ROME, CLOSED CITY

Bruce Lundberg, John Pinto Gennaio 2024

Throughout most of his extended Roman sojourn (1841-72) Robert Macpherson devoted himself primarily to documenting the city's historic architecture, concentrating on her ancient ruins, monuments erected by Renaissance and Baroque popes, and collections of classical sculpture, notably those of the Vatican. With few exceptions he avoided including the living denizens of Rome in his compositions and did not respond to contemporary events. Unlike Stefano Lecchi, Frédérich Flachéron and Giacomo Caneva, he did not record the extensive damage done to Rome during Garibaldi's defense of the Roman Republic in 1849. Macpherson's attitude appears to have changed in 1867, when he took a series of photographs related to political and military events of that year. Macpherson, as a passionate convert to Catholicism, naturally favored the papal regime, which also sanctioned his business activities. The addition of these photographs was no doubt partially motivated by his desire to support the papal cause. These subjects were included in his List issued in 1868 but were subsequently removed four years later in the List of 1871. In what follows, we examine these photographs and provide historical context that explains why they were taken, thus illuminating a neglected aspect of Macpherson's photographic oeuvre.

With the fall of the Roman Republic and the retreat of the Garibaldini in 1849, Pope Pius IX returned to Rome, supported by the French expeditionary force that had retaken the papal capital. A French garrison continued to occupy Rome for eighteen years. Throughout this period forces working for the unification of Italy, centered in Piedmont and the Kingdom of Savoy, focused on liberating other parts of the Italian peninsula from foreign domination. The "Roman Question" -- how to remove the Pope as a secular leader and make the Eternal City the capital of a United Italy -- remained unresolved.

In 1861 Victor Emanuel II was declared King of Italy. According to the terms of the September Convention, signed by the French Emperor Napoleon III and the Italian King in 1864, Italy agreed to respect the integrity of the Papal States and France to withdraw its occupying forces within two years. During 1866, at the conclusion of the Third Italian War of Independence waged against Austria, Italy gained Mantua and Venice. In December of the same year the last French soldiers left Rome. Italy was now free, except for Rome and the surrounding countryside.

With the departure of the French garrison, the Pope's army, composed of an international contingent of Catholic soldiers, was ill prepared to defend Rome and what remained of the Papal States. Garibaldi, with the tacit encouragement of the Italian premier, Umberto Ratazzi, rallied a mixed group of about 4,000 volunteers and invaded the Papal States in the autumn of 1867. This move was countered by Napoleon III, who sent a relief force to Rome.

Within the city, a tense period of foreboding prevailed, with preparations underway for an insurrection, police raids to uncover hidden stockpiles of arms, and efforts to prepare the city to withstand an attack. Noteworthy among these preparations was the construction of outworks fortifying the approach to the principal gates in the city walls; other gates were

closed. Travel was strictly regulated; passports required certificates of exit and entry signed by the police inspector responsible for the city gates.

Late in October insurrectionary bands occupied several towns south of Rome, notably Velletri, Terracina, and Frosinone. Within Rome a popular uprising was suppressed after its leaders briefly seized control of the Capitol and other key sites in the city. On the outskirts of the city a band led by the Cairoli brothers was surrounded and defeated at the Villa Glori. While these events were unfolding inside Rome, Garibaldi and his volunteers were approaching the city from the northeast. After pausing in the neighborhood of Monte Rotondo and Tivoli to await the outcome of the insurrection, he advanced towards Rome along the Via Nomentana; on October 27 his advanced posts were in sight of Ponte Salario and his patrols probed as far as Ponte Nomentana. Macpherson's photograph of the bridge shows its demolition, effected to prevent the passage of Garibaldi's forces (#370).

Garibaldi was also aware of other events: not only had the French relieving force landed at Civitavecchia on the 28th, but, contrary to the initial encouragement he had received from Ratazzi, the Italian army had entered the Papal States with the intention of arresting him. Disillusioned, Garibaldi withdrew to Monte Rotondo and set about shifting his force to Tivoli, which offered more favorable terrain and the possibility of retreat into the Abruzzi. On the afternoon of November 3, with his division strung out in a long column, Garibaldi was attacked in the valley of Mentana by the papal troops. The initial encounter favored Garibaldi, but later in the afternoon the arrival of a detachment of the French expeditionary corps changed the dynamic of the battlefield. The French contingent was well disciplined and had the advantage of being armed with the new Chasspot rifle. This bold-action, breech-loading rifle had a much faster rate of fire and greater range than the muzzle-loading muskets carried by the Garibaldini.

