Persian fresco paintings, reconstructed by Mr. Sarkis Katchadourian from the seventeenth century originals in Isfahan

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ERSIAN FRESCOES

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PERSIAN FRESCO PAINTINGS

RECONSTRUCTED BY MR SARKIS KATCHADOURIAN FROM THE SEVENTEENTH CENTURY ORIGINALS IN ISFAHAN

FIRST AMERICAN EXHIBITION
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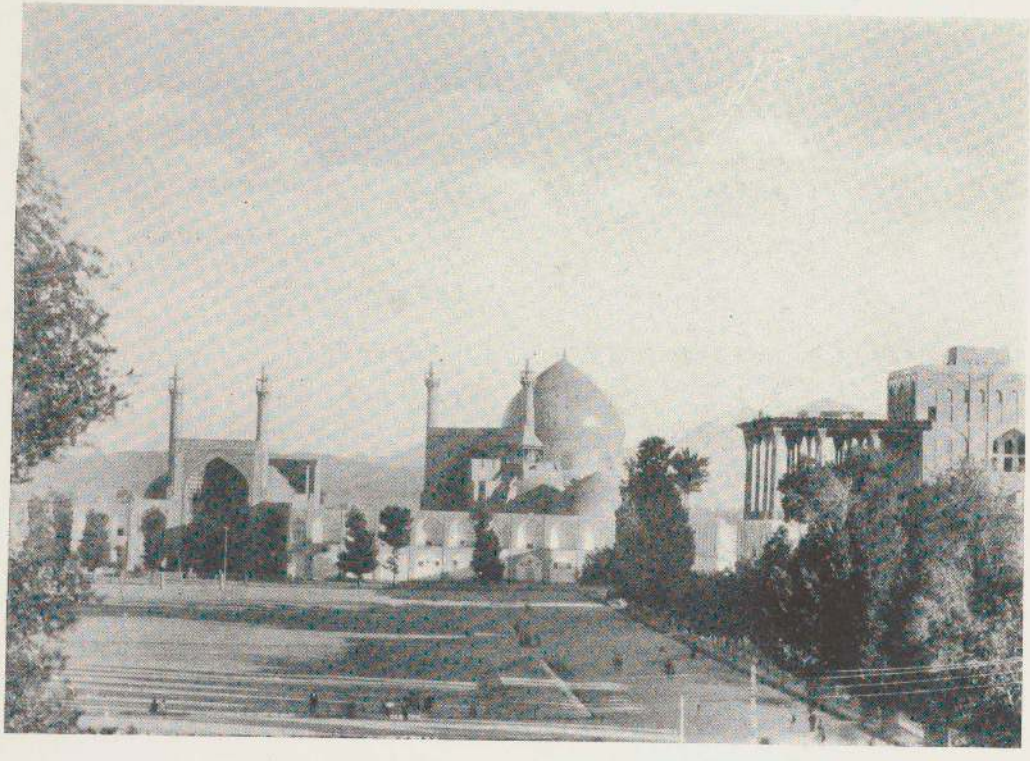


ISFAHAN, VIEW OF THE *MEIDAN*
The Ali Kapu is to the right
Photo Pope

INTRODUCTION

It has long been one of the aims of modernism to free painting from the crippling yoke of representation, to release from a certain slavery the inherent power and eloquence of pure line and color. In the light of this ideal, these reconstructions of ancient Persian mural paintings which the American Institute for Persian Art and Archaeology has brought to America for exhibition, must be welcomed as an unexpected ally that comes from a distant land to affirm the same ideal and demonstrate the possibility of its realization.

These compositions are *tours de force* of decoration in which representation plays but a minor role, in which expression comes triumphantly into its own, not, be it told, by any wanton violation of normal visual expectation, but rather by the purity and consistency of an aesthetic ideal which is the truth and the higher implication of the fact, and not a hostile rebuke or a mutilation of it.

Persian miniatures have so long charmed and fascinated the world that it has been widely assumed that Persian talent for painting found its only expression in this delicate and exquisite art, but this is far from the truth. From earliest times mural decoration played an important part in Persian architecture. The walls of the palaces of Cyrus and Darius were gorgeously ornamented with polychrome faience, various examples of which have survived, while the more fragile mural painting, which was probably employed to some extent by the Achaemenian kings and which we know enriched innumerable structures of the subsequent period, has been all but obliterated. That such mural painting existed and was common in both Parthian and Sasanian times, we know from documentary references and from discoveries of various remnants, often merely fragmentary, but sufficient to permit a reasonable reconstruction of the original. A whole corridor of mural paintings of the late Parthian period (220 B. C. - 221 A. D.) was discovered not long ago in southeast Persia, showing how highly developed the art was even then. The colossal palace which Chosroes built for his beautiful consort, Shirin, just where the great wall of the Persian mountains merges into the Mesopotamian plain was, as DeMorgan's finds show, adorned with mural ornament of the greatest interest, while last season's expedition of the University Museum and the Pennsylania Museum of Art at Damghan has recovered fragments which show that the walls of the lovely palace there once glowed with magnificent hunting scenes that recall the figures on the gold and silver plates.

There is further evidence of the high development of mural painting not only in Sasanian times but in the early and middle Islamic period as well, despite all theological prohibitions against the representation of living forms, which Persian princes never took very seriously anyway. Fragments of both tenth and twelfth century murals were interesting features of the recent London Exhibition. Although badly damaged, their graceful and emphatic drawing, the noble mien of the figures, the rich colors of crimson and light blue that remained, gave a hint of vanished glories.

Accounts given by European travelers in Persia in the sixteenth and seventeenth centuries describing the sumptuous decoration of the palaces and other public buildings, both in Tabriz and Isfahan, make frequent mention of mural paintings. Of these hundreds of palaces, a scant dozen remain, but fortunately two of the finest—the Chahil Sutun or Palace of Forty Columns and the Palace of the Ali Kapu or The High Gate (Sublime Porte) in Isfahan, both built by Shah Abbas—are nearly intact. There are many paintings in the Chahil Sutun, but most of them have been so clumsily repainted in the last decade that their quality has with but meagre exceptions been irreparably ruined. Fragments of a great hunting scene with animals and huntsmen and foliage in the style of some of the miniatures still remain, but almost unnoticed, as the rather tiresome court and battle scenes of the eighteenth century which cover the side walls distract the attention of most visitors.

Fortunately, however, the paintings in the Ali Kapu have escaped the devastating hand of the restorer, although they have been damaged by water, smoke, dust, and surface disintegration, and the process of destruction is still on its way. If these paintings have been overlooked by the restorer, they have been equally neglected by modern visitors, since many are in dark rooms which were intended to be used by artificial light only, while others are in the principal rooms where they are somewhat submerged by almost excessive opulence of decoration on the ceilings and walls, for most of these murals are small and have a delightfully shy and sensitive quality. They have an air of awaiting discovery.

