

ROME, CLOSED CITY

Bruce Lundberg, John Pinto

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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, Frédéric 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 Salar 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 Pontifical 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 Emmanuel II to take possession of Rome on September 20. It is worth noting that the Italian forces entered Rome through a breach 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, Aurelian 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 intentions 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 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 breach 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 breach, Macpherson gives us a better sense of the timing of these exposures which must have followed the battle by days to weeks.

- * 227. The Ponte Nomentana, and general view from the Mons Sacer.
- * 228. The tomb of Virginia on the Mons Sacer, taking in the Ponte Nomentana
- * 229. General view of Civita-Vecchia, approaching it from Rome.
- * 230. View of the port of Civita-Vecchia.
- * 231. View of the port of Civita-Vecchia (companion to n. 230).
- * 232. The Tofa hills from Civita-Vecchia.
- * 233. View over Rome, taking in the Vatican, from Monte Pincio.
- * 234. The Palatine Hill from the Tabularium.
- * 235. The Arch of Septimius Severus from the Tabularium.
- * 236. The Cloaca Maxima, shewing the inner arch.
- * 237. The Pantheon from the Piazza della Rotonda.
- 238. The temple of Mars Ultor, in the Forum of Nerva.
- 239. Interior of the gallery called the Braccio-nuovo, in the Vatican.
- 240. Interior of the Chiaramonte Museum in the Vatican.
- 241. The Hall of the Animals, in the Vatican.
- 242. The gallery of Statues, sometimes called the Hall of the Philosophers; Vatican.
- 243. Hall of the Greek Cross; Vatican.
- 244. Hall of the Candelabra; Vatican.
- 245. The " Apoxyomenos " statue of an athlete; Vatican.
- 246. The Egyptian Antinous in the Vatican.
- 247. Statue of Meleager in the Vatican.
- 248. Statue of Mercury, sometimes called the Antinous of the Belvedere, Vatican.
- * 249. The Biga of the Vatican.
- 250. The Antinous in the Lateran Museum.
- 251. The dancing Silenus in the Lateran Museum.
- 252. A monument and sarcophagus in the Christian Museum of the Lateran.
- 253. Sitting statue of Bishop Hypolitus in the Christian Museum of the Lateran.
- 254. Tomb of Julius II, in the church of San Pietro in Vincula.
- * 255. The Roman Forum, from the Tabularium.
- 256. The Discobulus of the Palazzo Massimo.
- * 257. The bridge and castle of St. Angelo (similar to n. 34 but not oval)
- 258. Statue of Sophocles, in the Lateran Museum.
- * 259. Temple of Vesta, sometimes called temple of Ceres, at Paestum.
- * 260. Temple, commonly called the Basilica, at Paestum.
- 261. One of the Loggia of Raphael; Vatican.
- 262. Interior of the Vatican Library.
- * 263. Casino built by Pius IV in the gardens of the Vatican, architecture of Pirro Ligorio.
