analytical method and gathering information using library sources (documents) and it has been formed toward understanding the court portrait paintings of Mozaffar ad-DinShah Qajar at the end of the Qajar period. The nature of information in the present study deals with the classification of portrait paintings of Mozaffari period and examines its structure and characteristics. The statistical population of this research is the samples of Mozaffar ad-DinShah Qajar's half-length and full-body paintings in Iran and abroad, and the images were obtained from auction sites of Qajar artworks such as Bonam's, Sotheby's, Christie's, etc. These works are analyzed based on the basics of visual arts and the visual structure of paintings.

Research Background

So far, a few history and art researchers have studied the subject of Qajar paintings, but these studies have only introduced paintings from the period of Fath Ali Shah to Naser al-Din Shah in this period, and the portrait of Mozaffar ad-DinShah in the paintings discussed by Iranian and foreign researchers is few because of the short reign. Has not been. This topic shows the innovative aspect of the above research. In the following, the mentioned researches about Mozaffar ad-Din Shah will be introduced. In article In the article of «Rajae» (2010) «Motivating Mozaffar ad-DinShah with the Zanuband badge, Political Economy», Naser al-DinShah's trip to London and its events are mentioned. «Nabi Salim & Riazi» (2017) «Mozaffar ad-DinShah's European trip and Henry's journey», Tarikh Scientific Research Quarterly, The three trips of Mozaffar ad-Din Shah and introducing sound technology to Iran have been discussed. «Ahmad Panahi» (2000) «Mozaffar ad-DinShah Qajar: Khodkameh Kooch» The life of Mozaffar ad-Din Shah and the events of his events have been discussed. «Rezvani» (1992) Introduction to «Zahir al-Doulah's travelogue with Mozaffar ad-DinShah to Farang», The memories of Zahir al-Dawlah during his trip with Mozaffar ad-DinShah have been discussed. «Karimzade Tabrizi» (1991) «The life and art of old Iranian painters», London has referred to Mozaffari court artists. «Qaidan» (2004) «Atbat Aliayat», mentioned the burial of Mozaffar ad-DinShah in Karbala. «Kashani» (1982). «Mozaffar ad-DinShah's travelogue to Farang», It deals with his travels, written by his own words and in the handwriting of his secretary. In the two books of

«Raby» (1999) and «Diba» (1998), two paintings by Mozaffar ad-DinShah have been examined. In general, it can be concluded that there are few articles and books related to the study of Mozaffari's iconographic works, and despite its importance, this field of research has been neglected compared to other periods of Qajar art, and more has been devoted to his life and period as a crown prince and his three journeys, and especially about His portrait paintings have not been seriously researched; Therefore, in this article, an attempt is made to scientifically investigate and analyze the structural features of portrait paintings from this period by using relevant sources and using samples from each era.

Mozaffar ad-DinShah Qajar (1324-1313) A.H./ (1896-1907) A.D.

Mozaffar ad-DinShah Qajar (5 April 1232/18 January 1285) is the fifth king of the Qajar period. After the assassination of Naser al-Din Shah and forty years of waiting for the reign, he came to Tehran from Tabriz one day before the fiftieth year of the reign. He was the son of «Shokoh al-Sultaneh», the third married wife of Naser al-Din Shah. There have been no reports of Mozaffar ad-Din Shah's presence in Tabriz. Naser al-Din Shah, during his succession, had a four-year-old son named Mozaffar ad-DinShah from a Qajar wife, who was the only son eligible for succession due to the legal obligation because of his Qajar maternal lineage (Amant, 2018, p. 424). Even though Mozaffar ad-DinMirza had a Qajar mother, he was temperamentally ill and hated by his father so much that he was thrown into a corner so that he would be far from the king's eyes (Amant, 2018, p.432). The death of Shah Mergi always followed the immediate fear of chaos in Iran, and it was undoubtedly in the face of such consequences that «Amin al-Sultan» arranged for the Shah's body to be secretly taken out of the courtyard and placed in a royal carriage. On his return to Golestan Palace, he also sat next to the Shah's body and moved his lifeless body as if waving to the people. Amin al-Sultan quickly prepared the necessary preparations for the smooth transfer of the throne. First, he consulted with the ministers of power of Russia and England, and both of them confirmed the commitment of their respective governments to the succession of Mozaffar ad-Din Mirza and asked him to make the princes of the royal family, and most importantly, Zal Sultan, to declare their loyalty to the new king (Amant, 2018, p. 574). It took forty days from the time Naser al-Din Shah was killed inMozaffar ad-DinShah's accession, and during this time, «Ali Asghar Khan Atabak», the last chancellor of Naser al-Din Shah, was in charge of the affairs of the country. He was crowned in the Badgir building and two months after his accession to the throne, «Mirza Reza Kermani», the murderer of Naser al-Din Shah, was hanged in Mashakh Square. In the first year of his reign, Mozaffar ad-DinShah deposed Amin al-Sultan from the position of sultanate and elected his former protégé in Tabriz, «Mirza Ali Khan, Amin al-Dawlah» instead, but because he thought of westernism and modernization, he faced the opposition of the scholars and was dismissed. He then chose «Mohsen Khan Moshir al-Dawlah», but after three months appointed Amin al-Sultan as chancellor (Ahmed Panahi, 2000, pp. 24-26). One of the important events of Mozaffari's era is the arrival of the first «Tograph cinema» in Iran. Mozaffar ad-Din Shah's voice is the oldest voice recorded in Iranian documents (www.iranicaonline.org). Mozaffar ad-Din Shah Qajar died on January 18, 1285, at 53. According to his will, he was buried in Karbala. His grave is located inside the portico of the jurists or the portico of the kings, and it is covered with mosaics (Qaidan, 2004, p. 154). Mozaffar ad-DinShah Darsani became the king, but his temperament was not conducive to attaining such a position. He was constantly unwell and sick; he lacked the qualities necessary to be a statesman, he was not familiar with the policies of his time, and from the point of view of the colonial governments, especially Russia and England, were completely unaware of Iran. He was