These paintings are an important continuation of a great tradition at least a thousand years old and have the authority that long experience imparts, but there is also in them the spirit of eternal youth, a morning freshness that especially commends them to modern taste. This quality is the work of an individual genius, Mawlana Muzaffar 'Ali, concerning whom we have a somewhat rhetorical account by one Iskandar Munshi, who wrote an interesting history of

the Safavid monarchs who reigned between 1501 and 1629. Of Muzaffar 'Ali he said:

> "Of all the masters of this art who after the death of his late Majesty adorned the pages of the age, the first one, incomparable in his time and unique in his period, was Mawlana Muzaffar 'Ali, who with a hair-splitting brush painted the portraits of models of justice and was a pupil of Master Bihzad and had learned his craft in his service and made progress to the height of perfection; all the incomparable masters, eminent portrait painters, acknowledged him (Muzaffar 'Ali) to be unrivalled in that art; he was a fine painter and a matchless draughtsman. The pictures in the royal palace and the assembly hall of the Chahil Sutun were designed by him and for the most part were the work of his golden painting. After the grievous death of his late Majesty, he himself passed away."[1]

(It is hard to see how Muzaffar 'Ali could have been literally a pupil of Bihzad. The latter must have been dead at least sixty years before the Chahil Sutun, the first of the two palaces, was begun. Perhaps discipleship is all that is implied.)

Both by the witness of the paintings themselves as well as by Iskandar Munshi's statement, it is plain that Muzaffar 'Ali had assistance and that, like so many of the great painters of his day, was the head of a great atelier with many pupils and assistants. There is good reason to believe that his chief assistant in this work was that eccentric genius, Riza Abbasi. Several of these paintings correspond very closely to existing miniatures signed by Riza Abbasi, particularly the Two Lovers (No. 21), which is very close to the miniature by that title in the Sarre collection. We know a good deal more about Riza Abbasi, than about Muzaffar 'Ali.

Riza Abbasi was something of an innovator. He was a delicate colorist and a gifted draughtsman who carried to high perfection an exquisite and calligraphic line that was one of the traditions of Persian painting. Not since the Bukhara school of the fifteenth century had Persian painting seen such flowing, harmonious draughtsmanship. But there was more than elegance to commend his work. He was capable of accurate and revealing portraiture. He was an odd character with a robust and independent personality who divided his time between the feminine luxuriance of the Court and the coarsest assembly of beggars, dervishes, jugglers, and sundry uncouth roustabouts whom he portrayed

[1] Translated and quoted by Sir Thomas ARNOLD in *Painting in Islam*, (London, 1928), p. 141.

with verve and literalness and who offered the sharpest possible contrast to the refined and sophisticated elegants who thronged the palaces and gardens of Isfahan.

The Palace of the Ali Kapu was the principal residence of Shah Abbas. It was built in the middle of the west side of the large *maidan,* or royal square. The great entrance portico is sufficiently high to overlook Isfahan and the purple ring of mountains which guard it. Directly across is the beautiful sapphire portal of the Mosque of Sheikh Lutf Ullah, crowned by its low dome with its arabesques of cobalt and azure circling over a ground of *café au lait*. To the right are the two gorgeous portals of the Masjid-i Shah and soaring above them its vast turquoise dome of incomparable beauty. Down to the left is the lofty arch, the entrance to the great Royal Bazaar. In every direction are domes and minarets, while below are the parade and polo ground, once the scene of processions, animal combats, and every sort of game.

The building is six stories high with a great variety of charming little chambers, with lovely open porches fitted with outdoor fireplaces on the north and south sides. Many of the rooms are small, but all are decorated with a lavishness that has rarely been equalled; vases with foliage and rich shrubbery, amid which all sorts of animals scurry hither and thither, all done in low and delicate relief, all richly polychromed. Many of the patterns as well as the colors recall the designs of the so-called Polonaise carpets. The little figure paintings—many of them are not more than thirty inches square—are to be found principally in the lofty reception hall, and in some of the chambers.

Fortunately, Mr Sarkis Katchadourian appreciated the infinite charm of these murals, and sensed the loss that the whole world would suffer if they disintegrated before they could be recorded. With no help other than a burning zeal and a wholly sympathetic touch, he set to work to reproduce them, — an arduous task done under constant difficulties and discouragements, but performed with perfect understanding. A study of the originals, and the comparison of photographs of some of the panels with Mr Katchadourian's facsimiles, show that he has been faithful to an extraordinary degree. If one sets some of these facsimiles beside the originals, it is true that the copy appears in some cases a little more fresh and brilliant, but if the original be wiped with a soft piece of cotton dampened in oil, or if it be attentively examined without any cleaning, there will be found there the exact colors which Mr Katchadourian has employed. The surety of his line, his complete sympathy with the point of view

with the original painter, is immediately manifest. He is working naturally in the same tradition and despite his European training, the deviation from the originals is only trifling and occasional.

The color schemes are decidedly different from those of the miniatures with which we are generally familiar, but one of the features of the revival of Persian art under Shah Abbas was the development of a highly keyed palette of astonishing variety and delicious chromatic nuance. It is to be seen in some of the rarer textiles of which but a few precious fragments have survived; it charms us in the so-called Polonaise carpets and is to be found in a few of the color drawings of the time—orange, persimmon, flame, rose, salmon, and vermillion played off against lavender, violet, light emerald, gray green, and mingled with turquoise and pale azure. Occasional notes of deep purple and maroon preserve the substance of the texture, but the bulk of the work is executed in brilliant and gracious tones with flowing line, interweaving rhythms, and subtle harmonies that have scarcely ever been equalled in the history of mural painting. It is not the greatest mural painting the world has known, but is there any other of such ineffable charm?

By its preference for flat tones and flat designing, by its emphasis on line and rhythm, by its sense of the intrinsic nobility of pure decoration, its just and delicate feeling for the proper relation between decoration and the material decorated, by its complete surrender to the ideal of pure beauty, uncompromised by any other interest, Persian painting naturally lent itself to mural decoration. By an original disposition, it automatically avoided that very tridimensionality which for centuries was the goal of western painting. On the whole, Persian art held firmly to this ideal of abstractness and despite contact with the art of Greece, Rome, India, and Italy, it remained, saving for brief exceptions, uncontaminated by the vice of imitation in art. Modeling, high lights, and other plastic and naturalistic devices so fatal to sound mural painting seemed to the Persians unpleasantly real, leaving no scope for imagination or poetry, fatally interrupting the precious aloofness of their artistic vision.

