

In Light of Rome: Early Photography in the Capital of the Art World, 1842–1871

Bowdoin College Museum of Art | Brunswick, Maine

December 8, 2022– June 4, 2023

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IN LIGHT OF ROME: Early Photography in the Capital of the Art World, 1842–1871

Nineteenth-century Rome was a cosmopolitan art center that attracted artists from around the world. The story of photography's introduction into Rome by a small group of international artist-photographers as early as 1839 and its dissemination by other amateurs and professionals speaks to the city's enduring allure. It formed a veritable open-air museum—a palimpsest of historical epochs, architectural styles, and artistic movements—that afforded unparalleled subject matter for practitioners of the nascent medium to explore. They adapted the technology to the exigencies of Rome's Mediterranean climate and quickly seized upon its capacity for depicting the city within the broader tradition of view painting. Photography's appeal extended beyond artists to include antiquarians, architects, archaeologists, historians, connoisseurs, and tourists who esteemed it as an unequalled instrument for analysis and documentation. Its visual authority was also critical in legitimizing the *Risorgimento*, the movement to unite the Italian peninsula under one government, through images that projected a shared national identity both at home and abroad. Through 110 early photographs from the private McGuigan Collection, the aesthetic development of photography is situated within the vibrant transnational community of mid-nineteenth century Rome—the academic institutions, artists' studios, bohemian caffè life, and mercantile establishments—that privileged photography's pictorial qualities as much as its overt recording and didactic functions. The rise of photography is traced from a fledgling science to a respected medium of artistic expression that forever changed the way we perceive the Eternal City.

THE DAGUERRETYPE

While aspects of the photographic process had been known for centuries, it was not until 1839 that a method of permanently affixing an image projected through a lens onto a durable surface was discovered and given freely to the world. The Frenchman Louis Daguerre's eponymous invention involved coating a copper plate with a thin layer of silver that became light sensitive when exposed to fumes of mercury. It produced a single positive plate that, with refinements over time, possessed uncanny clarity and accuracy. Its cumbersome equipment and lengthy exposure time, however, limited its application in the field. An Italian translation of Daguerre's method was published in Rome in January 1840, whereupon a local newspaper predicted that the new art form would assume a prominent position in the life of the city: "This new birth of human intelligence, which aroused universal admiration, deserves to be propagated in Rome, as a mother and guardian of the arts and sciences."

JOSEPH-PHILIBERT GIRAULT DE PRANGEY

French, 1804–1892

Pifferari, 1842

quarter-plate daguerreotype

An accomplished painter and draftsman, Girault devoted his life to the arts and made his first pilgrimage to Rome in 1831, where he developed a passion for archaeology and ancient architecture. On his return to Rome in April 1842, he added daguerreotype to his artistic practice

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and introduced it to the *pensionnaires* (or government-funded students) at the French Academy in Rome, then under the directorship of the painter Jean-Auguste-Dominique Ingres. Girault's work with his camera privileged many of the same motifs as his resident compatriots, such as models dressed in local costumes, landscapes, and architectural studies. Each of the figures represented in this group of *pifferari* (colorfully dressed street musicians) is slightly blurred due to the long exposure time was required to capture an image at this early date.

JOSEPH-PHILIBERT GIRAULT DE PRANGEY

French, 1804–1892

The Tiber Island with the Bridge of Cestius and Basilica of St. Bartholomew, 1842

quarter-plate daguerreotype

This elevated view encompassing the Tiber Island, the ancient boat-shaped landmark in the river, and its environs is a remarkable technical achievement for the time period in which it was made and an invaluable visual record of the Roman skyline. Girault made a seminal contribution to early photography with his detailed shots of ancient monuments—apparently the first of their kind in the new medium. They include this close-up of the façade of the Arch of Janus, the only surviving ancient quadrifons—or four-fronted—triumphal arch in Rome. The tripod that he used is just visible on the right in his full view of the structure, built in the fourth century CE.

JOSEPH-PHILIBERT GIRAULT DE PRANGEY

French, 1804–1892

The Arch of Janus with Tripod, 1842

quarter-plate daguerreotype

JOSEPH-PHILIBERT GIRAULT DE PRANGEY

French, 1804–1892

Detail of the Arch of Janus, 1842

quarter-plate daguerreotype

PHILIBERT PERRAUD

French, born 1815

Group of French Artists in Rome, 1845

quarter-plate daguerreotype

Perraud worked as a private chef before he learned daguerreotypy in Paris in 1840, and thereafter traveled as an itinerant photographer throughout Italy, first arriving in Rome in 1845. Within a year, he was reported to have made more than 5,000 portraits on commission, an astonishing number by any metric. His legacy today rests on his group portraits of artists of various nationalities residing at Rome, such as the German, English, Scandinavian, and American cohorts. The present example depicts twenty-four *pensionnaires* (or government-funded students) at the French Academy in Rome, representing the fields of painting, sculpture,

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engraving, and architecture. This photographic souvenir memorialized the artistic camaraderie and the sophisticated structures of sociability that were a defining characteristic of cosmopolitan Rome.

PHOTOGRAPHER UNIDENTIFIED

A Roman Model in Profile with Bare Shoulders and Gold Earring, ca. 1846
sixth-plate daguerreotype

The French photographer Edgar Adolphe and the Italian Lorenzo Suscipj are the only two practitioners known to have dealt in images of professional models at this early date, with the former man frequently advertising: “He sells portraits of models to artists and amateurs.” This exquisite example of the genre may be by Adolphe. The seated woman is captured in profile to accentuate the contours of her face and neck and her baroque-styled dangling earring. She cradles her chin in her left hand, while, with her right, she clutches some drapery to her bust, a convention deployed to keep sitters still for the camera, while also lending texture and a graceful naturalism to her appearance.