The hilly local topography naturally influenced the course of the battle. Macpherson recorded the site of the initial encounter, a chapel along the Via Nomentana (#373; missing). Fighting rapidly spread along the road east of the town towards Tivoli; another of Macpherson's photographs shows this stretch of road, with the town visible at the left (#375). The papal troops pushed the Garibaldini north of the road, with intense fighting taking place in and around the Vigna Santucci (# 374). Later in the afternoon fighting centered on the town, in which Garibaldi's forces had barricaded themselves, with assaults and counterattacks raging about the castle. Efforts by the papal Zouaves to envelop Mentana, together with the increasing intensity of French fire, led Garibaldi to retreat to Monte Rotondo, leaving his soldiers within Mentana to surrender the next day. Macpherson also photographed Garibaldi's base at Monte Rotondo, which was quickly abandoned (#376).

Following his retreat across the border into Italy, Garibaldi was arrested and returned to his house on Caprera. The victorious Pontificial and French troops re-entered Rome by the Porta Pia on November 6. Pope Pius IX had a medal struck to celebrate the victory and, supported by the French, continued to exercise secular power for another three years. In 1870, with the outbreak of the Franco-Prussian War, French troops were withdrawn, thus opening the way for the troops of Victor Emanuel II to take possession of Rome on September 20. It is worth noting that the Italian forces entered Rome through a breech in the Aurelian Walls near the Porta Pia. The exterior of this gate had recently been renovated by the Pope, making it one of the last instances of papal patronage in Rome outside of the Vatican.

This pivotal moment in the Resorgimento proved also to coincide with a critical junction point in Macpherson's photography business. Macpherson had been one of the most successful professional photographers in Rome ~1858>68. His success was based significantly on his expertise as a photographer but also resulted from his origins and natural connections with the English tourists who continued to flood into Rome during this period. His large format monumental prints, heirs to the vedute style of Piranesi and void of locals when shot in the mid-day were just what the travelers were looking for to bring home from their tour and place in large albums. However, by 1867 the political climate had changed and tourists were staying home. Garibaldi had won the hearts of the English who already harbored a deeply skeptical view of the Papacy. Pius IX's response to the Unification Movement was to close and fortify the gates to Rome. Macpherson's response was to illustrate these fortifications and battle scenes with his patented monumental and beautifully crafted prints. The choice of these views reflected Macpherson's own political leanings perhaps influenced by conversion to Catholicism. These numbers (357-379) on his list (1868) are quite scarce today indicative of poor sales volumes even to his native captive audience. In addition, these numbers were removed from his subsequent list (1871) which further suggests that they did not sell well.



Macpherson, Robert, 41.7X20.5 cm, No. 357, "St. Peter's from the Piazza as seen on All Saint's Day, 1867". (Lundberg Collection).

This is Macpherson's first image in this suite of photographs. Macpherson documents the fortification of St. Peter's Piazza and the Vatican. Papal Zouaves are posing while cannon carriages have been drawn up to counter the threat of invasion.



Macpherson, Robert, No. 358, 29.6X37.3 cm, "Porta San Lorenzo with the fortifications of November 1867". (CCA).