- 264. The Torso Belvedere; Vatican.
- * 265. The Massacre of the Innocents, from an engraving by Marc-Antonio.
- 266.
- 267. The Deposition from the cross, by Raphael in the Borghese Gallery from a drawing by Borani.
- 268. The descent from the Cross by Daniele di Volterra, in the Church of the Trinità de' Monti, Rome; from a drawing by Borani.
- 269. Madonna and Child with Saints, from the original picture by Lo Spagna, in the town hall at Spoleto.
- * 337. Piazza Navona, from the Palazzo Braschi.
- * 338. General view of the Forum, school of Xanthus in the foreground.
- * 339. General view of the Forum of Trajan.
- * 340. Church and Palace of the Lateran.
- * 341. Palace, church and baptistery of the Lateran.
- * 342. Church of Sta. Agnese.
- * 343. Fountain of Trevi.
- 344. Design of the Soldiers and Sailors Monument for the State of Rhode Island.
- 345. Design of the Soldiers and Sailors Monument, for the State of Michigan.)
- 346. Bronze doors of the U. S. Capitol Washington, executed by Randolph Rogers Rome and cast in bronze by F v. Miller of Munich.) Rogers
- 347. The gilt bronze Hercules found in the Theatre of Pompey.
- * 348. The Pantheon.
- * 349. The Hall of the Animals, Vatican.
- * 350. The Gallery of Statues.
- * 351. The Protestant Cemetery within the walls of Rome.
- * 352. View in the Island of Capri from the " Tregara ".
- * 353. View of the town of Capri with the Villa Quisisana from the " Cento Celle ".
- * 354. Another view of the same taking in the Castle.
- * 355. The Casa Margherita and the Villa Medici from our printing Terrace.
- * 356. Temples in the Forum looking towards the Mamertine Prison.
- * 357. St. Peter's from the Piazza as seen on all Saint's day, 1867.
- * 358. Porta St. Lorenzo with the fortifications of November 1867.
- * 359. Porta St. Giovanni and Porta Asinaria fortified as above.
- * 360. Distant View of the same with façade of Church.
- * 361. Porta Latina, closed.
- * 362. Porta St Sebastian closed.
- * 363. Porta St. Paolo with Pyramid of Cains Cestius.
- * 364. Porta Portese fortified.
- * 365. Porta St. Pancrazio closed.
- * 366. Porta Cavallegieri fortified, with a portion of the Vatican.
- * 367. Porta Angellca, fortified and a portion of the Vatican.
- * 368. Porta del Popolo fortified.
- * 369. The Muro Storto with the barracks of the Pretorian Guard.
- * 370. Porta Salara.
- * 371. Porta Pia fortified.
- * 372. Ponte Nomentana.
- * 373. The Chapel on the road to Mentana where the Garibaldini were first discovered, and driven back by the Pontifical troops.
- * 374. The Vigna Santucci with Mentana in the hollow and Monte Rotondo in the distance.
- * 375. Mentana from the road near the Brickworks.
- * 376. Monte Rotondo from the Cappuchin Convent.
- * 377. Ponte Salara near view with the temporary wooden bridge.
- * 378. Ponte Salara taking in the Middle age tower built on an ancient tomb, now the Osteria.
- * 379. Ponte Salara from the Antemnae bank of the Anio, taking in the Railway bridge,

