

THE USE OF PHOTOGRAPH AND PHOTOGRAPHY IN SHARAF AND SHERAFAT NEWSPAPERS

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In 1860, Naseredin Shah ordered the governmental newspaper be illustrated. Hence, the 427nd issue of Vaghaye Ettefa ghieh newspaper was illustrated with painting drawn by Mirza Abolhasan Khan Ghaffari and it was renamed to the Dowlat Alliyeh Iran Newspaper. Publication of illustrated papers resumed in 1882 and that happened when sharaf and sherafat newspaper were published. The pictures of these two newspapers comprised illustrations of Iranian and non-Iranian distinguished men, places, and other subject of interest, that were painted by Mirza Aboutorab Ghaffari, Mirza Mousa Naghash, and Mosavverolmolk. In these two newspaper, you find 250 works of art painted in realism style. The years these papers were published coincided with rise of photography in Iran. The entrance of photography in Iran happened just there years after the invention, and seems that the Qajar court had the most important role in the case, the particular geographic position of Iran and its plentiful sources, all together helped the appearance and development of this art in Iran. The monarchy of Naseredin Shah is very important because of its interest in forming and development of photography in Iran. He was not only attracted, but collected so many photos, and helped so much development of photography. He always encouraged photographers and supplied all the possible facilities for them. Old photos have valuable role in introducing and represent of the history, culture and habits of a nation. Studying and research on the photos of each time is necessity for a knowledge and introducing the cultural past of a country, in historical, economic and cultural fields. Photos are mirrors to the past and with the partic-

ular language and concerning their being documented, are very precious. From the beginning of photography and its being commune, about one and a half century ago, this art has so much been taken in attention, this is why today there are rich collection of historical photos. Expert believe that among the photographers of Naseredin Shah's monarchy period, Agha Reza Eghbal-ol-saltane, Mirza Ahmad Sani-ol-Saltane, Abdullah Mirza Qajar, Mohammad Hasan Khan-e-Qajar, Mirza Seyyed Ali Khan Etemad-e-Hozour and Manucher Khan Akkasbashi has been the most important. The realism of portraiture photography where subjects are not a mere placid faces, but rather a silent narration of emotions, are these photographers main contribution to portraiture photography. Its impacts on cultural changes has been boundless and continues to be the best value of visual communications to date. Agha Reza developed his own unique style of capturing the emotions of realistic expressions of his group subject. Abdullah Mirza Qajar works and activities will reveal many points about background of photography in Iran. His priceless photo collections which are kept in Golestan palace are not only important in studying the history of photography in Iran but also significant documents for other researches in anthropology and sociology. This article tries to study the impact of photography on pictures in illustrated newspapers, print industry, and journalism with emphasis on two newspaper of sharaf and sherafat.

KEYWORDS: Lithography, Illustrated Newspaper, Sharaf, Sherafat, History of Photography in Iran.

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