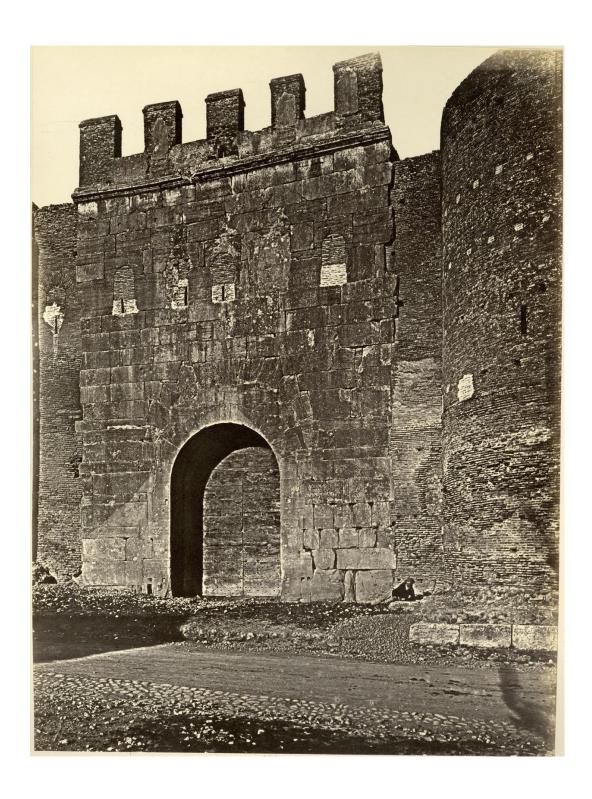
Macpherson here beautifully framed the gate while he also recorded the barriers placed before it to block access to the city by Unification forces. The fortifications also effectively isolated Romans from the outside world.



Macpherson, Robert, No. 359, 28.4X41.4 cm, "View of the Porta San Giovanni and the Porta Asinaria, Aureilian Wall, Italy." (CCA). In Macpherson's #359 view, while still illustrating the gates, he has brought his camera in closer to focus on the fortifications. Though the Gate's doors are now open, commerce has been largely shut off by presence of these extensive fortifications.



Macpherson, Robert, No. 360, 40.7X24.3 cm. (Lundberg Collection). "Distant view of the same with Façade of Church." In this more sweeping panoramic exposure, Macpherson encompassed the upper statues on the Lateran's façade looming above the crenulated wall connecting the two gates. A lone figure has been added for scale. The image dramatically contrasts the reality imposed by the fortified gate with the usual bustle which would have been present at the open Lateran Gate. The smooth, trackless roadway further testifies to the extent of commercial shutdown exerted by these barriers.



Macpherson, Robert, No. 361, 28.2X37.8 cm, "Porta Latina closed". (Lundberg Collection). Macpherson captures the texture of the masonry and brickwork of the massive multitiered structure in the punishing afternoon Roman light. The shuttered gate is intensified by vivid shadow and a posing man reclines awkwardly in the rubble of the stones. Light, shadow and stark contrasts dominate Macpherson's bold image.



Macpherson, Robert, No. 362, 21.7X37.6 cm, "Porta San Sebastiano, closed". (Lundberg Collection). With creative framing, Macpherson here again documents Rome sealed off. In his patented style, Macpherson fashions a remarkable and dramatic high contrast photograph by harnessing raking afternoon sunlight to illustrate the variations of textured stone and masonry.



Macpherson, Robert, No. 363, 37.8X24.6 cm, "Porta San Paolo with Pyramid of Caius Cestius, as closed in 1867". (Lundberg Collection).

In a magical photograph, Macpherson ties together architectural elements of shape and time which he capped off with the dramatic blackness of the shuttered gate's doors. By employing his sensitive glass collodion negative, Macpherson was also able to capture the varying textures of the ground and masonry with a softer contrast image. The tiny figures of French guards standing at the ready, a local group lounging on the wall as well as a leaning ladder further piques his viewer's interest.



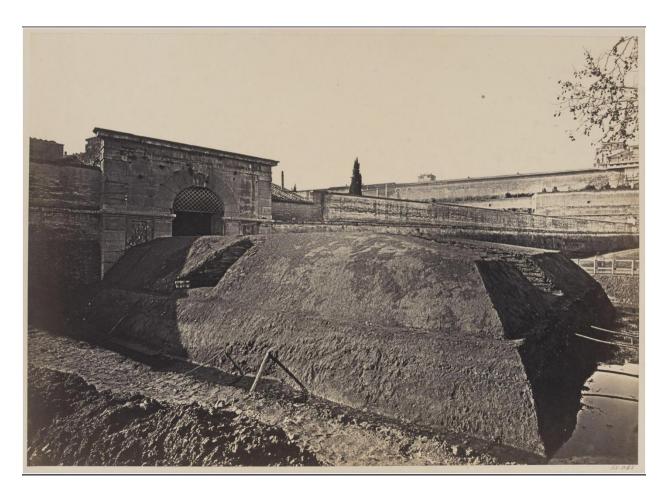
Macpherson, Robert, No. 364, 20.8X41.8 cm "Porta Portese, fortified". (CCA). Casually posed Papal zouaves stand guard outside the open Gate fortified in 1867. The photograph also gives a glimpse beyond the Gate into the Piazza Portese and the prison wing of the Ospizio di San Michele. Closed off, it strikes one almost as a rural farm scene rather than an active city throughfare.