Macpherson List 1868 and close up on Nos. 367>379.

MACPHERSON'S PHOTOGRAPHS.

12 Nicolò d'Alibert.

ROME

DECEMBER 1871

THE PHOTOGRAPHS NAMED IN THIS LIST ARE OF ONE UNIFORM PRICE, NAMELY 3 FRANCS EACH.

1. Arch of Constantine — South facade.
2. Arch of Constantine — North facade.
3. Arch of Constantine — North facade, including the Meta Sudana, and a portion of the Forum of Trajan.
4. The Fountain of Trevi.
5. A view of the Temple of Vesta taking in the figure of Minerva in the centre.
6. Columns of the Forum of Nerva, and the Arch called « L'Arco de' Pantani ».
7. The three Columns at the foot of the Capitol, formerly styled the Temple of Jupiter Tonans, and the Arch of Septimius Severus.
8. The eight Columns at the foot of the Capitol, formerly styled the Temple of Concordia, and now the Temple of Vejovalia or Temple of Saturn.
9. A view of the same in extreme profile, including a portion of the Basilica of Constantine, Piazza's Columns, and the Arch of Titus.
10. Temple of Venus and Rome with distant view of the Roman Forum taken from the Coliseum.
11. Excavations of the Julian Basilica, including a view of the various Temples in the Forum, with the Arch of Titus in the distance.
12. Base of the Column in the Forum of Trajan.
13. Forum Romanum — General view taken from the Citrus Capitolina, and including the principal Temples in the Forum, and the Arch of Titus.
14. Temple of Vesta, Temple of Fortuna Virilis, and the House of Romulus.
15. Temple of Vesta and the Fountain, taken in summer.
16. Forum of Trajan.
17. Side view of the Temple dedicated to Antoninus and Faustina, Roman Forum.
18. View of the « Ponte Rotto » with the new Suspension bridge.
19. Facade of the Church of St. John Lateran.
20. Ruin called the Temple of Minerva Medica.
21. The garden-front of the Villa Medici, built from the design of Michelangelo — on the Pincian Hill.
22. The Porta Maggiore.
23. Arch of Titus, Roman Forum.
24. Bas-relief in the interior of the Arch of Titus, representing the procession of the seven-branched Candelstick.
25. Equestrian bronze Statue of Marcus Aurelius, standing in the square of the Capitol.
26. The Coliseum with Meta Sudana and portion of the Via Sacra.
27. The Coliseum with the Arch of Constantine.
28. Portion of the interior wall of the Coliseum.
29. The Coliseum and bridge of St. Angelo, with the Vatican in the distance.
30. The Castle St. Angelo, on a larger scale.
31. The Garden in the Vatican styled « della Pigna » containing the marble base of a Column dedicated to Antoninus, architect of Bramante.
32. Bas-relief on the base of the Antonine Column, representing the Apotheosis of Antoninus and Faustina; in the Garden of the Vatican.
33. Bas-reliefs representing several games, on the other sides of the base of the Antonine Column.
34. Fountains of the Piazza Farnese.
35. Basilica of Constantine, formerly called the Temple of Peace; in the Forum.
36. Church of Santa Maria Maggiore.
37. Tomb of Cecilia Metella, with distant view of Rome.
38. Temple of Fortuna Virilis, and the house of Romulus.
39. Chislers of St. Paul's Basilica, outside the walls of Rome.
40. Arch of Titus, from the temple of Venus and Rome.
41. Base of the Obelisk and Fountain in the Piazza Navona.
42. Church of the Trinità dei Monti.
43. Front of a Gothic Church at Viareggio, near Livorno.
44. Church of Santa Maria in Cosmedin, called the « Bocca della Verità ».
45. Arch of the Consul Diadocleus on the Colian Hill.
46. View of the Capitoline Hill, from the foot of the Aventine.
47. Piazza of St. Peter's.
48. Piazza of St. Peter's, on a smaller scale, than n. 57.
49. Piazza of St. Peter's, and the Vatican.
50. Group of Stone pines in the Villa Doria.
51. Cypress planted by Michael-Angeles, in the Chislers of Santa Maria degli Angeli.
52. Arch of Septimius Severus, in the Roman Forum.
53. View of the Cloaca Maxima, Temple of Vesta, Church of the « Bocca della Verità » &c.
54. The three Columns, formerly called the Temple of Jupiter Stator, and now styled Minerva Chalcidica, with the Temple of Peace, Antoninus and Faustina, etc. in the Roman Forum.
55. House of Lactantius Borgia near the Church of San Pietro in Vincula.
56. A painting by Euphor representing an episode in Sicilian history viz: the arrest of the family of Manfred by order of Charles d'Anjou.
57. Bas-relief by Gibson, Phaeton guiding the Chariot and horses of the Sun.
58. The Apollo Belvedere.
59. Arch of the Goldenhith, sometimes called the little Arch of Septimius Severus, in the Forum Boarium.
60. Profile view of the Statue of Livia, also called the Pulcetta, in the Braccio nuovo, Vatican Museum.
61. The Sleeping Ariadne, formerly called the Cleopatra: Hall of the Philosophers, Vatican.
62. The Bull-Slayer, Hall of the Animals, Vatican.
63. The Laocoon, Vatican Museum.
64. The Nile and its tributaries, Vatican.
65. The Roman Campagna, near the Frascati Railway.
66. View of Tombs on the Via Appia.
67. The Mausoleum of Augustus, near the Church of San Pietro in Vincula.
68. Subura — statue by Canova.
69. Front view of the Livia of the Vatican, commonly called the Pulcetta.
70. The Piazza del Popolo, looking from the Corso.
71. The Quirinal Hill with the obelisk and Horae.
72. The Statue of Moses, by Michael-Angeles, in the Church of San Pietro in Vincula.
73. Subura — statue by Canova.
74. View on the Campagna 4 miles from the Lateran gate, on the Nubian road.