How far can one travel in realms of gold, if a clever realism anchors the frail argosy fast to the world of present fact? Nor were the realms of gold which the Persians sought a mere reduplication of the present world, factual and solid to the eye of imagination, golden merely because refashioned nearer to the heart's desire. It was a new world of vision the Persian painters created, bright and clear, in which sense was glorified and transmuted into something

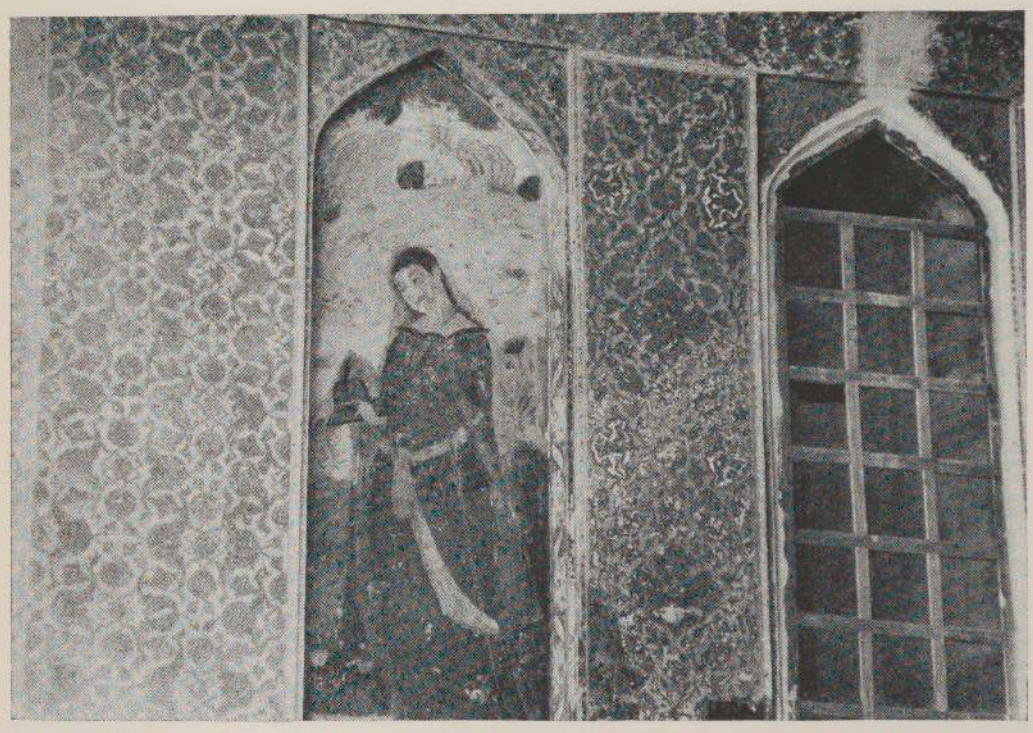
akin to music. Persian murals, like all of Persian art, aim at abstract beauty, but of a kind that reveals itself through an almost voluptuous but always refined and aristocratic color sense. If out of the world of sense the Persian artist created a world of pure forms it was no ballet of ghostly categories dancing in the eternal unseen, but a vision returned to earth to exalt and glorify our flattered senses.

This appreciation of abstract beauty was confirmed by the Persians in their respect for the art of the book, on which they lavished such money, pains, and taste. A sensitive and authoritative sense of aesthetic propriety forbade the inclusion, with their superlative ornamental script, of illustrations which by perspective and plasticity, would violate the integrity of the page, breaking it up into vistas or building it up in relief. No tendency to stray from this principle could ever have made headway against the practice and high authority of the miniaturists and book illuminators, who designed, if they did not actually execute, the murals.

For murals so conceived, the languorous and exotic figures that smile at us from the walls of the Palace of the Ali Kapu are merely the *point d'appi,* the themes for glamorous and exhilarating color chords, with their delicious disonances and gaily dispersed tones. These novel and recondite color harmonies are not achieved by the mere blending of colors or by the casting of a single enveloping tone which flavors all the rest, but each tone keeps its own quality and individuality, and each color area remains homogeneous. It is not broken up with shading color complexities or various devices by which it is mechanically mingled with adjoining color areas. They blend as by the musician's art, not that of the pastry cook, as Plato would say. The perfection of the ensemble is the result not merely of the softness of the original tones, but the just and sensitive way in which they are related, a harmony that is assisted by the graceful contours and interior lines that weave in and out, almost shuttlewise, binding together in a single fabric these many shades.

These are the qualities which endow the enchanting figures with their dignity and aloofness and their appeal. They keep them apart, in their own poetic and fairy-like world, into which we enter only as we divest ourselves of the western prejudice in favor of tangibility, only as we see how relatively primitive are our demonstrations of the solid and the actual, only as we prefer and trust the ecstacy of pure vision.

ARTHUR UPHAM POPE.



DECORATION IN THE ALI KAPU
Showing the Original of No. 32
Photo Pope

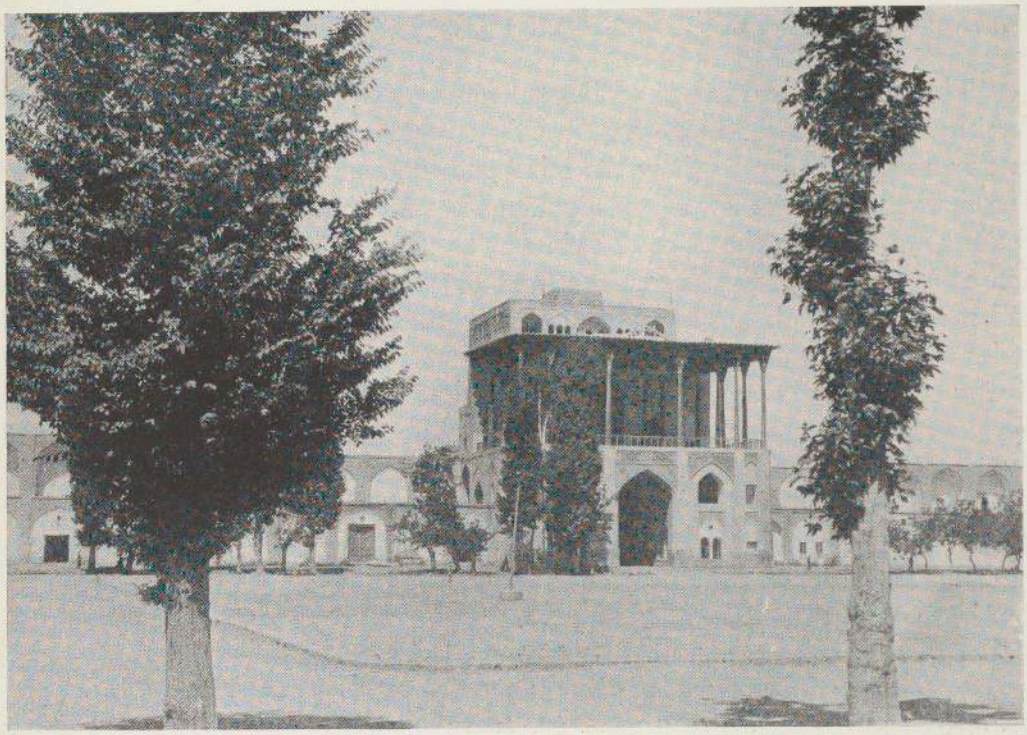
ACKNOWLEDGMENTS

The Officers, Fellows, and Directors of the Institute are under a burden of debt to the Trustees of the Museum of Modern Art, who have made possible the first showing of this exhibition in America, and to the Director and staff of the Museum, who have offered every needed assistance in arranging the exhibition.