NO IMAGE

Macpherson, Robert, No. 365, "Porta St. Pancrazio closed."



Macpherson, Robert, No. 366, 1867. 22.9X40.1 cm. (CCA). "Porta Cavallegieri fortified, with a portion of the Vatican". As Macpherson set out to capture the story of Rome as a closed, fortified city with his camera, he fashioned sensitive and beautiful images of the city's gates and walls. Here, with the Vatican Palace looming beyond, Papal forces have erected a cross. An effort, one presumes, to discourage the Republican forces, many of whom remained faithful, from pursuing their intensions at least at this gate so close to the Vatican.



Macpherson, Robert, No. 367, 1867, 29.5X41.4 cm. (V&A). "Porta Angelica, fortified and a portion of the Vatican." Beyond the gate and the extensive earthen fortifications looms the long arm of the Belvedere Courtyard. Macpherson's abilities to photograph a view, illustrate a story and render a textural feel for his subjects are here all captured in this bold, tactile image.



Macpherson, Robert, No. 368, 1867, 31.6X41.5 cm. (Lundberg Collection). "Porta del Popolo, as fortified in 1867", Macpherson's view dramatically and beautifully renders in high contrast the fortified exterior of the Porta del Popolo. By off-centering the gate from an elevated vantage, Macpherson has extended the viewer a glimpse of the dome and campanile of Santa Maria del Popolo and of the Piazza beyond through the Gate's open doors.



Macpherson, Robert, No. 369, 1867, (CCA). "Muro Storto with the barracks of the Praetorian Guard". Another of Macpherson's superbly framed and striking photographs of ancient Rome's walls invoked one last time to protect the papal Rome from threatening forces

NO IMAGE

Macpherson, Robert, No. 370, 1867, "Porta Salaria".

NO IMAGE

Macpherson, Robert, No. 371, "Porta Pia, fortified".

NO IMAGE

Macpherson, Robert. No. 372, "Ponte Nomentano".

NO IMAGE

Macpherson, Robert, No. 373, November, 1867. "The Chapel on the road to Mentana where the Garibaldini were first discovered, and driven back by the Pontifical troops".



Macpherson, Robert, No. 374, November 1867, 41.7X24.5 cm, (Lundberg Collection). "The Vigna Santucci with Mentana in the Hollow and Monte Rotondo in the distance". The striking white gate jumps out of Macpherson's landscape. He has also carefully captured the hills beyond the horizon.



Macpherson, Robert, No. 375, November, 1867, 38.2X23 cm, (Lundberg Collection). "Mentana from the road near the Brickworks". Macpherson's oft reproduced photograph of the road to the castle of Mentana. The mounds to the left contain the remains of Garibaldi's slain troops buried in mass graves after the battle.



Macpherson, Robert, No. 376, 1867, 40X24.3 cm. (Lundberg Collection). "Monte Rotundo from the Capuchin Convent" Macpherson continued to s

"Monte Rotundo from the Capuchin Convent". Macpherson continued to survey the area around Mentana providing further visual documentation of the battle region. Though dramatic, these pictures raise the intriguing question of what Macpherson was looking to accomplish and who, as a commercial photographer, his audience and clients would be. The rarity of the surviving photographs would indicate that few were sold.



Macpherson, Robert, No. 377, November, 1867, 40.5X26.8 cm, (Lundberg Collection). "Ponte Salara near view with the temporary wooden bridge".

The breech in the bridge had been effected by the Papal forces to trap the Garibaldini and prevent their retreat. By showing us the temporary bridge visible between the breech, Macpherson gives us a better sense of the timing of these exposures which must have followed the battle by days to weeks.

MACPHERSON'S HOTOGRAPHS.

12 Vicolo d'Alibert. ROME JANUARY 1868.

TOGRAPHS NAMED IN THIS LIST ARE OF ONE FORM PRICE, NAMELY 4 FRANCS EACH.

f Constantine — South foçade.

f Constantine — North façade.