102. View of the Acqueduct. — Aqua-Claudia.
103. Large view of the Claudian Aqueduct.
104. Easter Benediction at St. Peter's.
105. Statue of the Indian, by Crawford.
106. Temple styled « Della Tosa ».
107. Porta Furba, Frascati road.
108. The Discobolus throwing the discus, Vatican.
109. Palace of the Cæsar on the Palatine.
110. Arch of Septimius Severus looking from the Forum.
111. Arch of Janus Quadrifrons.
112. Temple of the Sibyl, front view.
113. — on a larger scale.
114. — seen from the bridge.
115. — from the opposite side of the Ravine.
116. Large Waterfall, Tivoli.
117. Cascatella at the Villa of Mecenas, Tivoli.
118. Cypresses in the Villa d'Este, Tivoli.
119. The Ravine, with Temple of the Sibyl and Grotto of Neptune, Tivoli.
120. Fountain in the Piazza del Duomo, at Perugia.
121. Church of San Bernardino, Perugia.
122. Temple of Clitumnus.
123. Ruins of the Temple of the Sibyl, at Tivoli.
124. Royal Palace at Capranza.
125. Facade of the Church of Santa Maria at Toscanella.
126. Principal doorway of the above.
127. Group from a fresco by Luca Signorelli at Orvieto.
128. Amor Victor, a group by Canova.
129. Piazza del Popolo, looking south.
130. Horses of the Capitol from the Palazzo Caffarelli.
131. View over Rome from the Palazzo Hill.
132. Bas-relief of the Buge — Arch of Titus.
133. Window in the House of Lactantius Borgia.
134. Piazza and Fountain of the Tartarughe.
135. Tomb of Cecilia Metella from the road, « Via Appia ».
136. The Cloaca Maxima.
137. Grotto of Egeria.
138. Porta San Lorenzo.
139. Statue of Minerva Medica.
140. Statue of Demosthenes.
141. Statue of Silenus holding Barchus.
142. The Theatre of Marcellus, from the Piazza Montanara.
143. Phœcia's Column, and temples in the Forum, including the recent restoration of the remains of the school of Xanthus.
144. Broken Arch in the Coliseum.
145. Julian Basilica looking towards the Tabularium.
146. Porta San Paolo from within, and the Pyramid of Caius Cestius.
147. The temple of Antoninus and Faustina similar to n. 21, but on a larger scale.
148. Distant view of Rome and the baths of Caracalla, from St. John of the Latin Gate.
149. Ruins of the Roman Straghold at Nervi, the hunting seat of Lactantius Borgia.
150. Valley of the Tiber at Ponte Felice near Borghettaccio, between Civita Castellana and Ostia.
151. The bridge of Augustus at Nervi, from the modern bridge.
152. The bridge of Augustus at Nervi, looking towards the modern bridge.
153. Temple of Clitumnus, smaller than n. 138.
154. General view of Assisi, from Santa Maria degli Angeli.
155. The Church of San Rufino, Cathedral of Assisi.
156. The Temple of Minerva in the Forum of Assisi.
157. Church of San Francesco at Assisi, from the Via Superba.
158. Church of San Francesco at Assisi, from the lower piazza near the gate.
159. The doorway and portion of the Middle Church or Crypt of San Francesco, at Assisi.
160. Fortezza at Perugia built by Pope Paul III, showing an ancient Etruscan gateway.
161. The Corso of Perugia with the Palazzo Comunale.
162. The Fountain of the Pisani at Perugia, looking towards the Duomo.
163. Tomb of Scipio, Vatican.
164. Villa Mellini, Monte Mario.
165. Fresco of P. Perugino at Palestrina.
166. Greek theatre at Tivoli.
167. Temple from the Olive-grove below the cascatella.
168. Donkey-road in the Olive-grove, below Tivoli.
169. Grotto of the Sibyl, at Tivoli.
170. Convent of « San Cosimato » near Viareggio, above Tivoli.
171. The bridge and Franciscan convent at Spolito.
172. Subura, from the Franciscan convent.
173. Benedictine convent called the « Sacro Specchio » at Subura.
174. Subura, from the chapel of the Madonna near Sta. Sabotina.
175. Portion of the garden-terrace and staircase of the Laocœotti palace at Velletri.
176. The portico Belvedere of the Laocœotti palace, Velletri.
177. The Belvedere of the Laocœotti palace at Velletri, looking towards the open end.
178. Doric temple, said to have been erected to Hercules, at Cora.
179. Remains of the temple of Castor and Pollux, at Cora.
180. The deserted city of Spila, in the Pontine Marshes.
181. General view of the city and fortress of Sorrento.
182. Sorrento, viewed from Nervi, and the Volturno maremma.
183. The Abbey-church at Fossanova near Sorrento.
184. Chislers in the Abbey at Fossanova.
185. One of the Vatican fountains in the Piazza of St. Peter's.
186. The Cliff of Terracina, with the remains of an Imperial Villa and the temple of Jupiter Anxurus.
187. The road on the beach approaching Terracina from Fondi.
188. The Pontine Marshes at Badino, Monte Circeo in the distance.
189. View over Rome, taking in the Vatican, from Monte Pincio.
190. The Palatine Hill, from the Tabularium.
191. The Arch of Septimius Severus, from the Tabularium.
192. The Cloaca Maxima, showing the inner arch.
193. The Pantheon, from the Piazza della Rotonda.
194. The temple of Mars Ultor, in the Forum of Nerva.
195. The gallery called the Braccio-nuovo, in the Vatican.