The Institute wishes to express appreciation to M. A. Alban, the Parisian photographer, for 44 photographs from his negatives which were used to illustrate this catalogue.

PALACE OF THE CHAHIL SUTUN

Photo Pope



PALACE OF THE ALI KAPU

Photo Pope

NOTES

TRAVELING EXHIBITION

This traveling exhibition of Persian frescoes, which the American Institute for Persian Art and Archaeology has brought to this country, is in line with the Institute's announced plan to show the relation of Persian art to modern art movements. The first exhibition of Mr Katchadourian's reconstructions was held at the Musée Guimet, Paris, from the 25th of February to the 25th of April, 1932. The exhibition consisted of selections from the total of 132 copies which Mr Katchadourian had made to that date. No catalogue was published. The exhibition was held under the auspices of the *Société des Études Iraniennes et de l'Art Persan.* The following composed the committee of patronage: His Highness Abdul-Husain Khan Teymourtache, Minister of the Court of His Imperial Majesty PAHLAVI, Shah of Persia; His Excellency Husain Khan Ala, Persian Minister at Paris; M. Petsche, under-Secretary of State for Fine Arts; Ambassador and *Mme.* Philippe Berthelot; M. Metman, *conservateur* of the *Musée des Arts Décoratifs;* M. Alfassa, *conservateur-adjoint* of the *Musée des Arts Décoratifs;* and M. Gouloubew, minister of the *École Française d'Extreme-Orient.*

PARIS SHOWING AT MUSEE GUIMET

PUBLIC REACTION

The public flocked in thousands to see this exhibition which offered an insight into the opulent civilization of Safavid Isfahan, and recalled the exquisite verses of the poets Hafiz, Firdausi and Omar Khayyam. Coming in from the gray atmosphere of a Paris winter, the observers were enchanted by the graceful, linear designs of these water colours, and by their delicate harmonies of rose, carmine, vermillion, golden yellow, dull gold, and powdery blue. While the great appeal of these paintings lay in their exotic, almost decadent beauty, the throngs which continued to come to the Guimet found in them, as was observed by H. Herault in the *Marseille Soir,* something more significant, a commentary on the "School of Paris" which was then rapidly disintegrating in the studios and galleries of the city. It had become evident that the "Paris School" was, after all, only a heterogeneous synthesis of all sorts of schools, modern and otherwise, a sort of League of Nations of modern painting, which in its break-up was but liberating its constitutive elements, and in doing so, disclosing what each had contributed to that composite group. One of these interesting revelations was to be seen on the walls of the Guimet; the history of modern art was being written in the showing of these designs from 17th century Isfahan. Gui Monnereau writing in the *Echo de Paris,* saw Marie Laurencin in some of the portraits of women, a Modigliani in the painting of a woman bathing, and even Picasso, at the Ali Kapu. The correspondent of *Figaro,* reported that it was

RELATION TO MODERN ART

the opinion of many visitors to the exhibition, that in the 17th century the Persians were already imitating M. Henri Matisse, but without any insipid quality and with far finer draftsmanship. Observers agreed generally that these frescoes, in their freedom from direct representation and in their combination of daring draftsmanship and charming conventionalization, were distinctly in the post-war manner. The acclaim of the Paris public took a form so definite that the artist found it necessary to stop sales in order that the exhibition which had been promised to America, might be sent in a reasonably complete state.

TECHNIQUE OF RECONSTRUCTIONS

The American Institute for Persian Art and Archaeology is pleased to present 106 of the 132 paintings. The reconstructions are, with the exception of one water colour, painted in *gouache* on various colored papers. For the convenience of scholars, the system of numbering employed at the Guimet has been retained, and the same numbers are used to identify M. Alban's photographs, which scholars may obtain through the Institute. The designations which have been furnished by the artist seem to offer no advantage other than to that public which demands titles. Unfortunately, biographical data on the artist or information on the *provenance* of the various pieces has not been received at the time of printing. Those paintings which it has been possible to place definitely have been noted in the catalogue. As the Armenian subjects, taken from private houses in the Julfa quarter of Isfahan, have been hitherto unnoticed by scholars and travelers, it is possible that they may open a new avenue of approach to Safavid art and to the neglected field of Persian fresco painting. Certainly the wholesale transportation to Julfa of 100,000 Armenian Christians, with their western religious paintings, could not have been without its effect on contemporary Persian painting.

SYSTEM OF NUMBERING PAINTINGS AND PHOTOGRAPHS

PROVENANCE OF ORIGINALS: IN JULFA

IN THE ALI KAPU

In the Ali Kapu, the number of existing frescoes, according to Daridan and Stelling-Michaud, are limited to thirty in three small, vaulted rooms on the third floor, and a few others on the terrace, where they occur in three high niches and two lateral panels, one at either side of the reception exedra. In the nearby Chahil Sutun palace, in addition to the six large and better known historical compositions covering the upper range of panels in the festival hall, there are many small panels of wall paintings, as a rule a yard wide by but half as high, which run around the walls at a height of about two yards from the floor. From these latter also, Mr Katchadourian has taken many of the subjects in the present exhibition.

IN THE CHAHIL SUTUN

CHAHIL SUTUN DESCRIBED

To help visualize these wall paintings in their original setting, it may be well to describe one of the palaces in detail, and as Mr Pope has devoted a paragraph to the Ali Kapu, let us consider the Chahil Sutun. This palace, built by Shah

Abbas the Great in the beginning of the 17th century as an audience hall for the reception of foreign ambassadors, is situated to the west of the *meidan,* in its own rectangular walled garden, the dimensions of which are approximately 280 x 180 yards. The original palace took fire during the reign of Shah Husain (1694-1722) and it is said that this prince refused to give orders to quench the flames, declaring that he would rebuild the palace more beautiful than it was before. It is doubtful if the fire did more than badly damage the building, and that much of the present edifice is, therefore, the original fabric of Shah Abbas. The palace gets its name, Chahil Sutun (meaning "forty columns"), from the 18 octagonal cypress shafts of the principal porch, each 14.6 metres high, which support the heavy, overhanging wooden roof, and which, when reflected in the long pool, sufficiently approach that convenient Persian numeral. The capitals of these columns are carved in stalactite forms, and both the capitals and the coffered ceiling above are decorated in blue and gold. The square column bases are of white marble, undecorated save for the four center ones, which are carved, each with four seated figures of lions. Behind the portico is the throne room, an exedra arranged so that the throne itself, (carried off by the Afghans in the 18th century), was situated in a square niche at the far end. This throne is reported to have been of the bed type, of jasper, and supported by lions and sculptured figures encrusted with precious stones. Seated on the throne, Shah Abbas commanded a splendid prospect of the garden, viewed over three rectangular pools of water, the first in the center of the throne room itself, the second a step lower in the center of the portico, and the third four steps lower on the ground and stretching far out through the beds of flowers. To the rear of the throne are openings leading to the large domed rectangular festival hall, which in turn opens to lower loggias to left and right. Six dependent chambers are grouped around the throne room and the festival hall. The *parti* is strikingly in the manner of the *École des Beaux-Arts* of 20 years ago. The complete palace measures 56 metres long by 30.6 metres wide. Its plan has been published by Coste.