THE CALOTYPE

William Henry Fox Talbot announced his invention of paper photography just weeks after Daguerre, although it was not perfected until 1843. His calotype (“beautiful image” in Greek) process produced a negative by brushing light-sensitive silver iodide onto paper, exposing it to light, and developing it in gallic acid. He printed his positives, known as salted paper prints, on inexpensive paper to save money, but he eventually preferred how the rough surface resembled the nubs of a painter’s canvas. His method became the choice of painter-photographers who admired its pictorialism, portability, and reproducibility in comparison to the daguerreotype. The so-called Roman School of Photography, centered around Eugène Constant, Frédéric Flachéron, Giacomo Caneva, and Pedro Téllez Girón, began meeting around 1847 at the bohemian Caffè Greco to resolve technical issues presented by Rome’s balmy climate. Within a few years, disciples of the Parisian Gustave Le Gray attained unprecedented artistic effects employing his new waxed paper modification to the calotype process.

REV. CALVERT RICHARD JONES

Welsh, 1802–1877

The Temple of Antoninus and Faustina, 1846

calotype, salted paper print from a paper negative

Jones learned calotypy from its inventor, William Henry Fox Talbot, in 1845, before embarking on a tour of the Mediterranean region. Although he spent only two weeks in Rome, he created approximately two dozen photographs, such as the present example, which depicts the half-buried pronaos of the second-century CE temple in the Roman Forum with the baroque façade of the church of San Lorenzo in Miranda erected inside it. In addition to the two women posed in front of the temple, closer observation reveals makeshift scaffolding on the left side, possibly constructed by an architectural student at the French Academy in Rome to measure and draw the

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entablature. The firsthand systematic analysis and documentation of ancient Roman buildings and ruins were mainstays of the academic curriculum, one in which photography played a significant role.

JAMES ROBERTSON

British, 1813–1888

The Temple of Vesta, Tivoli, ca. 1848

calotype, salted paper print from a paper negative

Robertson trained as a medal engraver in London before moving to Constantinople (now Istanbul), Turkey, from 1841 to 1881, to assume the position of chief engraver of the Imperial Mint. He likely took up calotypy around 1848. His early work shares the same format and tonal effects of the Roman School of Photography and especially approaches the aesthetic interests and technical sophistication of Caneva, who was known to take students and associates to this exact location. In 1854 Robertson opened a studio in Pera, the European neighborhood in Constantinople. The following year he partnered with his brother-in-law, the Anglo-Italian photographer Felice Beato. Together the two would gain fame for their views of Egypt, the Holy Land, the Crimean War, and Japan.

PIERRE ANTOINE DE BERMOND DE VAULX

French, 1821–1900

A Palm Tree Near the Basilica of San Pietro in Vincoli, ca. 1850–1852

salted paper print from a paper negative

De Bermond came from a family of amateur photographers that included both his father and younger brother. Between 1851 and 1858, he repeatedly visited the Eternal City, where he became associated with the Roman School of Photography. A close examination of surviving photographs proves that he often worked side by side with both Caneva and Flachéron. De Bermond's work demonstrates great originality, exceptional technique, and a fanciful eye. The present example, which is one of his earliest known works, elegantly illustrates his sophisticated style. A palm tree rises majestically above the confines of its masonry enclosure to find its counterpoint in the campanile of the Palazzo Senatorio in the right distance, to which the viewer's gaze is conducted by the receding plane of the stuccoed wall.

PEDRO TÉLLEZ GIRÓN (attributed to)

Spanish, 1812–1900

A Group of Spanish Artists with Giacomo Caneva, 1849

salted paper print from a paper negative

Girón learned daguerreotypy in Paris in 1839, shortly after its discovery was announced, and between 1849 to 1851 practiced calotypy as a principal member of the Roman School of Photography. This photograph, dated April 1849, depicts all of the Spanish artists who were in Rome on academic pensions from Madrid. They appear on a rooftop terrace posed with the Italian painter-photographer Caneva. Descended in the family of one of the sitters, the painter

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Bernardino Montañés, it is the earliest photographic record documenting the presence of Spanish artists in Italy.

GIACOMO CANEVA

Italian, 1813–1865

Standing Female Model in Costume with Tambour Facing Left, ca. 1855

salted paper print from a paper negative

Costume Study with Six Models Posed as a Family, ca. 1855

albumen print from a glass negative

Bust Length Portrait of a Young Woman in Costume Clutching Her Necklace, ca. 1855

salted paper print from a glass negative

Genre Scene of a Young Shepherdess with Kid Goat, ca. 1855

salted paper print from a paper negative

Trained as a perspective painter at the Accademia di Belle Arti in Venice, Caneva moved to Rome in 1838, and by 1847 was well-versed in all forms of photography. Considered the driving force behind the Roman School of Photography, he specialized in photographs for use by artists and was among the first to satisfy the demand for photographs of both costumed and nude models among sculptors, painters, and engravers. The four studies exhibited here typify the range of poses, props, costumes, and models of this genre of photography, as well as Caneva's mastery of composition and dramatic lighting, staged on his sunlit studio terrace.