surrounded by a group of greedy and money-loving people who did not think of anything other than personal interests. After Naser al-DinShah's murder, they came to Tehran from Tabriz with the crown prince, thinking that the royal treasury was full of gold, and when they encountered empty chests, they had to sell royal furniture and furniture. When these were finished and there was nothing left in the market that could be sold, they resorted to getting a loan from Russia or England and spending on their whims (Rajai, 2009, p. 276). The period of his reign is one of the most important and influential periods in the cultural and social history of Iran, which is important in many ways, familiarizing Iranians with the manifestations of civilization and the manifestations of Western culture and civilization is difficult and deserves attention, because not only the transmission of some Europe's material and spiritual achievements have led to Iran, but also to innovation and creative adaptation of Western manifestations and phenomena. According to the available documents, i.e. the travelogues of farang Iranians in the 19th-20th centuries A.D., one of the most visited places by Iranian tourists was the theaters in European countries (Nabi Salim, Math, 2017, p. 78). After Mozaffar ad-DinShah ascended the throne, Naser al-Din Shah continued his journey and visited the culture and civilization of the West. Besides the royal throne, Shah Qajar was fond of fun and travel, and during his ten-year reign, he traveled to Europe at close intervals. His excuse was to use the mineral and healing waters of the Alps to treat his rheumatism. He made these trips by borrowing from Russian and British banks for many privileges (Nabi Salim & Riazi, 2000, p. 80). He made three trips to Europe: 1. The first trip in 1318 A.H./1279 A.D. 2. Second trip, 1319 A.H. / 1901 A.D. 3. The third trip, 1323 A.H./1284 A.D (Figures 1 to 4).



Figure 1. Mozaffar ad-DinShah with the Prince of Wales, later King George V. The title of this title says: The English Crown Prince was thrown in Marlborough Mews, a palace that was the resting place of His Imperial Highness. The Crown of England was taken at Marlborough Mews [Marlborough House], the palace where His Majesty the King stayed. Source: <https://bohnams.com>



Figure 2. Mozaffar ad-DinShah with the Prince of Wales, later King George V, Amin al-Sultan and other Iranian officials. The description of this photo reads: Taken in London at Marlonto Mews, the palace where His Royal Highness Rohana Fidah stayed, "Taken in London at Marlborough Mews [Marlborough House], the palace where we stopped. His Majesty the King may sacrifice our lives to him. Source: <https://bohnams.com>



Figure 3. Mozaffar ad-DinShah in a royal boat with Edward VII and Queen Alexandra. Photo Caption: The ship Victoria and Albert was launched in Portsmouth on August 20, 1902. The figures are: Her Majesty, The Queen of England, Her Majesty, The King of England. Source: <https://bohnams.com>



Figure 4. Group photo with Mozaffar ad-DinShah, members of the British Royal Family, and Iranian officials, Caption: On the yacht Victoria Albert in Portsmouth harbor on August 20, 1902. Source: . <https://bohnams.com>

Mozaffar ad-DinShah Qajar, gradually influenced by the manifestations of Western civilization in Iranian culture and society, moved towards constitutionalism, and one of the most important achievements of the period of Mozaffar ad-DinShah Adel Mozaffar was the beginning of constitutionalism in Iran. The chronology of his life is summarized in **Table 1**.

Table 1. Historical chronology of the life of Mozaffar ad-DinShah Qajar. Source: Author.

Mozaffar ad-Din Shah	Year of birth Year of death	Shah's reign	Trips to Europe	An important event in life
Father: Naser al. Din Shah Qajar Mother: Shokoh al-Sultaneh Third wife and official marriage	(1896-1907 AD Burial: Karbala	10 years	Three journeys to Europe: The first trip in 1318 A.H./1279 A.D. Second trip, 1319 A.H. / 1901 A.D. The third trip, 1323 A.H./1284 A.D.	1868 AH Article five: Adl Mozaffar constitutionalism

Portraiture and painting of Mozaffar ad-DinShah during the Qajar era

Portrait painting in the Qajar period had political importance, and during the time of various kings of the Qajar period, court portrait painting and face painting were very important to the Qajar kings in terms of political importance. Drawing the image of the king in different sizes and with various dimensions and characteristics is one of the key characteristics of the art of this era. In the Qajar period, with the arrival of Europeans and diplomats to Iran in the 19th century, the Iranian art of the Qajar period, which had its roots in the art of the previous periods of this period, was manifested with changes and European influences and western developments in the art of court iconography of this period. With the death of Fath Ali Shah Qajar, nicknamed «Khaqan», the importance of court iconography decreased, and during the era of Muhammad Shah, it was accompanied by changes, and in the Naseri

