Worksheet for Alison Terndrup’s
“Picture in Picture: Images of the Sultan in Balkan Princely Portraits”
by Sascha Crasnow
(to be used with video linked here)

Key Takeaways:

1. Describe the geo-political state of the region at the time these portraits were made.

2. What aspects of the portrait of Prince Miloš Obrenović point to the tanzimat period?

3. What are the notable objects that adorn the prince’s uniform? What do they suggest about him and his relationship to the broader empire?
4. Why were miniature portraits of the Sultan produced, and why and to whom were they distributed? Why were they worn and depicted in portraiture of local princes?

5. When did the popularity of wearing the Sultan’s portrait fade out? What was different about the meaning of wearing them after this period?

Contextualizing the Work

1. Consider another example, either from class or contemporary life, of politically significant individuals wearing a particular item in order to signal something about their political standing or relationship to a governing body or powerful entity. Compare and contrast this practice to the use of Ottoman miniature portraits discussed in the video.