200. Interior of the Chiaramonte Museum in the Vatican.
201. The Hall of the Animals, in the Vatican.
202. The gallery (statues, sometimes called the Hall of the Philosophers, Vatican.
203. Hall of the Greek Cross, Vatican.
204. Hall of the Candelabra, Vatican.
205. The « Apoxyomenos » statue of an athlete, Vatican.
206. The Egyptian Antinous in the Vatican.
207. Statue of Melager in the Vatican.
208. Statue of Mercury, sometimes called the Antinous of the Belvedere, Vatican.
209. The Buge of the Vatican.
210. The Antinous, late of the Lateran Museum.
211. The dancing Silenus, in the Lateran Museum.
212. A monument and sarcophagus, in the Christian Museum of the Lateran.
213. Sitting statue of Bishop Hippolytus in the Christian Museum of the Lateran.
214. Tomb of Julius II, in the church of San Pietro in Vincula.
215. The Roman Forum, from the Tabularium.
216. The Discobolus of the Palazzo Massimo.
217. Large details of the portion of the Cathedral at Spoleto, Architecture of Bramante.
218. Statue of Sophocles, in the Lateran Museum.
219. One of the Loggia of Raphael, Vatican.
220. Interior of the Vatican Library.
221. Casino built by Pius IV in the gardens of the Vatican, architecture of Pietro Liguori.
222. The Torso Belvedere, Vatican.
223. The Massacre of the Innocents, from an engraving by Marc-Antoine.
224. Madonna and Child from the original picture by Le Spagno, in the town hall at Spoleto.
225. Facade of the Cathedral (Sta. Maria), at Spoleto.
226. Large details of the portion of the Cathedral at Spoleto, Architecture of Bramante.
227. The repulse of Hannibal at Spoleto, from a picture by Francesco Coghetti of Bergamo.
228. The Church of St. John of the Latin gate, Rome.
229. Madonna and Child from the original cartoon by Giulio Romano, now in Prussia.
230. Iris, from the original picture by Guido Uad in St. Luke's Academy.
231. Fragment of the frieze of the Basilica of Trajan, preserved in the Lateran Museum.
232. The great staircase in the Castle of Bracciano.
233. Socrates, statue in the Campana Museum, now in France.
234. Faustina, statue in the Campana Museum, now in Russia.
235. Germanicus, statue in the Campana Museum, now in France.
236. Minerva, statue in the Campana Museum, now in France. This statue was formerly in the Giustiniani collection.
237. The Hermaphrodite, recumbent statue in the Campana Museum, now in Russia.
238. Antinous, statue in the Campana Museum, now in France.
239. Venus, statue in the Campana Museum, now in Russia.
240. Augustus, statue in the Campana Museum, now in Russia.
241. The dying Gladiator, front view, Capitol.
242. The dying Gladiator, back view, Capitol.
243. The statue of Agrippina, Capitol.
244. The Arch of Drusus.
245. A Fountain, and Stone Pines, in the Villa Pamphili-Doria.
246. The Piazza di Siena, in the Villa Borghese.
247. A Fountain with Sea Horses, in the Villa Borghese.
248. The Fish-Market in the Ghetto.
249. The Capitol from the Piazza of the Ara-Cœli.
250. The Statue of Augustus in the Braccio nuovo of the Vatican, discovered at Prima Porta 1863.
251. Temples in the Forum, seen from the Mamertine prisons.
252. St. Peter, after the Fra Bartolomeo, in the Quirinal Palace.
253. St. Paul, after Fra Bartolomeo.
254. The Sleeping Faun, recumbent statue by Miss Hosmer.
255. Palace of the Cæsar, from the Tarpeian Rock.
256. Hilda's Tower.
257. Isaac, front view.
258. Isaac, profile.
259. Indian Hunter-boy, and Fishergirl.
260. Nylis seated from Pompeii.
261. Bath.
262. Angel of the Resurrection.
263. The Sentinel.
264. Principal door-way of the Palazzo Comunale, Perugia.
265. Piazza del Duomo, Perugia.
266. Statue of Pope Julius III, Perugia.
267. Palazzo Pubblico, Gubbio.
268. Arch of Trajan, from the Arsenal, Ancona.
269. Port of Ancona.
270. Larger view of the Arch of Trajan, Ancona.
271. The Palazzo Farnese and church of St. Bridget.
272. The Palazzo Bonaparte, piazza di Venezia.
273. Piazza Navona, from the Palazzo Bruchi.
274. General view of the Forum school of Xanthus in the foreground.
275. General view of the Forum of Trajan.
276. Palace, church and baptistry of the Lateran.
277. Fountain of Trevi.
278. Design of the Soldiers and Sailors Monument for the State of Rhode Island.
279. Design of the Soldiers and Sailors Monument, for the State of Michigan.
280. Bronze doors of the U. S. Capitol, Washington, executed by Randolph Rogers, Rome, and cast in bronze by F. v. Miller of Munich.
281. The gift bronze Hercules, found in the Theatre of Pompey.
282. The Hall of the Animals, Vatican.
283. The Gallery of Statues, Vatican.
284. The Protestant Cemetery within the walls of Rome.
285. View in the Island of Capri from the « Tregara ».
286. The Mausoleum, with the barracks of the Pretorian Guard.
287. Ponte Nemestora.