period, with the emergence of artists such as «Abul Hasan Ghaffari», «Mazin al-Dawlah», «Mohammad Ghaffari», the artistic style of court iconography influenced by Western art. Photography, artists educated in the West and Dar al-Funun found a different artistic style that found its way into the portrait painting art of the Mozaffari period, and among the artistic developments of this period, we can mention the bust and full-length paintings of Mozaffar ad-DinShah with influence from the art of photography. Kurdism, which began in the Nasrid period, and is one field that can be searched for under the influence of Mozaffar ad-DinShah's three trips to the west. With the success of Mozaffar ad-DinShah, new events took place in Iranian culture and art, and his three trips to Europe and the West, seeing the changes and achievements of that revolutionized the Shah's mind, and his interest in Western culture and its progress led to a great event that It happened during this period and the tendency towards western art and photography industry and dealing with the art of the Naseri period and its achievements entered the visual culture of the Mozaffari period.

Bust of Mozaffar ad-DinShah Qajar

Painting by Mozaffar ad-DinShah Qajar (1896-1907) with the signature of Mahdi (Figure 5), perhaps a royal painter, late 19th/early 20th century, oil on canvas, painted on an oval frame, signed in Nastaliq in red on the lower right side of the oval, more text in white color in the bottom center, 70 x 60 cm. This painting in a European private collection is written: «The Blessed Image of His Majesty Aqdas Humayun Shahshansha Mozaffar ad-DinShah Qajar», «The blessed image of His Majesty, the most holy, the supreme king of the kings of Mozaffar ad-DinShah Qajar». This signature says: Jan Nisar Mehdi special painter, «Mahdi Fadakar, royal painter». The most famous painter named Mehdi is recorded as a portrait painter of the Qajar period in coloring, watercolor and black pen. From his identified works, it appears that he was the main painter (Naqash Bashi) at the end of the reign of Naser al-Din Shah and the royal painter (Naqash Hash) during the time of Mozaffar ad-DinShah Qajar. In 1314 A.H., he received the title of Mosvar al-Mulk. His identified works are between 1309 A.H. / 1891-1892 A.D. and 1322 A.H. / 1904-1904 A.D., many of which are kept in Golestan Palace, Tehran. (Karimzadeh Tabrizi, Vol. 3, 1991, pp. 1247-51). His works with the interpretation (Jan Nisar) between the years 1891-1309 A.H. and 1895-96 A.H. and 1313 A.H./1895-96, and the term "royal painter" (special painter) between the years 1895/1313 A.H. - 1896 A.D. If this is the same Mahdi, then this portrait may have been painted in 1313 A.H. before acquiring the title of Musar al-Mulk in 1314 A.H./1896-1897 A.D. However, the king is depicted as a much younger man, similar to his appearance in photographs from the 1870s (<https://christies.com>).



Figure 5. Painting by Mozaffar ad-DinShah Qajar (1896-1907), museum number: LOT 38R, Iran, signed by Mahdi, perhaps the royal painter, late 19th century / early 20th century. With the inscription: Blessed statue of His Highness Aqdas Humayun of Mozaffar ad-DinShah Qajar. Source: <https://bohnams.com>.



Figure 6. A painting by Mozaffar ad-DinShah Qajar, Iran, signed by the royal painter Musar al-Mulk, Price: 10,500, US12,010, 11,669, Museum Number: SA870713, Date: 19th century. Source: H & H Gallery <https://sellingantiques.co.uk> UK

An exquisite late 19th/early 20th century oil on canvas painting by Mozaffar ad-DinShah (Figure 6), in an oval painted frame, signed in the Nastaliq script, Musar al-Mulk lower left, dimensions: height: 68 cm, width: 58.5 cm, width: 7.5 cm, canvas: H: 51 cm, W: 41 cm, D: 1.5 cm, the most famous painter named Mahdi is recorded as a court portrait painter in the late Qajar period in color, watercolor and ink. From his works, it appears that he was the main painter (Naqash Bashi) at the end of the reign of Naser al-Din Shah and the royal painter (Naqash Hash) during the time of Mozaffar ad-DinShah. In 1314 A.H., he received the title of Mosvar al-Mulk. His works are between 1309 A.H. / 1891-1892 A.D. and 1322 A.H. / 1904-1904 A.D., many of which are kept in Golestan Palace, Tehran. (Karimzadeh Tabrizi, 1991, Vol. 3, p. 51) (www.sellingantiques.co.uk). In 1313, after the murder of Naser al-Din Shah, after Mozaffar ad-DinShah ascended the throne, Kamal al-Mulk, a portrait painter of the Qajar period, was still respected by the new king, as Muir al-Maluk wrote in confirmation of this article: «The king asked Kamal al-Mulk to... In the middle of the image of Naser al-Din Shah in different periods from the beginning of his youth and a crown prince during his reign. Kamal al-Mulk made and presented a curtain that was excellent in every way. He welcomed the king and told him to determine the reward. Kamal al-Mulk begged the king to send him to Europe to perfect his art of painting. The king treated him with special care and sent him to Farangistan» (Soheili Khansari, 1989, p. 20). In 1318, when Mozaffar ad-DinShah went to Farangistan, in Paris, Kamal al-Mulk went to the Shah and presented and reported the results of his studies, and he was noticed by the Shah and returned to Iran after a while. Mozaffar ad-DinShah paid a lot of attention to Kamal al-Mulk, and he wrote an example of this in his travelogue to Farangistan and when he visited the Louvre Museum, he mentioned: «There was also a curtain painted by Kamal

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al-Mulk, which was really no different from the original. It is very distinguished and well made» (Soheili Khansari, 2018, p. 23).