ITS ARCHITECTURE

ITS PLAN

ITS DECORATIONS

The decoration of the Chahil Sutun is thoroughly Islamic in that there is a dearth of plain surface. Both the lacquer painting and the mirror mosaic which cover the paneled walls and the coffered and vaulted ceilings have been described in detail by Sarre. One must imagine these apartments arranged for an evening reception and banquet, the floors covered with silk rugs, the pools bordered with flowers in gem encrusted vases of gold, alternated with rosewater sprinklers studded thickly with pearls and rubies, and these treasures put to shame by a massive dining service of yellow gold set with every known precious stone. The colours of the ceilings and

ITS FURNISHINGS

walls, lit up by marble candelabra and reflected in the mirrors and the scented pools, must have produced a background of incomparable opulence. In this setting, heavily perfumed with rosewater and flowers, and to the accompaniment of music, disdaining the gorgeous brocades and jewels worn by his Court and guests, Shah Abbas the Great was wont to appear in a simple cloak of calico quilted with cotton.

TECHNIQUE OF PAINTINGS

Returning to the paintings, in view of the present interest in fresco, a word as to the technique of the originals will doubtless be welcomed by our painters. The subject ought not to be considered without reference to the composition of the plaster ground on which the decorations are applied, and which definitely tie up fresco painting with the arts of plastering and sculpture in stucco. This liason was recognized in Persia, where the chief workman on a building was the plasterer who undertook the execution of the decorations in *gatch,* the colored and gilded decoration in plaster modeled in low flat relief, and doubtless first made in imitation of mosaic fiance. While most of the *gatch* decorative forms are floral, or geometric, some of the designs contain birds and animals, but, to my knowledge, no human forms. The figure painting was reserved for smooth panels which were prepared by the plasterer and left to be painted, in *fresco a secco,* by—whom shall we say? The evidence of their technique, of contemporary documents, and of contemporary miniature paintings, all points to the figure murals of the Ali Kapu and Chahil Sutun palaces as having been done by miniature painters. We must therefore view the paintings, much as we should prefer not to, as enlargements of miniature designs. In addition to the well known similarity between the two lovers of No. 21 and the Riza Abbasi miniatures in the Sarre and Vasselot collections (fig. 1, and fig. 3), it may be pointed out that No. 74, is not unlike the miniature of a young prince in the *Bibliotheque Nationale* which M. Grousset has published* as a copy by Aka Riza of an original by Sultan Muhammad.

FIGURE PAINTINGS BY MINIATURISTS

EUROPEAN COSTUMES

Problems which deserve detailed study lie in the European influence evidenced in the costumes, the figure compositions and the artist's point of approach. Pietro della Valle, writing from Isfahan in 1619, thought that the inclusion of the European costumes was in order to show that the Persians themselves were not the only people given to drinking in excess. Perhaps we should see in these costumes, often mixed as to century, evidence of the sad penetration of western art which caused the ruination of Safavid painting, for before the century was ended Persian painting had been sterilized by the still efficacious method of sending young men on scholarships to Rome.

MYRON BEMENT SMITH.

*René GROUSSET, *Les Civilizations de l'Orient,* (Paris 1929) vol. 1, fig. 250.

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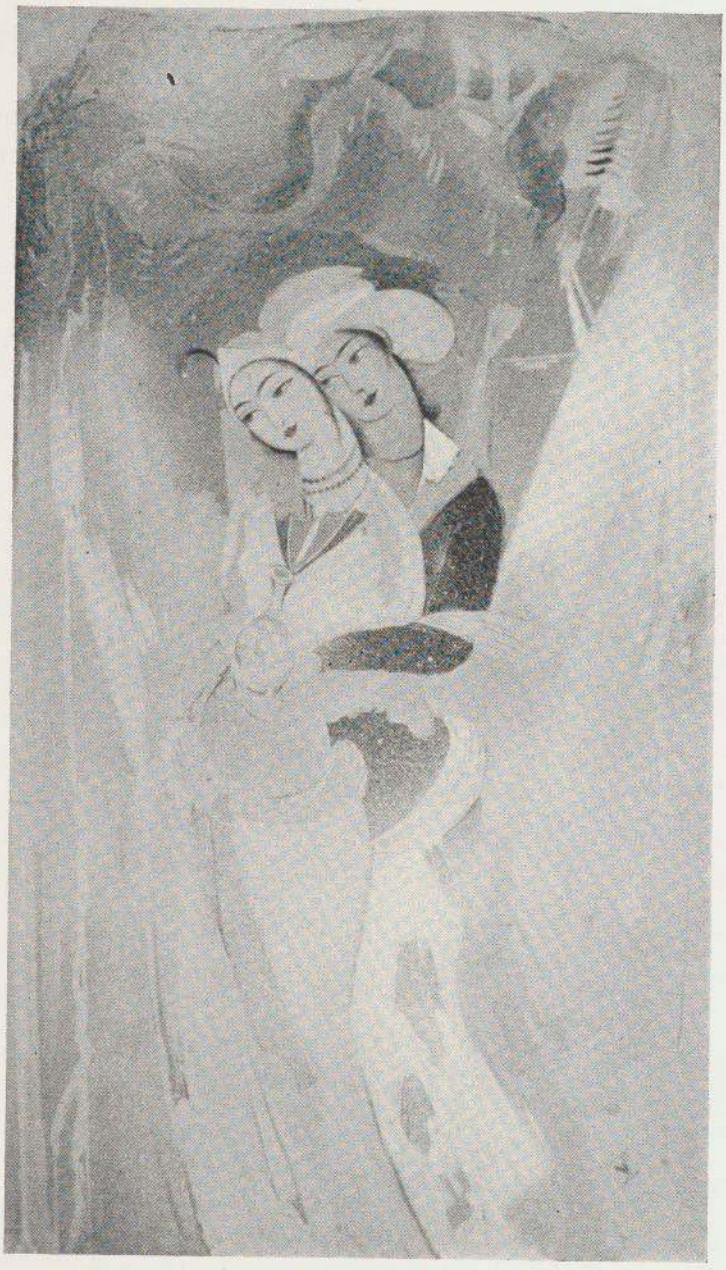
* This bibliography makes no pretense of completeness, but is offered as an aid to students.