Constantine — North façade, including the Meta Sudans, pertien of the Convent of St. Bonaventura.

ew of the same , taking in the figure of Minerva in the

of the Forum of Nerva, and the Arch called - L'Arco

Titus.

of Vesta and the House of Rienzi.

of Vesta and the Fountain, taken in winter

of Vesta and the Fountain, taken in summ

elekhapid — on the Pincian Hill.
Petata Magiore.

"Ettis, Roman Forum.
of in the interior of the Arch of Titus, representing the processof the serves-branched Charlestick.
ian bronne Static of Marcus Aurelius, standing in the square to Capitol.

he Capital.

Colisions with Meta Sudans and portion of the Via Sacra.

Colisions with the Arch of Constantine.

Colisions on a smaller scale, with distant Latin and Alban

statin, and Chards of St., John Lateran.

of the instruic wall of the Colisions.

Castle and bridge of St. Angelo, with the Vatican in the distance

Castle St. Angelo, on a larger scale.

Castle St. Angelo, on a larger scale.

Castle St. Angelo, on a larger scale.

Castle on the Videon styled. - della Pigna - containing the

the base of a Colimum dedicated to Antoniums; architecture of

mannet.

remants.

A the base of the Antonic column, representing the horses of Autonius and Paustina; in the Garden of the Valician. Basevalich representing funeral games, on the other sides of the not of the Autonius Column.

Intain of the plazar Earberini, takes in winter.

Ilica of Constantine, formerly called the Temple of Peace; in a Foram.

irch of Santa Maria Maggiore.

nple of Venus, and Rome similar to n. 12, but including the Meta
adans and the Capital.

nb of Cecilia Metella, with distant view of Rome.

1b of Cecilia Metella, and view of the Via Appia from the Church
St. Schattlan.

St. Schattin.

myles of Fortuna Virilis, and the house of Rienriters of St. Paul's Basilica, out-ide, the walls of Rome.

of Titus, from the temple of Venna and Rome.

of the Ofselia and Founting in the Pizza Narona.

sho of the Trinitá de Monti.

of a Gathle Gilment at Vievaray, near Treoli.

ch of Sunta Maria in Cosmediu; called the « Bocca della Verità «

of the Coman Dabello on the Ceilan Hill.

aw of the Capitoline Hill, from the foot of the Aventine.

azza of St. Peter's on a smaller scale than n. 57.
azza of St. Peter's and the Vatican.
ncept's Column, Temple of Vosposian, Tabularium, etc.
up of Stone pines in the Villa Derin.
up of Stone pines in the Villa Derin.
punes planted by Michael-Augelo in the Claisters of Santa
daria degil Augel.

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of the Goldunthi, sometimes called the little Arcl or Septimins Severus, for the Forum Boartone.

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Wearing Arizône, formerly called the Chepatra, Hall of the

Wearing Arizône, formerly called the Chepatra.

day preceding her exe-

86. Venus — front view.

97. Venus — in profile.

88. Venus — hard view.

99. Phoca's Column, excavated to the base.

90. Pront view of the Livia of the Vatican, commonly called the Pudicities.

138. Temple of Cittomus.

130. Palls of Terais.

130.

131. Royal Palace at Caprarola.

141. Royal Palace at Caprarola.

142. Papale of the Church of Santa Maria at Toscanella.

143. Principal docrway of the above.

144. Genip from a freeso by Lazes Signorelli at-Orcitete.

146. - Annor Victor, on a group by Cardwell.

146. Pinzac del Popolo, looking south.

147. Tomb of Localities. Pinzacell.

148. Horses of the Capitol from the Palazzo Caffarelli.

148. Horses of the Capitol from the Palazzo Caffarelli.

149. Vige were Plome from the Palazia. IIII.

100. Analysis of Cercilia Metalls ferms the road, a Vin Appla s.

151. The Cloace Maximos.

156. Villey of Egeria.

156. Ports San Lorenzo.

156. States of the Egeria.

156. States of Minera Metica.

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156. The Choice of Marcellins, from the Pinzaz Montanara.

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156. Deloca Arches in the Collesium.