Figure 7. Half-length portrait of Mozaffar ad-DinShah Qajar, by Kamal al-Molk, signed by Khanehzad, 1319/1901-20th century A.D. Previous location: Golestan Palace, current location: Al Sabah Collection, Kuwait, sold at Christie's 2000, <https://thealsabahcollection.com/> oil on canvas, Shah in uniform with many medals and black hat with enamel cock, inside cartouche Oval, lower left signature of Muhammad Kamal al-Mulk. 43×31½ inches (109.5×80 cm). Source: Adamova & Bayani, 2015, pp. 508-510.

This is the only bust portrait that Kamal al-Mulk writes: «I made a bust of Mozaffar ad-Din Shah, he gave him a diamond ring, but I did not accept other orders» (Soheili Khansari, 1989, p. 177). «Sharafat» newspaper writes about this: «Until these days, the servants of Aqdas Homayun, according to the blessed character of Mubarak, have received a piece of the first class insignia of the foreign lion and the sun and a series of green bearers for it, which is one privilege of the early Galilee of the government. They said, and they also arranged a special house in Darbkhaneh Mubarakah for Muazi Aliya» (Nawai, 1987, p. 103). In 1319 A.H. 1280 A.H., the picture of Kamal al-Mulk was decorated in the section of «Sharafat» newspaper, which at that time was one of the most beautiful newspapers published in the style of «Sharafat» newspaper during the reign of Naser al-Din Shah, and the biography of this great artist was written in number 60 of this newspaper by Mohammad Bagher Etimad al-Sultaneh. It has been found: «Also on these two days, when Mr. Kamal al-Mulk had made the curtain of the statue of the great Humayun Shahshahi in the highest degree of similarity and privilege according to the order of the decree of the execution of Humayun the Exalted, he was presented with the seal of the blessed advent, and he was admired and praised by Khosrowani. Besides Moazi Eliya's pride and honor, a very special precious diamond ring, which is one of the special royal privileges and special gifts, from Jawahar Khana, said, «Merhemat and mabdul» The trust of Sultan Muhammad Baqir» (Soheili Khansari, 1989, p. 28). In August 1401, the removal of the portrait of the fifth Qajar Shah, that is, the mentioned painting of Kamal al-Mulk (See Figure 7), was confirmed from the hall of the Golestan Palace. A black-and-white photo of the hall of the Berlian Palace made this clear. In this painting, Mozaffar ad-DinShah is depicted in a military uniform decorated with medals. A black feathered hat, and a jeweled dome are shown in the image, and an enormous emerald adorns his chest. Qajar history researcher «Reza Kasravi», who noticed the absence of this valuable work from a photo of the Berlian Hall, believes that this painting was part of the property of the Golestan Palace. Kasravi published a black-and-white photo of the Berlian Hall of the Golestan Palace. Another painting by Ahmad Shah (Kamal al-Mulk's work is now visible in the Ivory Hall) and a third painting by

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Muhammad Ali Shah, the fate of which is unknown, was hung there. The original of this photo is kept in the Institute of Contemporary History of Iran in Tehran, the date range of the black-and-white photo is estimated between 1331 A.H. to the extinction of the Qajar dynasty in 1344 A.H./1304 A.H. Because the painting of Ahmad Shah by Kamal al-Mulk, which can be seen in the photo, is dated 1331 A.H., and it is not acceptable that after the deposing of Ahmad Shah in 1344 A.H., his portrait is hanging in the hall. Director General of «Adibzadeh» Cultural Heritage Museums: The panel with specifications, size and frame was registered as part of the property of Naser al-Din Shah's inner building or Naseri dormitory in 1312. During the period of Reza Shah, this panel became part of the property of the Ministry of Possessions of Iran. This building was standing until 1335. The Naseri dormitory was destroyed in 1340, which is the second Pahlavi period. According to the general director of Adibzadeh Cultural Heritage Museums, before 1312, this painting, along with other paintings of Qajar kings, was taken out of the palace from the Hall of Mirrors and moved to the dormitory building. In the records of 1361, which are related to the Ministry of Culture and Art, there is no sign of the name of the mentioned panel. The painting belongs to the Golestan Palace and was smuggled out of the palace collection between 1361-1317 and sold abroad (www.tarikhirna.ir). This painting is now kept in the Islamic Archives in the collection of the Al Sabah family in Kuwait. The search conducted in the National Archives of Iran shows that the documents of the Court Ministry at the beginning of the reign of Ahmad Shah Qajar in 1328 A.H. clearly recorded this talav among the royal properties. This painting with the distinct signature of Kamal al-Mulk is one of the pictorial documents of the Qajar period and an example of the important documents and the work of Kamal al-Mulk in the Mozaffari period and the bust of an important painting of Mozaffar ad-DinShah Qajar.



Figure 8. Mozaffar ad-DinShah Qajar (1896-1907), by Seyed Hossein, known as «Mirmsur», museum number: Lot 109R, Iran, 64×81 cm, dated 1330 A.H./ 1911-1912 A.D.
Source: <https://bohnams.com>.



Figure 9. Mozaffar ad-DinShah (1896-1907) Iran, Qajar, about 1900, museum number: 8000- 12000 GBP, color and oil on canvas.
Source: <https://bohnams.com>.