374. View on the Via Ostiense, with the excavations at
375. Near view of the Via Ostiense, and the Castle of
376. The Castle of Ostia.
377. Distant view of the Castle of Ostia.
378. General view of Ostia with the viaduct.
379. Viaduct, and town of Ardea on a larger scale.
380. Nemi, from the Franciscan Convent.
381. Lake of Nemi, with Gensano in the distance.
382. Front view of the statue of President Lincoln, for a monument, executed by Randolph Rogers.
383. Profile view of the statue of President Lincoln, by
384. View in the Villa D'Este, Tivoli.
385. The Island of the Tiber.
386. Temple of Neptune.
387. Base of Column, Palace of the Cæsars.
388. St. Lorenzo, outside the walls.
389. Sarcophagus.
390. Cupid and Psyche.
391. Venus of the Capitol.
392. Leda.
393. Mars and Venus.
394. Innocece.
395. Antinous.
396. Faun.
397. Flora.
398. Isis.
399. Juno.
400. Amazon.
401. Apollo.
402. Zeno.
403. Marforio.
404. Julius Cæsar.
405. The bronze Wolf.
406. Mars, reclining.
407. Group of Gaul and Wife.
408. Head of Juno, on Altar.
409. Rape of Proserpina, Bernini.
410. Apollo.
411. Onocetes and Electra.
412. Bacchus and Satyr.
413. Artistes, from Naples.

N. B. — Mr. Macpherson finds it necessary to state, that the photographs are stamped with his name on the back, and also that they are not exposed nor to the light of the shop, and are only sold at his Studio d'Alibert, Via del Babuino, near the Fontana del Gallo.

The numbers marked with an asterisk, indicate the subjects from which the photographs were taken.

In addition to the Photographs mentioned in this list, Mr. Macpherson has a large collection of the most valuable and rare of the ancient sculptures in the Vatican, and is accompanied by a sum of money to purchase the same. The price of the volume is 150 francs, and another volume containing all the interesting photographs of the Vatican.

The volume contains 280 subjects, and the price of it is 150 francs, and another volume containing all the interesting photographs of the Vatican.

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 archaeologists (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 siege 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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