GIACOMO CANEVA

Italian, 1813–1865

The Ripetta Port (Porto di Ripetta), ca. 1850

salted paper print from a paper negative

The Ripetta port, formerly on the eastern banks of the Tiber River, was designed by the baroque architect Alessandro Specchi and built in 1704 for the off-loading of produce, dry goods, and wine barrels from southern ports on the Mediterranean Sea. The split staircase with its gracefully undulating curves was frequently depicted by painters, engravers, and photographers until its demolition. The structure fell victim to a large public works project begun in 1876 by the Kingdom of Italy that indiscriminately destroyed entire neighborhoods for the sake of erecting embankments to control flooding along the Tiber. Beyond the port stands the church of San Girolamo degli Schiavoni.

GIACOMO CANEVA

Italian, 1813–1865

View over the Piazza del Popolo Toward the Vatican, ca. 1855

salted paper print from a paper negative

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This popular view of the Piazza del Popolo seen from the terrace of the Pincian Hill, with the dome of St. Peter's Basilica in the distance, remains largely unchanged to this day. The ancient Egyptian stone pillar known as the Flaminio Obelisk was transported to Rome from Heliopolis by the Emperor Augustus in 10 BCE and erected in the piazza two years after its rediscovery in 1587. The neoclassical architect Giuseppe Valadier was responsible for the design that united the many functions and egresses of one of the city's principal piazzas, completed in 1824. Unique to this view is a group of goats resting next to the fountain with four lions at the base of the obelisk. Such herds were a daily fixture on the streets of Rome, providing fresh milk to households and commercial establishments alike.

GIACOMO CANEVA

Italian, 1813–1865

Self-Portrait with the Ruins of the Temple of the Sun (Serapis) in the Villa Colonna, 1850

salted paper print from a paper negative

To give a sense of scale, Caneva himself stood among the impressive marble fragments of the giant pediment and frieze of the Temple of the Sun. Also known as the Templum Serapis, the structure, on the west slope of the Quirinal Hill, is presumed to have been built by Emperor Caracalla. Engravings reveal that a corner of the original temple survived until around 1630, at which time it collapsed. Being too large to move, it has remained in situ in its ruined state ever since—a secluded spot cherished by writers and artists.

ROBERT EATON

Welsh, 1817–1872

The Forum with the Temple of Saturn and the Temple of Vespasian, ca. 1855

albumen print from a glass negative

A wealthy Quaker merchant and banker, Robert Eaton appears to have taken up photography as an amateur in Rome around 1855, where he likely associated with the Roman School of Photography. While views of the Capitoline Hill were commonplace, Eaton's perspective is highly unusual. In this print he marginalized the two temples in the Roman Forum in order to emphasize the papal observatory, completed in 1852 (and demolished in 1937), on top of the medieval tower of the Palazzo Senatorio in the center of the composition. Although a rather austere and imposing view, the drying laundry adds a humanizing touch.

PIERRE-EMILE-JOSEPH PÉCARRÈRE

French, 1816–1904

Temple of Castor and Pollux (Tempio dei Dioscuri), Also Known as the Temple of Jupiter Stator, 1850

salted paper print from a waxed paper negative

A wealthy Parisian lawyer, Pécarrère, like Piot, also studied under Le Gray before traveling to Rome at the end of 1850 with his close friend, the academic painter Jean-Léon Gérôme. This, his only identified Roman view, features the ruins of the seat of the Roman Senate during the Republican era and possesses the familiar warm honey coloration favored by the Roman School

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of Photography. The prestigious *London Art-Journal* praised this print in 1853 for its skilled employment of a waxed paper negative and concluded that “the results obtained speak greatly in favour of it in practised hands.”

EUGÈNE PIOT

French, 1812–1890

The Colosseum, ca. 1850

salted paper print from a paper negative

In 1838 Piot abandoned a successful law practice to become a publisher and archaeologist, and he took up photography to document his obsession with ancient architecture. In 1839–1840 he mastered daguerreotypy and, in 1849, learned firsthand Gustave Le Gray’s new waxed paper process. Arriving in Rome later that year, Piot collected images for his ambitious but short-lived serial publication entitled *L’Italie monumentale* (1851–1853), one of the rare commercial endeavors undertaken by a dilettante to show that photography could rival traditional printmaking in illustrating books.

FRÉDÉRIC FLACHÉRON

French, 1813–1883

The Forum with the Column of Phocas, the Arch of Septimius Severus, and the Church of Saints Luke and Martina, 1849

salted paper print from a paper negative

Flachéron won second place in the Prix de Rome competition in 1839 and moved to Rome soon thereafter where he studied painting and sculpture and eventually opened an artists’ supply store in the Piazza di Spagna. Considered a founding member of the Roman School of Photography, he took up paper photography around 1847 and sold his work directly to an international clientele through his own establishment. The forty-four-foot-tall Column of Phocas was dedicated in 608 CE—the last monument erected in the Roman Forum. It honors the Eastern Roman emperor who gave the Pantheon to Pope Boniface IV, thus saving it from destruction as a pagan temple. Note the row of hanging laundry, a quaint reminder that modern Romans actually lived amid these monumental ruins.

PHOTOGRAPHER UNIDENTIFIED

Panorama from Piazza Trinità dei Monti, ca. 1850

salted paper print from a paper negative

Taken atop the Spanish Steps, this image portrays a hazy panorama of the urban skyline with the domes of the basilicas of San Carlo al Corso and St. Peter’s in the distance. Although this scene would have been populated by dozens of Romans and tourists busily going about their daily activities, only one gentleman in a top hat is visible due to his deliberate stillness during the long exposure time necessary to capture the scene, thus lending an eerie calm to what otherwise would have been a bustling scene. At this stage in the development of photography, unless people stood perfectly still for an extended period, they appeared blurry, ghost-like, or failed to leave any impression whatsoever.