ILLUSTRATIONS

DIMENSIONS ARE GIVEN IN INCHES, THE VERTICAL FIRST IN ALL INSTANCES



1 PILGRIMS OF LOVE
42¼" x 23½"

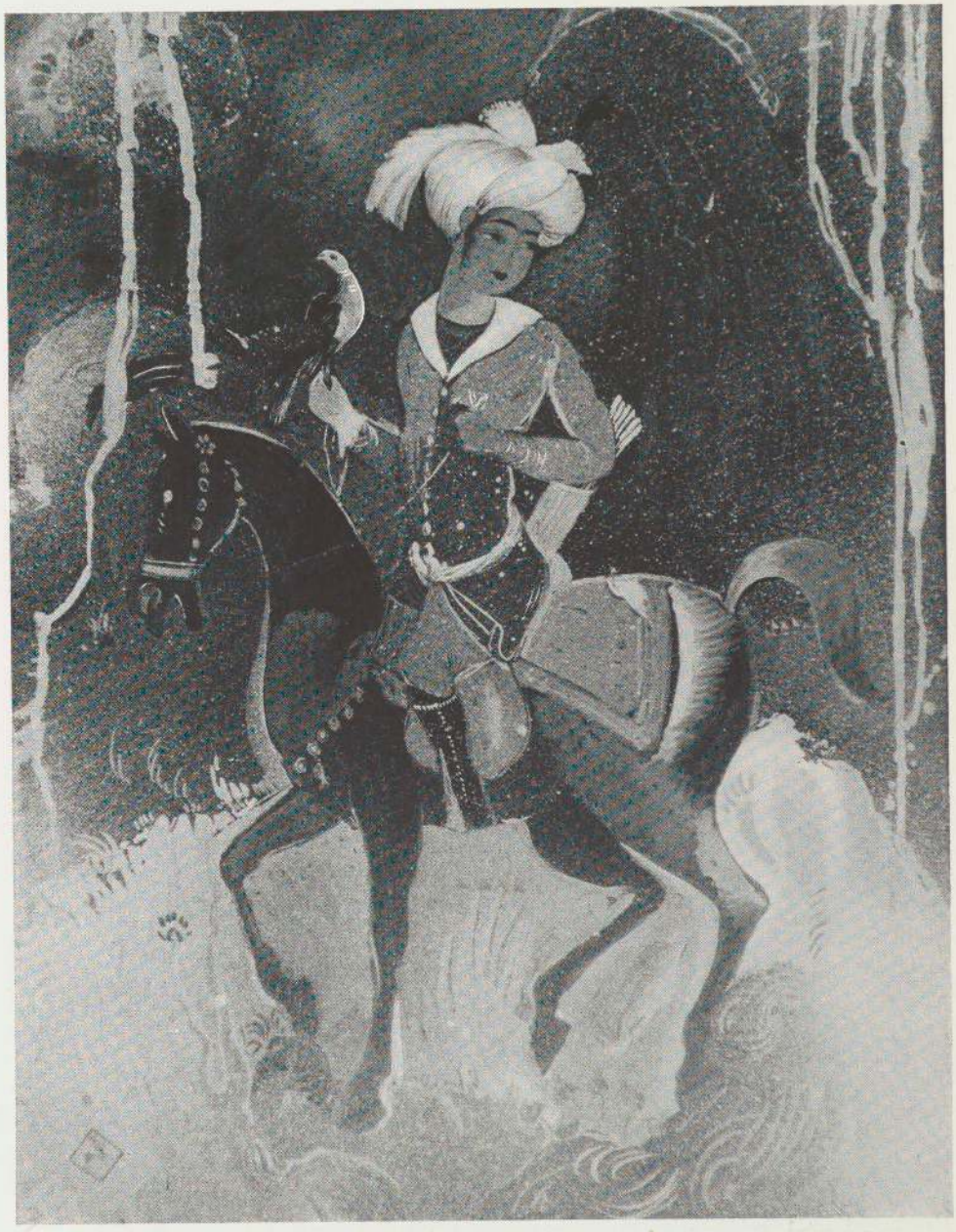
THOU AND ME 1A

40¾" x 23¾"

3 COME SIT BESIDE THY LOVE
24¾" x 19"

ABSENCE 11
25″ x 19¼″

13 LOVELINESS
31″ x 22½″



PRINCE AND FALCON 16

25½" x 19¾"

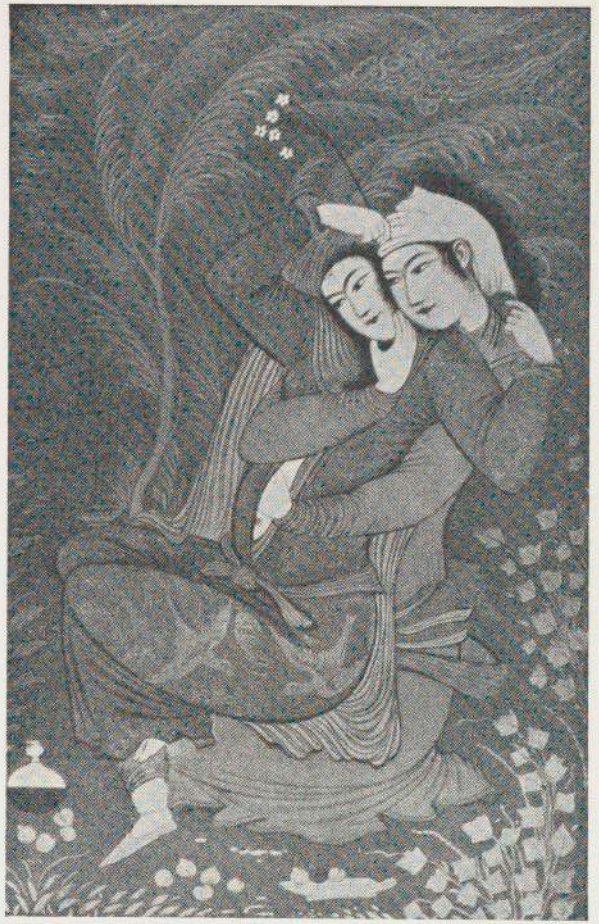
17 BLOSSOM
27½" x 19¼"

"WHILE THE ROSE BLOWS ALONG THE RIVER BANK" 19

Ali Kapu

25¼" x 19¼"

21 LOVERS
Reconstruction by S. Katchadourian
19¼" x 21"



TWO LOVERS Fig. 1
Miniature signed by Riza-i Abbasi, dated 1629
Collection Frau M. Sarre-Humann, Berlin

Fig. 2. ORIGINAL FRESCO OF No. 21
Ali Kapu Palace, Isfahan

TWO LOVERS Fig. 3
Miniature signed by Riza-i Abbasi, dated 1631
Collection J. J. Marquet de Vasselot, Paris

22 LOVE STORY
Ali Kapu
19¼" x 27"

"AH, MY BELOVED, FILL THE CUP" 23

23½" x 32¼"

27 "WHILE YOU LIVE DRINK, FOR ONCE DEAD,
YOU NEVER SHALL RETURN"
22¼" x 26¾"