Painting of Mozaffar ad-DinShah Qajar (1896-1907), (See Figure 8) by Seyed Hossein, known as Mirmsur, Iran, dated 1330 A.H./1911-12 A.D., oil on canvas, with Persian signature and Arabic and Latin date. Mirmsour letters can be seen at the bottom left of the picture. This painting was valued at 20 to 30 thousand pounds during the time of Ahmad Shah Qajar, dated 1328 A.H./1910 A.D (<https://bohnams.com>). The fifth Qajar Shah, Mozaffar ad-DinShah (1896-1907) is depicted here in military uniform with a black Strakhan helmet with a jeweled square line and diamond-encrusted insignia pinned to his chest. This painting can be compared with another painting of the Shah in the «Al-Sabah» collection, Kuwait (See Figure 7) signed by Muhammad Kamal al-Mulk, probably painted at the same time as the present version, which depicts the Shah in an oval frame, in the European academic style of oil painting. The style that is painted and taught in Dar al-Funun can be seen. The realism, similar age and shading of both portraits show they were painted from photographs. The photo on which the present painting is based is in the Brooklyn Museum under the number (122, 3, 1997). The structural analysis of portrait bust paintings of Mozaffar ad-DinShah Qajar shows that attention to Iranian elements in bust paintings is reduced and this shows the dependence and influence on European painting and the lack of desire for Iranian painting in the art of painting. The primary goal in Mozaffar ad-DinShah's bust paintings is realized in the face painting, and the effects of photography can be seen on the face. Also, most of Mozaffar ad-DinShah's bust paintings have an oval stereotype around the face, which focuses on the face is realized in it and the main goal is to focus on the face and is influenced by western art and photography frames of this period. The painting of the face is under the color of the stereotype framed around the face and it frames the four trange posture around the face of the king. In the painting of this era, the importance of Western aesthetics in portraiture and bust structure is such that it emphasizes the primary structure of the subject, the king's face. The background of the bust paintings is mostly simple and flat, dark and neutral colors are used, except in the example painting (See Figure 8), where the artist has consciously avoided the visual dimension and impact on the face. Under the influence of Western art, the portrait painting of the Mozaffari period has been depicted as a continuous pattern. The coherence and structure of these paintings shows the solidarity of the artists' thinking and the king's orders and demands from them, which is consistent with the thoughts and orders of the king and the court. These busts have the characteristics of decoration in face painting and the framing of the picture frame shows a distance from the art of Iranian painting and the principles of traditional art in the picture. Using frames and the removal of Iranian motifs show Westernism, realism in pictures, coherent design, the quality of visual beauty of the Mozaffari period and Western aesthetics of this era. The addition of an oval-shaped window frame around (See Figure 9) the painting is seen in most of the portrait paintings during this period, and it speaks of the visual quality of this period.

Full-length portrait of Mozaffar ad-DinShah Qajar

According to the inscription of the painting, Mozaffar ad-DinShah is the face blessed by God, the purest, most noble, His Highness the Crown Prince, who may be the intercession of our soul, the one who will sit in the king's place in the future is Mozaffar ad-DinShah, the crown prince of the Qajar period. This painting was probably depicted in Tabriz when Mozaffar ad-DinShah was the governor of Azerbaijan, In figure 10 and as you can see, his official and government seal is shown in the painting. It seems that in the picture he is shown with a series of official documents and letters, and an official paper-stamp and a bag were sent to him. It seems that Mozaffar ad-DinShah is in his late twenties or early thirties in this

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painting, the date of the painting is 1880 A.D., which makes this age correct. The painter has signed and introduced his work as Mirzahasan Khan, which was unknown before. According to his work style, it seems that he was trained in Dar al-Funun and is one graduate of this school. This painting has some similarities to a painting of Prince Mozaffar ad-Din Shah in the same historical period that was painted by Kamal al-Mulk. A potential candidate is Muhammad Hasan Khan, who was given the title Naqsh Bashi by Crown Prince Mozaffar ad-Din Shah in 1219 A.H./1874 A.D., the title of Khan was added the following year after passing the imperial rituals and ceremonies. Unfortunately, the quality of obtaining this title is not known because the signature is only accompanied by calligraphy. His works are usually bird-like, filled with gloriously lush layers of flowers and small birds, though none of these can confirm Muhammad Hasan Khan's style of work. Apparently, being close to the prince in Tabriz does not confirm the assignment of the proper title and name of Mirza Hasan Khan. The truth is that he used the simple signature of Hassan instead of Mohammad Hassan (Raby, 1998, p. 69).

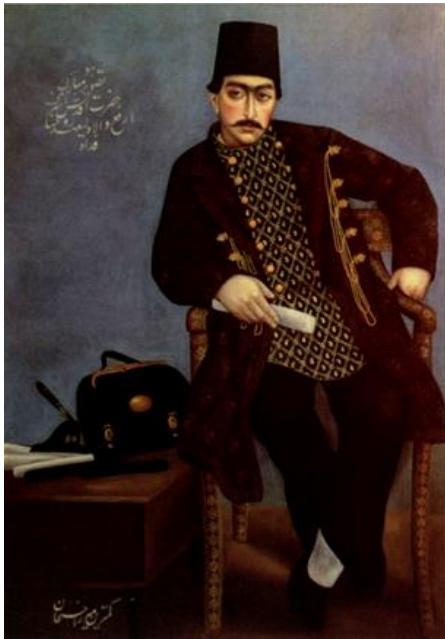


Figure 10. Crown Prince Mozaffar ad-Din Shah, Mirza Hasan Khan, probably Tabriz, signed around 1870 A.D., color and oil on canvas, 78×108 cm, written by: Ho, he blessed picture of Hazrat Aqdas, Ashraf Arfa Vala, Crown Prince Ruhanah Fidah, lower left, work by: Mirza Hasan Khan Collection: M. Motaqalchi. Source: Raby, 1998, p.69.