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EUGÈNE CONSTANT

French, dates unknown

The Arch of Titus, ca. 1850

salted paper print from a glass negative

Constant was active as a photographer in Rome between 1848 and 1855. He was among the first in the city to employ the new method for making negatives on glass—not on paper—by coating them with a binder of albumen to attain a degree of detail matched only by the daguerreotype. Considered to be one of the founding members of the Roman School of Photography, he was one of the notable few who sold his prints commercially through dealers. In this image, a man, possibly Constant himself, sits on the slopes of the Palatine Hill at left, above the via Sacra and Arch of Titus in the Roman Forum, with the Capitoline Hill in the background.

FRATELLI D’ALESSANDRI (firm)

ANTONIO D’ALESSANDRI

Italian, 1818–1893

PAOLO FRANCESCO D’ALESSANDRI

Italian, 1824–1889

The Camp of the Papal Army at Rocca di Papa, 1867

albumen print from glass negative

JAMES ANDERSON

English, 1813–1877

The Arch of the Goldsmiths (The Little Arch of Septimius Severus), ca. 1852

albumen prints from glass negative

ALPHONSE DAVANNE

French, 1824–1912

The Temple of Antoninus and Faustina in the Forum, 1853

salted paper print from a paper negative

Davanne adopted the profession of photography in 1852. He became a seminal figure in the industry due to his numerous technical treatises, inventions, and chemical improvements. These contributions helped to ensure the long-term survival of both positives and negatives, which were prone to fading. A series of his works executed in Rome in 1853 displays an affinity with the work of the Roman School of Photography, with which he likely worked closely. This is exemplified by the warm honey coloration of the present print that accords with the work of Flachéron and Caneva, both of whom favored this same soft tonality. In contrast to Jones’s head-on depiction of this same monument, Davanne chose a three-quarter view. From this vantage point he more clearly reveals the modern church with its broken pediment piercing the sky as it emerges from the ancient colonnaded temple below.

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ALFRED NICOLAS NORMAND

French 1822–1909

Three French Academicians in the Gardens of the Villa Medici, 1851

salted paper print from a paper negative

Normand entered the École des Beaux-Arts in 1842 and won the coveted Prix de Rome for architecture in 1846. He arrived at the French Academy in Rome in early 1847 and focused his studies on the monuments in the Roman Forum, making detailed drawings and watercolors and taking measurements in situ. He incorporated photography to supplement these activities in early 1851. While many of his images depict ancient monuments, his most innovative work consists of intimate views of the façade and grounds of the Villa Medici, the home of the French Academy since 1803. In this large photograph, casually posed in front of the colossal antique statue of the Dea Roma (the goddess Rome), two of the men bear a striking resemblance to Normand himself and the academic painter William-Adolphe Bouguereau, a fellow *pensionnaire*.

ROME UNDER THE PONTIFICATE OF PIUS IX

Elected pope in 1846, Pius IX promised to align his politics with more progressive European governments. In the meantime, the nationalist movement known as the *Risorgimento* sought to unite the Italian peninsula under one government with Rome as its capital. When papal reforms failed to materialize, pro-*Risorgimento* riots ensued and the pope fled the city, paving the way for Giuseppe Mazzini to establish the Roman Republic on February 9, 1849. The exiled pontiff appealed to Catholic Europe to reestablish his temporal power, and 20,000 French troops accordingly bombarded and laid siege to the walled city, breaching it on July 3, 1849 and compelling thousands of republican sympathizers to flee for their lives. Pius IX reentered Rome in April 1850, protected by a French garrison that remained for twenty years to ensure his temporal power.

FIRMIN-EUGÈNE LE DIEN

French, 1817–1865

Printed by GUSTAVE LE GRAY

French, 1820–1884

The Basilica of Santa Maria in Aracoeli from Piazza del Campidoglio, ca. 1852–1855

salted paper print from paper negative

T. CARR

English, dates unknown

The Forum and Funeral Column of Trajan, ca. 1852–53

The Cloister of the Basilica of St. Paul Outside the Walls, ca. 1852–53

salted paper prints from albumen glass negatives

This mysterious Englishman, known only as T. Carr, produced a series of photographs entitled *Roman Views* in 1852–1853. These works were accompanied by descriptive printed labels that suggest he intended to market or exhibit them; however, their rarity today suggests that this venture never came to fruition. Carr's work hints at an artistic background and a close

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association with the Roman School of Photography. The compositional complexity of his cloister view, with its strong interplay of horizontal and vertical lines is reminiscent of Caneva's framing, while the tonal range and strong contrasts achieved through the albumen glass negative align him more with Constant's style.

GIACOMO CANEVA

Italian, 1813–1865

Study of a Stream with Plants, ca. 1855

A Forest in the Campagna, ca. 1853

salted paper prints from paper negatives

These two large examples of plein-air nature studies are indicative of a modern sensibility that challenged conventions of picturesqueness, presenting the perception of landscape as a fragmentary and fleeting experience. Snippets such as these also constituted a salient motif in contemporary oil sketches—“bits” of landscape, as J. M. W. Turner famously termed them—which then could be pieced together into larger finished paintings. Recent technological advances, such as larger lenses and more sensitive chemicals, allowed photographers greater freedom to capture nature close up in low light conditions and be more productive in the field.