THE LOVE OFFERING 28

20" x 24¼"

30 THE GARLAND
Ali Kapu
27¼" x 29¼"

FESTIVITY 31
29″ x 37½″

32 THE FEATHERED CAP
Ali Kapu
42½" x 20¼"

COY 33

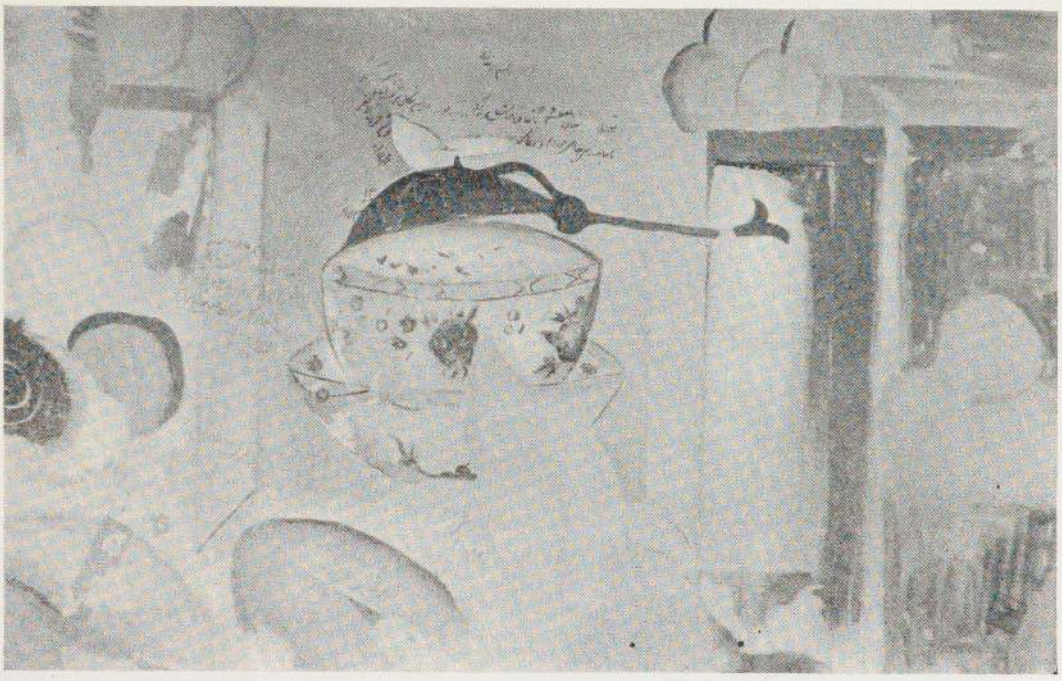
Ali Kapu

42½" x 20¼"

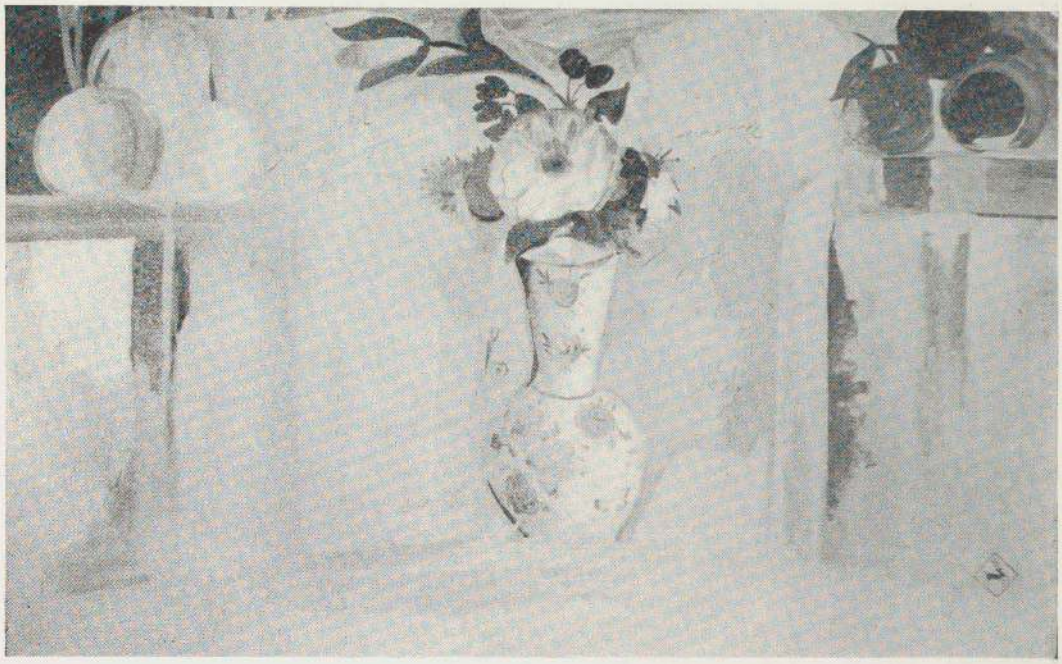
38 "CUP THAT NO ONE KNOWS"
Ali Kapu
22½" x 16½"

LONGING 39

20½" x 19"



41 THE CUP
Ali Kapu
17¼" x 27½"



FLOWERS 42
Ali Kapu
17¼" x 27½"

50 THE CUP AND THE FRUIT
27½" x 17½"

LISTEN AGAIN 51
24½" x 18½"

59 THE HUNTER AND HIS HORSE
25¼" x 19½"

HUNTING SCENE 60
Ali Kapu
29″ x 29″

62 PORTRAIT OF A LADY
16¼" x 12¾"

THE SECRET 65
19" x 15¾"