Figure 11. Painting by Muzaffar ad Din Shah Qajar Attributed to Mirza Hasan Khan Probably Tabriz, Iran. ۱۰۴x 71 cm, ca. 1870-80, price: ca 30000 pounds in 2014. Source: <https://christies.com>.

Painting of Crown Prince Mozaffar ad-Din Shah Qajar, attributed to Mirza Hasan Khan, probably Tabriz, Iran, circa 1870-80, oil on canvas, a court figure holding a sword and a scepter, on a gilded chair decorated with numerous foreign medals and She is dressed in a richly embroidered coat sitting on a plain blue background. A very close portrait of Mozaffar ad-Din Shah with the identification inscription and signature of Mirza Hasan Khan in the collection of M. Mutaqalchi is present (Figure 10) (Raby, 1999, pp. 68-69).

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Both paintings show Mozaffar ad-Din Shah sitting on a gilded chair with his legs crossed. This painting shows the crown prince in official clothes, which is decorated with medals such as Saint Andrew of Russia, Legion of France and two Iranian medals on the king's chest. This painting was probably executed in Tabriz when the crown prince was governor of Azerbaijan and is similar to [Figure 11](https://christies.com) (<https://christies.com>).



Figure 12. Mozaffar ad-DinShah in, by Mohammad Ghafari, color and oil, unknown dimensions. Source: [Soheili Khansari, 1989, p.259.](#)



Figure13. Official portrait painting of Mozaffar ad-Din Shah Qajar, Belgium 1905, painter: Amy Oscar Stevens, painted on the occasion of his state visit to Belgium in 1905, 210×115 cm. Signed and dated Brussels 1905 lower right. Source: <https://bohnams.com>.

This life-size brilliant portrait painting was painted during the third and last trip of Mozaffar ad-DinShah to Europe, it shows the significant changes in the art and style of Qajar painting from the very light works of the first half of the 19th century at the beginning of the Qajar period. The desire to conform to the conventions of fashion and dress favored by Western monarchs, a trend that began during the reign of Muhammad Shah in the 1840s, is well captured in this beautiful painting by Belgian artist «Aimé Oscar Stevens» (1951-1879). The king is standing on the terrace of his hotel in Brussels, wearing a European officer's coat with headscarf, medal and cordon bleu, and resting his left arm on a sword in European dress. The black hat characteristic of the Qajar clan and his symbolic mustaches, in imitation of the great Safavid Shah Abbas, are the only allusions to his Iranian heritage in the painting. As mentioned, Mozaffar ad-DinShah, like his father Nasiruddin Shah, traveled to Europe three times and even borrowed money from Nicholas II of Russia to pay his travel expenses. He was introduced to cinematograph in Paris and immediately ordered his photographer Mirza Ebrahim Khan to get the equipment and knowledge to bring motion pictures to Iran. This event is recorded in his travel diary, which provides a useful account of his travels. His sitting with Aimee Oscar Stevens is also written like this: «While in Belgium on Thursday afternoon, we went up the stairs of the hotel where an artist was waiting who had come to paint our portraits» ([Kashani, 1982, p. 142](#)).



Figure14. Mozaffar ad-DinShah and Abdul Majid Mirzain al-Dawlah, Abdul Hossein Sani Homayoun, Tehran, early 20th century, oil on canvas, 80×125 cm, private collection, signature in red Nastaliq script in the left corner, «the servant of the painter Bashi Sani Homayoun, deer pen». Source: *Diba, 1999, p. 270.*



Figure 15. A large portrait painting of Mozaffar ad-DinShah Qajar, standing in the interior, by Razi Taleghani Sani Homayun, oil on canvas, signed in Nastaliq lower right, 5.90×180 cm. Source: <https://bohnams.com>.