CAPT. CONSTANT LOUVEL

French, dates unknown *The Fountain of Trevi*, ca. 1855

Vegetation on the Pincian Hill, ca. 1855

waxed paper negatives

UNIDENTIFIED FRENCH PHOTOGRAPHER

Vegetation on the Pincian Hill, ca. 1855

albumen print from a waxed paper negative

During their occupation of the Eternal City from 1849 to 1870, many French soldiers found intellectual and cultural retreat from their martial duties within the resident francophone community. Several took up photography, perhaps owing to the influence of the French Academy in Rome. Louvel fought with the Seventh Artillery Regiment in the Siege of Rome in 1849 and was intermittently active in photography between 1855 and 1862 during his frequent postings in the city. There is no evidence that he ever printed his waxed paper negatives, and it may be that he prized the aesthetic qualities of the negatives as works of art in their own right.

FIRMIN-EUGÈNE LE DIEN

French, 1817–1865

Printed by GUSTAVE LE GRAY

French, 1820–1884

Landscape Study near Tivoli, ca. 1852–1855

Poussin's Walk at Acqua Acetosa, ca. 1853

salted paper prints from paper negatives

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Le Dien, the most accomplished of Le Gray's students, was the son of a landowner from northern France who served as a magistrate after law school. In company with the painters Léon Gérard and Alexandre de Vonne, Le Dien arrived in Rome in 1852 and remained eight months. He ventured throughout the city and the outlying ring of towns known as the Castelli Romani producing views bathed in atmospheric light. Upon his return to Paris, Le Dien collaborated with Le Gray to print, and perhaps distribute, his negatives, issuing a series of more than 200 numbered salted paper prints, including the three exhibited here. "Poussin's Walk" at Acqua Acetosa was a site beloved by French artists for its association with their great seventeenth-century compatriot who drew inspiration for his arcadian landscape paintings from his walks in the Roman Campagna.

COLLODION

The invention of wet and dry collodion processes, in 1851 and 1855 respectively, transformed the field of photography. Utilizing a glass plate support, a solution of dissolved collodion was poured evenly over the surface, immersed in a bath of silver nitrate, put into a sealed plateholder, and placed in the camera. After it was exposed for anywhere from a few seconds to a few minutes, a developing agent was poured over it to reveal the image, which was then stabilized. From these large glass plate negatives, an unlimited number of albumenized paper prints could be made until the plate either broke or the collodion surface was damaged. This process effectively combined the precision of the daguerreotype with the ease of use and large-scale reproducibility of the paper negative. In the hands of James Anderson and Robert Macpherson, the collodion-on-glass negative set a new standard for photographing Rome in a manner that was both didactic and aesthetic.

ANGELO LUSWERGH

Italian, 1793–1858

GIACOMO LUSWERGH

Italian, 1819–1891

The Temple of Saturn and the Roman Forum from via Campidoglio, ca. 1854

The Piazza del Campidoglio with the Equestrian Statue of Marcus Aurelius, ca. 1852–54
salted paper prints

Angelo Luswergh and his son Giacomo, from a distinguished family of machinists and opticians, owned and operated a factory at the Collegio Romano that had supplied the papal government for generations. They developed a keen interest in photography beginning in the early 1840s and subsequently added it to their commercial offerings. In 1851, they opened a dedicated photographic studio and sold their work through Piale's English and American Bookstore. In 1855, the Luswerghs published a sales catalogue of their photographs, the first of its kind in Rome, which featured 131 views, as well as reproductions of art, including ancient statuary from the Vatican Museums. While reflecting the traditional framing of the Italian *veduta* tradition, the father-son team often humanized their work. In this work, for instance, a young soldier is seated below the imposing bronze equestrian statue of Marcus Aurelius.

TOMMASO CUCCIONI

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Italian, 1790–1864

The Fountain of the Moor in Piazza Navona, ca. 1860

The Piazza del Popolo with the Temporary Carnival Racetrack from the Pincian Hill, ca. 1855–60

Palazzo Caffarelli with the Tarpeian Rock and a View towards the Basilica of Santa Maria in Aracoeli, ca. 1855

albumen prints from glass negatives

Cuccioni began his commercial activity as an engraver and print dealer in the early 1830s and his establishment was among the very first to sell photographs. Around 1852 Cuccioni himself took up the dry collodion process and became one of the principal photographers of the city, frequently mentioned alongside Anderson and Macpherson. His works are distinguished by his original approach to familiar subject matter, choosing uncommon points of view that allied him with the painter-photographers of his acquaintance. Cuccioni's scene of the preparations for the horse races during Carnival is notable. It assimilates the proto-reportorial function of documentary photography with the tradition of paintings and engravings that commemorated the events of the Roman religious and social calendar.

JAMES ANDERSON

English, 1813–1877

The Claudian Aqueduct and Via Appia, ca. 1853

The Spanish Steps and Trinità dei Monti, ca. 1854

St. Peter's Basilica and the Spina di Borgo from Castel Sant'Angelo, ca. 1855

albumen prints from glass negatives

Isaac Atkinson arrived in Rome in 1838 under the assumed name of James Anderson, having absconded with a small fortune stolen from his family in order to pursue art and become a painter. He turned to photography by 1851 and adopted the new wet collodion process. Anderson's business acumen earned him great wealth and established a family dynasty that survived until 1960. His early work shares an affinity with the Roman School of Photography, such as his view of the arch erected in honor of Emperor Septimius Severus in 204 CE, while his mature style, evident in the three works here, justifiably elevated him to the rank one of the greatest photographers of his generation.