70 YOUNG GIRL WITH A FLOWER
27¾" x 11"

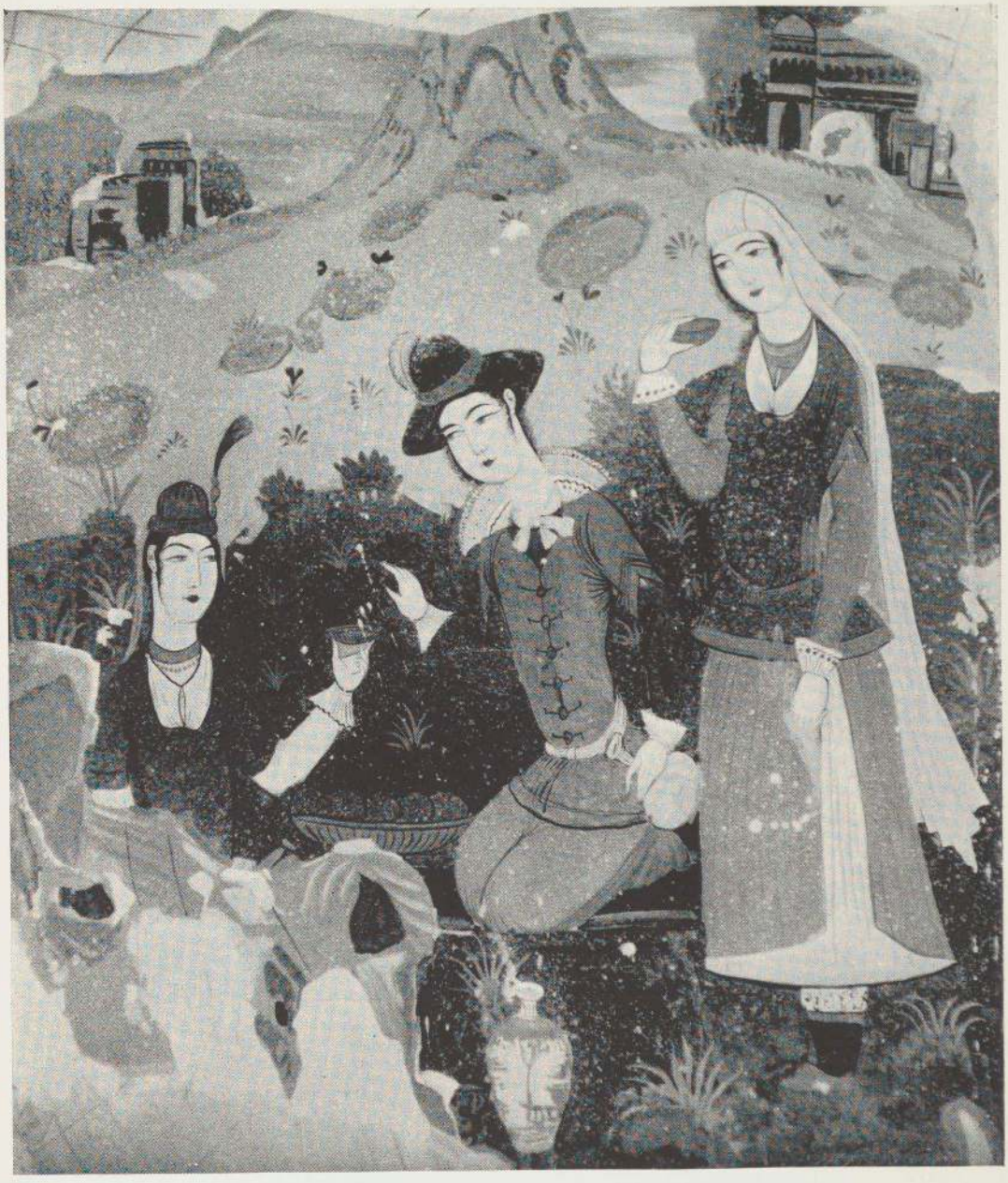
THE PRINCESS 71
27¾" x 12½"

72 DREAMS
19¼" x 12½"

THE RETURN FROM THE HUNT 74

26½" x 17"

88 AMIDST FLOWERS
33½" x 29"

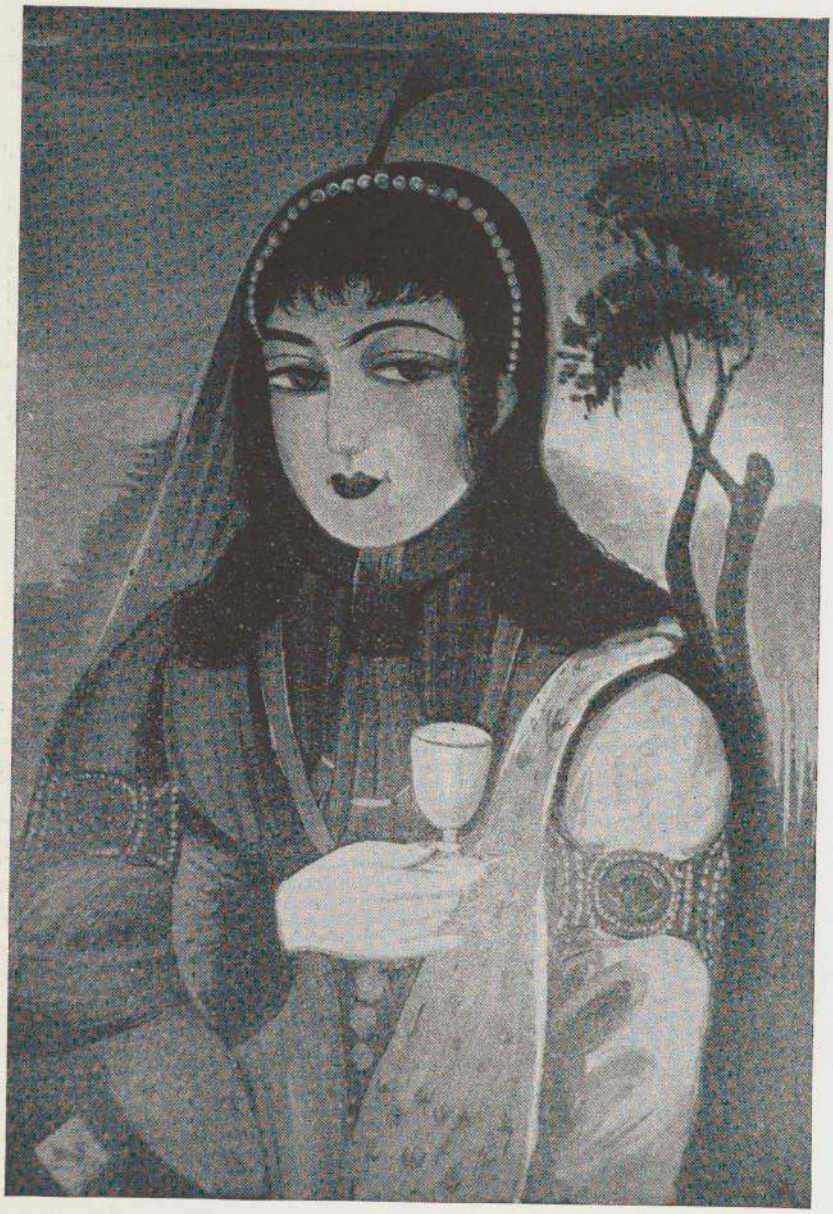


THE ENCHANTED CIRCLE 89

32½" x 29"

95 ARMENIAN WEDDING
Julfa
14½″ x 13″

ARMENIAN DANCE 96
Julfa
16¾" x 14¼"



97 PORTRAIT OF A PERSIAN LADY
17¼″ x 12″

PORTRAIT OF A EUROPEAN LADY 98
Chahil Sutun
17¼" x 12"

100 THE CUP BEARER
Chahil Sutun
25¼" x 19½"

PREPARING FOR THE FEAST 103

Chahil Sutun

25¼" x 19½"

119 THE FISHERMAN
Chahil Sutun
24″ x 17¾″

THE HUNTSMAN 120

Chahil Sutun

25¼" x 19½"

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