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124. Tempe of variencements of the Market Ma

179. Church of San Francesco at Assai, from the via Supera.

180. Church of San Francesco at Assaid, more those paizar near the fine of the control of the Middle Church or Crypt of San Francesco at Assaid.

182. The Fortress at Perugia built by Pope Paul III shewing an ancient Eurasea gateway.

183. The Ceres of Perugia with the Palazzo Comunde.

184. The Foundation of the Pisual at Perugia, booking towards the Duorno.

185. Street view in Norcia, after the earthquake, from the Casa Cipriani.

186. Principal sterte near the upper place of Norcia, after the earthquake, fine the Casa Cipriani.

187. Pelazzo Communda and Church of St. Besedict in the great square and at Norcia, after the earthquake.

189. Tomb of Sciplo. Vation.

190. "Ulta Mellini. Monte Mario."

2 Freeco of P. Ferugian at Pautole.

110. Great futter at Tisaculum.

121. Troid, from the Olivegorve below the caseatello, 1 Duoley-rance in the Olivegorve below Troid.

187. Tomic will Assain and Franciscon of the Casa Cipriani.

188. Tomic will Assain and Church of St. Great of a Spat Columnate a near Vicerare, show Troid.

189. Great of a Spat Columnate a near Vicerare, show Troid.

189. Bright and Franciscon convent at Sobiton.

189. Figure and Franciscon convent at Sobiton.

Portion of the Garden-façade and staircase of the Lancellotti palace at Velletri.

201. Pertien of the Garden-façade and staircase of the Lancellotti palace at Velicti.

202. The pertieved flevledere of the Lancellotti palace x Velicti.

203. The Delvedere of the Lancellotti palace at Velicti, book in towards the open end.

204. Durit temple, said to have been exceeded to Hercules, at Cora.

205. Bramais of the temple of Castor and Polica, at Cora.

206. Remains of the temple of Castor and Polica, at Cora.

206. General view of the city and fortress of Sermoneta.

206. General view of the city and fortress of Sermoneta.

209. Sermoneta, with Norma, Ninda and the Volstein maxemma.

210. Due at the Abbey at Possa-mova.

210. One of the Valican tomation in the Pilazza of St. Peter*.

212. Gas of the Abbey at Possa-mova.

213. Cast even at Terraction.

214. The Cliff of Terraction, with the creation of an Imperial Villa and the Volstein and Sermoneta.

215. The Cliff of Terraction, with the creation of an Imperial Villa and the Volstein and Sermoneta of Sermoneta.

216. The Remains Marshus at Bullios, Morte Circon in the distance.

217. Natura form the - Medocan of Sermoneta from Fossal.

218. The Datace of Nettone, bull by Julius II.

219. The Volstein from the back near the Villa Abdersadini.

210. The Sermoneta and Villa Repolece from Port of Austio.

211. The Bull of Version of Sermoneta and Villa Borghese.

212. The Datace of Nettone, bull by Julius II.

213. The Sermoneta and Villa Repolece from Port of Austio.

214. The Bull of Version of Sermoneta and Villa Borghese.

225. The Power Normonetana over the Ausio.

 229. The Ponte Nomentana over the Anio.
 221. The Ponte Nomentana, and general view from the Mons Sacer.
 228. The tomb of Virginia on the Mons Sacer, taking in the Ponte Nomentana

20. Stung status of Binsop Hypotius in the Carrestian Museum of the Lateran.

24.6. Tomb of Julies II, in the church of San Pictro in Vineula.

25.6. The Bonn Ferum, frem the Tabulatium.

26.6. The Discobulas of the Palazzo Massimo.

25.7. The bring and casted of St. Angels (similar to n. 34 bet not oval)

25.8. Status of Sophocies, in the Lateran Museum.

25.0. Temple, of Vesta, sencitines called temple of Ceres, at Paestum.

25.0. Temple, or Vesta, sencitines called temple of Ceres, at Paestum.

26.1. Grant of the Tabulas of Papelon Vesta, 25.0.

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26.1. Carlos of Dividera Vesta, 25.0.