ROBERT MACPHERSON

Scottish, 1814–1872

Palazzo Altoviti on the Tiber, ca. 1851–57

Arch of Titus, from the Temple of Venus and Rome, ca. 1858

View of the Aqueduct—Acqua Claudia, ca. 1858

albumen prints from glass negatives

Macpherson attended medical school at the University of Edinburgh before studying art at the Royal Scottish Academy in Edinburgh between 1835 and 1839. For health reasons he expatriated to Rome in 1840 and became a traditional *veduta* painter until around 1851, when he switched to photography. In 1856 he adopted the new dry collodion method invented by the French chemist

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J. M. Taupenot, achieving dark tones, deep shadows, and emphatic chiaroscuro that characterize his painterly style of photography. While the views of the Arch of Titus and the Acqua Claudia aqueduct look very much the same today to the modern visitor to Rome, the Palazzo Altoviti was demolished in the 1880s, along with numerous other buildings and monuments on the Tiber River during the construction of embankments to help control seasonal flooding.

PIETRO DOVIZIELLI

Italian, 1804–1885

View of the Tiber with the Cloaca Maxima, the Temple of Vesta, the Basilica of Santa Maria in Cosmedin, and the Piazza di Bocca della Verità from the Ponte Rotto, ca. 1854

The Temple of Vesta, ca. 1850s

The Ponte and Castel Sant'Angelo, ca. 1850s *Interior of the Colosseum*, ca. 1853

salted paper prints from glass negatives

Dovizielli operated a successful multigenerational family business that sold artists' supplies and reproductions of artworks, providing a fertile site of cross-cultural exchange among artists, connoisseurs, and collectors. He likely experimented with daguerreotypy and calotypy before switching to the wet collodion process in 1851. By 1859, he had issued a broadside of his inventory of photographs for sale, with more than one hundred prints of landscapes in and around Rome, as well as photographic reproductions of paintings and statues in various collections around the city. His best work conveys architectural volume through the subtle gradations of light and shadow across forms—whether the open concave space of the Colosseum, or the weighty convex façade of Hadrian's mausoleum, repurposed as a fortress.

EDMOND BEHLES

German, 1841–1921

The Piazza Colonna and the Column of Marcus Aurelius, ca. 1865

albumen print from a glass negative

Behles moved to Rome permanently in the late 1850s, where he adopted the Italianized name Edmondo and opened a studio. Beginning in 1857 he formed Sommer & Behles with his compatriot Giorgio Sommer, who was based in Naples. Despite their apparent success, they dissolved their partnership around 1867, after which Behles operated under his own name until at least 1879. Here the Column of Marcus Aurelius, erected in the second century CE, looms imposingly in the early morning light over a fountain surrounded by shuttered kiosks and fruit stands that catered to the bustling crowds in the city center. The composition shares an affinity with the classicizing style of Anderson and perhaps was even intended to compete directly with the acknowledged master of Roman photography.

GIOVANNI BATTISTA ALTADONNA

Italian, 1824–1890

The Cloister of St. Paul Outside the Walls with Drying Glass Negatives, ca. 1850s

Via Appia, ca. 1850s

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albumen silver prints from glass negatives

Altadonna studied at the Accademia di Belle Arti in Venice and ran a successful photographic portrait studio in Trento, in the northern region of Trentino-Alto Adige, from 1859 until the mid-1870s. Before this time, he appears to have been active in Rome between 1853 and 1856. The small oval photograph of a courtyard shows two developed glass negatives drying in the sun against the ancient columns, a vignette that suggests the precariousness of early fieldwork, where blowing dust or debris could stick to the still-tacky surface and ruin the image. His view of the Appian Way, the ancient road that once linked Rome with the port of Brindisi on the Adriatic Sea, depicts a peasant family standing within the foundations of one of the many ruined tombs that recede majestically into the distance.

ROME UNDER THE PONTIFICATE OF GREGORY XVI

In 1839, the year of photography's introduction, Rome was the capital of the Papal States, the sovereign domain of the Catholic Church that included the regions of Lazio, the Marches, Romagna, Umbria, and parts of Emilia. Its 160,000 full-time residents hosted a diverse and transitory international array of creative talents attracted by the city's cultural heritage, the generosity afforded to foreign artists, and the patronage that could be found there. The city was a dynamic and influential commercial marketplace for contemporary art, with a sophisticated network of studios, workshops, and academies for its production; dealers, promoters, and exhibition spaces for its distribution; and packers, shippers, and agents for its global exportation and consumption. As one of the world's epicenters for the transmission of art, Rome's authority as a leading European entrepôt, or crossroads, of cultural exchange was challenged only by an emerging rival in Paris.

After GIOVANNI BATTISTA NOLLI

Italian, 1692–1756

Nuova Pianta di Roma Moderna [The New Plan of Modern Rome], 1843

engraving

In 1734, Giovanni Battista Nolli published the first modern map of Rome. It served as the basis of most subsequent maps of Rome until the city became the capitol of Italy in 1870 and new maps were introduced. This version of Nolli's map was updated and published by Venanzio Monaldini in 1843, a year after the French daguerreotypist Joseph-Philibert Girault de Prangey arrived in Rome to begin his photographic documentation of the city. It depicts all the major ancient sites in the city, as well as a small insert map at lower left that shows the vicinity around Rome.

GIOACCHINO ALTOBELLI

Italian, 1814–after 1878

Easter Mass in the Piazza of St. Peter's Basilica, ca. 1866

albumen print from glass negative

PHOTOGRAPHER UNIDENTIFIED

The American Sculptor Harriet Hosmer with Her Studio Assistants, Via Margutta, 1861

FRATELLI D’ALESSANDRI (firm)

ANTONIO D’ALESSANDRI

Italian, 1818–1893

PAOLO FRANCESCO D’ALESSANDRI

Italian, 1824–1889

Pope Pius IX and Members of His Papal Court, 1868

albumen prints from glass negatives

Hosmer was an especially astute early adaptor of photography as attendant to her sculpture practice. To this end, she often sent prints to critics and patrons for input early in the creative process, such as this picture of her original plaster model of the third-century CE queen of Palmyra. She also commissioned a photograph of herself standing confidently amid twenty-three of her male employees, posed in front of her studio in the via Margutta. Despite her diminutive stature, Hosmer’s central position, direct gaze, and crossed arms leave no doubt as to her rank and authority. The iconographic similarities between the Hosmer portrait and the group portrait of Pope Pius IX and his retinue are apparent, as is their shared propagandistic intent.