Figure 14 was made by the court artist Mozaffar ad-DinShah Sani Homayun (1859-1921). This oil painting shows Mozaffar ad-DinShah (1896-1907) standing arm in arm with his prime minister Prince Abdul Majid Ain al-Dawlah in front of the stairs that lead to the colonnaded porch. The king and his minister are dressed alike, dark gray frog coats and black fur caps for the cold, while both hold scepters. The faces of both old men are shown with great similarity, the king and the minister have similar faces and long white mustaches. This image contrasts with figures similar to the Shah's father, Naser al-Din Shah Qajar, and the iconography of the early Qajar period to show grandeur. Sani Humayun does not try to show the splendor of the royal court in this picture. He is content with emphasizing the king's simple clothes and luxurious royal insignia. In fact, the similar clothes and faces close to the minister show the relationship between unity and long-standing friendship. Mozaffar ad-DinShah was seriously ill during most of his reign and relied heavily on Ain al-Dawlah to carry out government affairs. The prime minister censored the Shah's correspondence, was responsible for responding to demands, and controlled the Shah's meetings with others. In this painting, the sick king is shown standing leaning on a cane. The staff in this painting is a symbol of the weak government and court of Mozaffar ad-DinShah. Ain al-Dawlah also had a chaotic and noisy political activity. He became chancellor of Mozaffar ad-DinShah in 1904; he succeeded him after masterminding the downfall of Amin al-Sultan's prime ministership. His prime ministership coincided with the peak of constitutionalism, although he was a loyal and anti-constitutional monarchist. This painting is of the quality of the paintings of the Victorian period and is influenced by it, and it is done at an excellent level. In this work, the background landscape of the image and the mountains, which may be the Alborz mountain range, have been carefully depicted. The emphasis on individual traits, subtle psychological differences of people shows that Sani Homayun was inspired not only by the work of Victorian style painters but also by contemporary photographers of his era (*Diba, 1999, p. 271*). «Karimzadeh Tabrizi» introduces this artist by the name of «Razi Taleghani Sani Homayoun», gilder and painter of the Qajar period, a master in composition, the combination of flowers with human faces and all kinds of animals. Not much is known about his life: he was from Taleghan and often mentions the name of his hometown as a nickname in his signatures. He lived in Tehran. The date of his work is between 1299 Hijri 1881-1882 and 1322 A.H. / 1904-1904 A.D. This painting is apparently his only recorded


work with oil paint (Karimzadeh Tabrizi, 1984, pp. 207-206), (Khalili, Robinson, Stanley, 1997, pp. 184-185). Figure 15 seems to have been painted from the photo of Mozaffar ad-DinShah's visit to England. The Shah with the same clothes, decorations, jewels and collar added, the royal scepter and the hand position on the European chair are careful and in detail. It has been reproduced and only a slight change has been made in the background's interior. This painting is another document of the influence of photography on the portrait art of this era. This work was most likely commissioned by Mozaffar ad-DinShah to Sani Hodayun, the court painter. Artist below The work is signed in red line by the servant of Razi Sani Humayun, and it confirms that he is an artist of the court of Mozaffar ad-DinShah. Representation of details, precision in the king's pose and attractive and bright colors have introduced this work as one of the best examples of portraiture on the theme of height by Mozaffar ad-DinShah Qajar. The structural analysis of Mozaffar ad-DinShah Qajar's portrait bust paintings shows that the reflection of the influences of Western art and photography can be seen in the portrait art of Mozaffari period. The evaluation of the court portrait paintings of this period shows that the visual quality of the full-length paintings of this period is influenced by the art of photography and the photographs left over from Mozaffar ad-DinShah's travels to the West. The paintings of Mozaffar ad-DinShah's crown period show Iranian motifs and the background in the clothes, carpets and fabrics used show that in the crown period, it indicates the influence of the traditional art of Iranian painting in the early Nasrid period. The role and visual display of portrait paintings shows the influence of the models of the Naseri period. Visual depth, perspective, emphasis on portraiture in large and human dimensions are the visual characteristics of portraiture in this era. In the full-length portrait paintings of the court, the characteristics of the art of the previous period can be seen, and the influences of Western art and photography can also be seen. The perspective, dimension and depth of the Western visual elements, such as the chair, show the precise light shades of the desire for Western art more than Iranian art. Using perspective and regularity of western art is one characteristic of full-length portrait painting by Mozaffar ad-DinShah, which can be seen in the paintings and their backgrounds. Also, the painting of Mozaffar ad-DinShah by the western artist and the documentary photos of his travels to Europe can be seen in the more regularization of court portrait painting. The western background, western iconography, and the display of the Shaheed Shawkat can be seen as in the previous periods, and the removal of Iranian decorations shows the western visual aesthetics.

An analysis of the findings of court iconography of Mozaffar ad-Din Shah Qajar

In the court portrait painting of the Qajar period, from the beginning to the end, the emphasis on representation, royal splendor, has always been one of the recurring elements of the paintings. During the Qajar period, Qajar painters sought to display royal splendor, which can be seen in the bust and full-length paintings of Mozaffar ad-DinShah, although in the last period, the simplicity of clothes and decorations shows this. The matter is moving towards simplification and its intensity has been reduced. Emphasizing on the paintings, the present research shows that in the paintings of this period of Mozaffar ad-DinShah, artists have tried to have a more realistic representation influenced by photography and social developments. The artist has tried to use the exposure of photography in the image, both in the half-length and full-length portraits, and it seems that this is consistent with the client's purpose, even in the painting, which is depicted by a non-Iranian artist. In introducing and