26.1. The Tops Dividera Vesta, 25.0.

26.1. The Tops Dividera Valican.

26.2. The Massacre of the Innocents, from an engraving by Marchaffetting.

296.
297. The Deposition from the cross, by Raphael in the Borghese Gallery from a drawing by Beraul.
288. The descent from the Cross by Daniele di Volterra, in the Church of the Trintit der Monti, Rome, from a drawing by Blenat.
290. Madeana and Child with Saints, from the original pictoric by Lo Sepans, in the tourn half at Spoleto.
290. Faquale of the Cathedral (8ta. Maris) al Spoleto.
291. Large details of the portice of the Cathedral at Spoleto. Architecture of Bramants.
292. The repulse of Hamubal at Spoleto, from a picture by Francesco Cogletti of Bergamo.
293. Church of San Pictro fra-Houtl, at Spoleto.
294. The Church of St. John of the Latin gate, Rome.
275.

276. Madoma and Child by Leonardo da Vinci at Sant'Omério; from a drawing by Agricola.

277. Madoma and Child from the original cartoon by Gluile Romano, now in Prusidan picture by Guide Romano, now in Prusidan picture by Guide Red in St. Linke's Academy.

278. Pragman of the ficace of the Bestlica of Trajan, preserved in the 289. A House of the 13th century in the "About's Rome; pulled down in 1859.

283. 1 The great staircase in the Castle of Bracciano.

282. Scentas, statue in the Campana Museum, now in Prusec.

283. Faustina, statue in the Campana Museum, now in Prance.

284. Germanders, statue in the Campana Museum, now in Prance.

285. Minerva, statue in the Campana Museum, now in Prance.

286. The Hermasphrodite, reemheat statue in the Campana Museum, one of the Romano Museum, now in Prance.

287. Authono, statue in the Campana Museum, now in France.

288. Verus, statue in the Campana Museum, now in France.

289. Augustus, statue in the Campana Museum, now in France.

289. Augustus, statue in the Campana Museum, now in France.

296;
297; The Arch of Drusse.
296; The Villa Pamphilj-Doris, from the Hanging Gardens.
290; A Fountain and Sunce Pines in the Villa Pamphilj-Doris,
390; The Paraz of Siena in the Villa Bargheis.
390; The Paraz of Siena in the Villa Bargheis.
392; The Valcine from the Janiculum.
393; The Valcine Fountains in front of St. Peter's.
394; The Valcine Fountains in front of St. Peter's.
395; The Capitol from the Plazza of the Ara-Casell.

veroi at Prima Porta 1963.

* 200. The Piazza Barberiai with the frozen fountain.

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* 300. Temples in the forms seen from the Mamertine prisons.

* 310. Palze Port, after Fiz Bartolomes in the Quintual Palace.

* 311. S. Palze, after Fiz Bartolomes.

* 312. The Sherjing Faun, recumbent statur, by Miss Houner.

* 313. Palzes of the Cosars from the Tarpelan Rock.

* 314. Huldar Tower

* 315. Charch of St. Mark.

* 316. Jensie Denne by Spence.

* 316. Cancel Tower

* 316. Lane, profile.

* 319. Indian Hunter-bey and Fluber-gift.

* 320. Applied Recumperly.

* 321. Rath.

* 322. Applied Recumperly.

* 323. Cathedral, Perugia.

* 324. Palze of the Recurrection.

* 325. Cathedral, Perugia.

* 326. Cathedral, Perugia.

* 327. Piazus del Denney, Perugia.

* 328. Statisted of St. Feliciano, Foligno.

* 329. Statisted of Topu Julius III. Perugia.

* 320. Goneral view of Gabbio from the ancient Theatre.

* 321. Palzes Polinic. Gabbio.

* 322. Ario of Topias from the Arrenal.

* 323. Part of Annean Isolation Successive of St. Bridget.

* 326. The Politics Dissuparts, piazza di Veneda.

* 327. Piazza del Targias from the Arrenal.

* 328. General view of the Forms, whool of Natathus in the forms, received of Targian.

* 326. Church of Topias Tomes and chience Dissubstance Dissubstance of Targian.

* 327. Church of Sta. Aguese.

* 328. Church of Tenne.

* 329. Order of the Solidars and Sallors Monument for the State Salter of Mechigen.

345, Design of the Soldiers and Sailors Monument, for the State of Mechigap.

State of Meekigan.

36. Remar does of the U. 'S. Capitol Washington, executed by Bandolph Bagers Rome and can in bronze by F v. Miller of Munich.