TOMMASO CUCCIONI

Italian, 1790–1864

The Inauguration of the Column of the Immaculate Conception in Piazza Mignanelli on December 8, 1857, 1857

albumen print from glass negative

JAMES ANDERSON

English, 1813–1877

Harriet Hosmer’s “Zenobia in Chains,” ca. 1857

ROBERT MACPHERSON

Scottish, 1814–1872

The Apollo Belvedere, ca. 1853

JAMES ANDERSON

English, 1813–1877

Laocoön and His Sons, in the Vatican Museums, ca. 1858

albumen prints from glass negatives

At mid-century, several photographers excelled at depicting antique and Renaissance marble statuary under the often difficult lighting conditions presented by working inside dark churches, museums, and palaces. Macpherson’s print of the Apollo Belvedere brilliantly captures the chiaroscuro of the fabled Roman copy of a Greek original, for which he credited the new

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collodion-albumen process and long exposure times. As he explained, “in some of the sculpture galleries, where the light was deficient, two hours were often required; and in one or two cases, even an exposure of two days was necessary to produce a good negative.” Anderson’s photograph of the Laocoön is a harmonious synthesis of didacticism and aestheticism, as is Cuccioni’s sweeping view of Michelangelo’s *Moses*.

MICHELE MANG

German, dates unknown

The Faun of Praxiteles in the Capitoline Museums, ca. 1870s

albumen print from a glass negative

Nathaniel Hawthorne’s popular 1860 novel *The Marble Faun; Or, The Romance of Monte Beni*, set among the studios and galleries of contemporary Rome, became an international literary sensation. Travelers to the Eternal City incorporated its locations into their own itineraries. As novelist Henry James commented, “It is part of the intellectual equipment of the Anglo-Saxon visitor to Rome, and is read by every English-speaking traveler who arrives there, who has been there, or who expects to go.” The book’s main character, Hilda, was based upon Harriet Hosmer. The physical resemblance of the novel’s character Donatello to the Faun of Praxiteles in Rome’s Capitoline Museums gave the work its title, and photographs of the antique sculpture, such as the present example, became popular among collectors. The dramatic lighting and moody chiaroscuro complement the melancholic overtone of Hawthorne’s narrative.

TOMMASO CUCCIONI

Italian, 1790–1864

Statue of Moses by Michelangelo in San Pietro in Vincoli, ca. 1857–1860

ROBERT MACPHERSON

Scottish, 1814–1872

Statue of the Nile and Its Tributaries, in the Vatican Museums, ca. 1851–58

albumen prints from glass negatives

FRANCESCO ADRIANO DE BONIS

Italian, 1820–1884

Rooftops, Rome, ca. 1851–1860

albumen print from glass negatives

De Bonis attended the Accademia di Belle Arti in Florence where he studied chemistry and mathematics, and by 1849 worked as an architect. It is not known when or where he learned photography. However early works confirm his temporary presence in Rome at the beginning of the 1850s and evince a clear affinity with the Roman School of Photography. The photograph of rooftops belongs to an esteemed Romantic tradition of view making from open windows that speaks to an increasingly subjective approach to art. As the art historian Hugh Honour elegantly observed, by “providing an ‘accidental’ framework, the artificial opening in the wall helped the painter to abolish the artfully natural structure of the traditional landscape and to depict a segment of the natural continuum literally from his own point of view.”

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FRANCESCO ADRIANO DE BONIS

Italian, 1820–1884

The Entrance of the Villa Malta, ca. 1855–60

An Ancient Candelabra in the Basilica of Saints Nereus and Achilleus, ca. 1860

The Altar Inside the Colosseum, ca. 1855–60

The Portico of Octavia, ca. 1855–60

albumen prints from glass negatives

By 1863, de Bonis regularly appeared in Roman guidebooks as one of the most noteworthy photographers in the city, famous, as one of his contemporaries put it, “For Artistic Bits” sought after by the city’s large community of painters. His unique compositions are distinguished by their tight framing of intimate scenes and details around Rome and often possess a *sfumato* (hazy) atmosphere. One dramatically lit example, the large candelabra in a church interior, sensitively commemorates an ancient artifact, still in situ today, that was excavated from the nearby Baths of Caracalla. Disheartened by the alteration and destruction of Rome’s picturesque cityscape as a result of post-unification public works projects, de Bonis published a pamphlet denouncing their senseless loss, entitled *I vandali a Roma* (*The vandals of Rome*), in 1879.

THE ROMAN QUESTION

Following a series of battles and plebiscites, Victor Emmanuel II of the House of Savoy was crowned king of unified Italy in 1861. Although Rome was nominally designated its capital, the king acknowledged the pope’s autonomy in exchange for an agreement with Napoleon III to eventually withdraw its troops. In 1866, when General Giuseppe Garibaldi learned that the French had indeed vacated the city, he raised an army to march on Rome to depose the pope and finally settle the “Roman Question.” However, when Napoleon III learned of Garibaldi’s intentions, French forces joined papal troops on November 3, 1867 to defeat Garibaldi’s troops at Mentana, fourteen miles northeast of Rome. Three years later when French troops were recalled from Rome to fight in the Franco-Prussian War (1870–1871), the city was quickly captured by Italian forces. In 1871, Rome became the capital of the Kingdom of Italy, and was rapidly, if haphazardly, transformed into a modern European city.