analyzing the visual characteristics of bust paintings, one of the artists' goals is to emphasize the king's face and framing as the art of photography, which is seen in a new way in this period. The court iconography of the Qajar period used color and oil painting in this period and has the well-known characteristics of the Nasrid period in the art of painting. The depiction of Mozaffar ad-DinShah in this period is less than in the previous periods, and in the full-length paintings of the Shah, he is mostly standing and leaning on a cane or a chair. Among these works, the bust of Mohammad Ghaffari by Mozaffar ad-DinShah is decorated with royal attire, military clothes and jewels, and shows the artist's western construction and finish. It is better than the examples of his time and compared to other examples, Artists draw attention to the bust of Mozaffar ad-DinShah, and in tracing other works, it seems that they were influenced by this work. Unfortunately, this work, which shows the glory and majesty of Mozaffar ad-DinShah, is out of the court of Golestan Palace and exposed to public view. Biyendagan is in Al-Sabah Museum, Kuwait. In these simulation works, the influence of art photography and social developments can be seen. The landscape of nature can be seen in two standing paintings of Mozaffar ad-DinShah in his middle age, which show the influence of Western art and the representation of nature, along with the simplicity of the dress and the king standing with a cane. In the final period and the middle-aged representation of the king, simplicity can be seen in the representation, and in the middle-aged period, in the face, clothes, ornaments and medals, unlike the busts of the youth period, the representation of the face is more idealistic, and at the end of this period, the simplicity is more. In the paintings of Mozaffar ad-DinShah, the imitation of Western art, the extensive effects of photography, the absence of fancy clothes, jewels, ornate tools and equipment are not seen as in previous periods. Dealing with details based on realism, simplicity and not conveying the message of grandeur and greatness can be seen in the Qajar bar. This simplicity of the Shah's clothes and hats can be seen as a sign of the social changes of the era. Representation in the Mozaffari period painting curtains is consistent with the examples of photographs of this period. The paintings of this period are far away from symbolic and allegorical concepts and realism can be seen in the works. In the full-length portrait paintings of Mozaffar ad-DinShah, the connection of Qajar art with the painting principles of previous periods can be seen, and the image of the Shah is prominent in the painting. The connection and continuity of Mozafari period paintings can be seen in the portraiture of this era with traditional Iranian painting, Western painting and the connection and influence of art photography. Examining the court portraits of the Qajar period according to the artists of this period shows that the prominent features of this art are accurate representation, influence from photography and influences from western painting. The characteristics of Mozafari period paintings in half-length and full-length paintings are summarized in **Tables 2-3**.

Table 2. Features of court bust paintings of Mozaffar ad-DinShah Qajar. Source: Author

Painting feature	Year	Name of the artist	King's name	Context	Background	framing	Image
Youth Influence of Western Painting and Photography	Early 20 th Century	Mehdi	Mentioned At the Bottom of the Frame	In white, Black and Red	Simple	Oval Clear Frame Space Around the Face is Dark	

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Painting feature	Year	Name of the artist	King's name	Context	Background	framing	Image
Youth influence of western painting and photography	About 1930	Mosavari Molk	Does not Have	-	Simple	Oval Clear Frame Space Face Course Bright	
middle age Youth influence of western painting and photography	1940	Ghafari Kamal Molk	-	-	Simple	Oval Clear Frame Space Face Course dark	
middle age Youth influence of western painting and photography	Unknown?	Unknown?	-	-	Simple	Oval Dark Frame Space Face Course Bright	
middle age Youth influence of western painting and photography	1951	Seyyed Hossein	-	-	Penumbra	Rectangle No frame	

Table 3. Features of full-length court paintings of Mozaffar ad-DinShah Qajar. Source: Author.




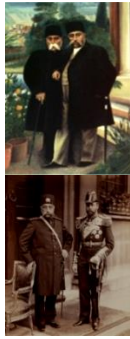
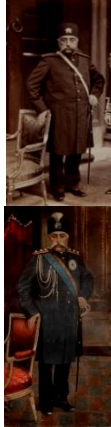
Image	Background	Context	King's name	Name of the artist	Year	Painting feature
	Simple Gray	He has the Name and Title of Shah	has it With White Nastaliq	Mirza Hasan Khan	Around 1870	Influenced by Iranian Painting Idealism Has Iranian Motifs Sitting on a Chair
	Simple Wind Eyebrow Blue and Gray	-	-	Probably Mirza Hasan Khan	Around 1870-1880	Influenced by Iranian Painting Idealism In the Display of royal clothes and Motifs and Medals Sitting on a Chair
	European landscaping Building Landscaping	-	-	Amy Oscar Stevens	1905	Western Painting Influence of the Art of Photography

Image	Background	Context	King's name	Name of the artist	Year	Painting feature
	European landscaping Building Landscaping Effectiveness of standing Photography	-	-	Abdul Hossein Sani Homayun	Early 20 th century A.D.	Influence of Western Painting in Representation Distance from Iranian art Influence of Photography
	Being influenced by Photography and Western Examples	Signed by the Servant of Razi Sani Homayun	-	Razi Taleghani Sani Homayun	Early 20 th Century	Influenced by European Painting and Photography Realism Copied from Photo of Meeting in England

Conclusion

The painting of Mozaffar ad-DinShah era presents a new visual culture on the verge of passing over the previous traditions of Iranian painting and being influenced by Western art. With the influence of Western culture and art and the use of painting to complete the painting, single face and bust painting and portrait painting become especially important. The realistic representation of the image of the king becomes especially important as in previous periods, and major changes in form and content are affected by social conditions. The nature and structure of portrait painting in this period is strongly influenced by the relationship between Iranian and Western culture, which is understood in the continuation of portrait painting of this period. Painting images in the crown period have an idealistic look and with many decorations in the image, which in the monarchy's period and middle age have a contrast with the first period and realistic face painting with simplicity and meaning, and have a different aesthetic function. The predominant image space is the space of the ruling and political legitimacy and it is a show of the representation of glory and power that declines in the last period. The structural and formal connection is framed in frames influenced by photography alongside the busts of Mozaffar ad-DinShah, which are signs influenced by western culture and photography. The simplicity of Mozaffar ad-DinShah in the last period is a sign of the degree of changes that occurred on the conditions of the time and due to the changes in the society arising from a different culture, it produces a different and new meaning in the portrait painting of the Mozaffari period.

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