317. The gilt bronze Herenius found in the Theatre of Pompe '318. The Particless found in the Theatre of Pompe '318. The Particless found in the Theatre of Pompe '318. The Particless of Status.

320. The Galley of Status.

321. The Protestant Censetrey within the walls of Rome.

322. View in the Island of Capit from the "Tregars".

323. View of the town of Capit with the Villa Edisiona for '344. Audior, view of the same thing in the Casit within the '344. Audior, view of the same thing in the Casit within the '344.

565, The Casa Margherita and the Villa Medici from our pressure.
565. Temples in the Ferum fooling towards the Munorities
567. St. Petter's from the Plazza as seen on all Skink's day.
568. Parts St. Licenzae with the fredifications of November
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The volume contains 290 subjects, and the price of it is photographs are sold separatily at F. I. 50.

Macpherson List 1871 showing Nos. 367>379 largely with images no longer available.

Macpherson's List of 1868 contains 22 numbers with titles related to the closure of the gates of Rome and the Battle of Mentana in November of 1867. In Macpherson's last list of 1871, these numbers have been left blank and the prints no longer available. Unfortunately, we have not yet found representative prints for all of these numbers. However, there is a consistency in the work verifying Macpherson's expertise as a photographer. His style remained consistent but had he adapted to a changed social and political environment? Though Macpherson was perhaps no longer sought after by his English constituency, these remain clearly remarkable views. The suite of images seem to reflect Macpherson's support for the clerical Papal government, a political position largely not shared by his fellow countrymen and clients back in England.

It is interesting, by contrast, to consider John Henry Parker's publications and his squadron of camera men (led initially by Carlo Baldassare Simelli and later Pompeo Molins) who were photographing Rome during this very same period. Parker enlisted an exceptional group of photographers and relied especially on the skills of Adriano de Bonis. Together, their intentions were quite different from Macpherson's. Parker envisioned a critical role for photography to document ancient and early medieval Rome at a moment when political forces and the urban fabric were undergoing rapid change endangering these fragile remnants. Rome was then being carved up by archiologists (Parker himself one of them) intent on studying and laying bare what was left of ancient Rome. Though Parker's output was impressive, the photographic images were small (~8X10" [20X35 cm]) and certainly not of the monumental character of Macpherson's. When Parker's lensmen encountered fortified and/or closed gates, it was the gate's accretions and its masonry or perhaps even the channel of an aqueduct which they were charged to capture. Macpherson's goal always was to illustrate the overall stature and to best frame a structure to elaborate an impressive and imposing photograph. In his Resorgimento series, Macpherson illustrates the gates in their altered defensive state. However, his style identical to that of his photographs before their fortification. In an interesting twist, Parker's published photographs were often significantly influenced by his individual photographers' artistic intentions. Parker's group of photographic documents then, also transmit a sense of a lived space not felt or intended in Macpherson's work.



Parker, John Henry. No 67. (V&A). "Porta Latina closed and Chapel of St. John Olio". The stone, brick work and crenelated cap have been captured per instructions in this image but so too the Chapel and the carriage tracks contextualizing the gate into its urban space.



Parker, John Henry. No. 567. (V&A). "Porta Latina, Closed". In this image, by moving in, Parker's documentary instructions have been more closely followed.



Parker, John Henry. No. 1305. (V&A). "Porta Portese fortified". Though the doors are open, guards stand at the ready as the photographer revealed as much gate as possible while "pushing" its fortification to the side. Though architecturally documentary in intention, the wheel groves and ghost figures moving about through the gate give one a feel for the Roman citizens accommodations the reality of their "closed city".



Parker, John Henry. No. 1300. (V&A). "Porta Pinciana closed". The Gate is closed. But everywhere the walls display masonry (crumbling) and arches documenting how it was built (and how it was falling down). Meanwhile, Romans are managing the threatened seige with gardens, coops and ladders; one partially obscured gardener stares at the camera.



Parker, John Henry. No. 31. (V&A). "Porta Maggiore showing Aquaducts". Parker was interested in the patterns of how ancient Roman bricks and stones were laid down and to document how water was transported into the ancient city. His Roman photographers however wanted also to show how the citizens managed to support and feed themselves with Rome's gates shuttered. A photograph unlike any that Macpherson ever would make of the Porta Maggiore.

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