GIOACCHINO ALTOBELLI

Italian, 1814–after 1878

The Officers of the First and Third Battalions of the Pontifical Army at Rocca di Papa, 1868

Ponte Salaris Blown up by Papal Troops and French Zouaves in 1867, 1867

albumen prints from glass negatives

With the looming threat of an invading army—a recurring theme in Rome’s long history—pontifical authorities strategically determined to propagandize their strength and readiness to the international community using photography. They therefore granted access to Altobelli and to the firm of Fratelli D’Alessandri to document military drills and camp life at the papal training grounds at Rocca di Papa southeast of Rome. In anticipation of Garibaldi’s arrival, papal troops and French Zouaves destroyed many key bridges leading into the city, regardless of their

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importance or ancient pedigrees—such as the Ponte Salaro—creating, in essence, modern-day ruins.

FRANCESCO ADRIANO DE BONIS (attributed to)

Italian, 1820–1884

The Arch of Titus with the Colosseum, ca. 1860s

albumen print from glass negative

An iconic painting commemorative of the American Grand Tour experience, George P. A. Healy's 1871 *The Arch of Titus* depicts the distinguished poet Henry Wadsworth Longfellow and his daughter Edith bathed in late afternoon light as they walk beneath the first-century CE arch in the Roman Forum toward a trio of American painters (Frederic Edwin Church, Jervis McEntee, and Healy) in the right foreground. Healy based his composition upon this photograph taken by de Bonis—not upon sketches made on the spot, as the grouping of plein-air sketchers would seem to suggest. The photograph and the painting correlate in every aspect, such as the perspective and the distribution of light and shadow. This image exemplifies how photography became an important instrument in the studio practice of many painters during this period.

FRATELLI D'ALESSANDRI (firm)

ANTONIO D'ALESSANDRI

Italian, 1818–1893

PAOLO FRANCESCO D'ALESSANDRI

Italian, 1824–1889

After the Battle of Mentana, November 3, 1867, with the Bodies of the Dead Scattered Among Haystacks, 1867

View of Mentana After the Battle of November 3, 1867, with the Corpses of Soldiers Lying Along the Road, 1867

albumen prints from glass negatives

Two powerful images by Antonio D'Alessandri, taken in the immediate aftermath of the Battle of Mentana, were meant to commemorate the significant victory over Garibaldi and his forces, thus reinforcing papal authority. Some historians have speculated that these compositions were reenactments, with live soldiers merely posing as dead figures for the photographer. While this may be plausible in the first image, where the bodies do look staged, it seems less likely in the second, where they appear to lie naturally where they fell, hauntingly evoking the horrors of war. Note that the photographer's cape and top hat were hastily cast aside in the left foreground, suggesting that he quickly scampered up the hillside to compose his shot before the bodies were removed for burial.

ALTOBELLI & MOLINS (firm)

GIOACCHINO ALTOBELLI

Italian, 1814–after 1878

POMPEO MOLINS

Italian, 1827–ca. 1900

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The Arch of the Goldsmiths (The Little Arch of Septimius Severus) and the Church of San Giorgio in Velabro, ca. 1860–65

The Fountain of the Triton Covered in Ice, Piazza Barberini, with Figures, ca. 1860–65
albumen prints from glass negatives

Altobelli studied under the artist Tommaso Minardi in the early 1830s before establishing his own painting studio in the mid-1850s. In 1860 he formed a photographic partnership, known as Altobelli & Molins, with a former classmate, Pompeo Molins. For financial support they relied upon the trade in photographic cartes de visite. However, their high artistic reputation derived from their large-format collodion photographs of scenes that depicted a cross-section of society interacting amid the built environment of Rome. For unknown reasons, Altobelli & Molins dissolved in 1865.

GIOACCHINO ALTOBELLI

Italian, 1814–after 1878

The Piazza of Santa Maria Maggiore with a Photographer, ca. 1865

View of the Protestant Cemetery and the Pyramid of Caius Cestius, ca. 1860s

Piazza and Fountain of the Tartarughe, ca. 1860s

Fishermen on the Tiber with the Ponte Sant’Angelo, Castel Sant’Angelo, and St. Peter’s Basilica, ca. 1860s

The Roman Forum from the Capitoline Hill with Moonlight Effect, ca. 1860s

albumen prints from glass negatives

In 1865, Altobelli established his own photographic studio where he invented a double matrix process that enabled him to be among the first to reproduce clouds in landscapes. Capturing clouds had long presented a major technical challenge for photographers because they required lengthy exposure times that typically rendered the foreground too dark. His new procedure involved the combination printing of two identical negatives with different exposure times—one of clouds and sky, one of landscape—for which he received a patent in 1866. He deployed his discovery with great subtlety, as in his view of the piazza of Santa Maria Maggiore with a photographer standing next to his tripod; or with sublime effect, as in one of his so-called “moonlight” views showing the Roman Forum from the Capitoline Hill.

CHARLES SOULIER

French, dates unknown

Panorama with the Tiber from the Aventine Hill, ca. 1867

albumen print from a glass negative

Soulier is first recorded in 1854 in a photographic partnership with Athanase Clouzard in Paris. Between 1859 and 1864, he joined Claude-Marie Ferrier and his son to form the company “Ferrier père et fils, Ch. Soulier” that specialized in glass stereographs which included hundreds of Italian views. In the mid-1860s Soulier set out on his own, earning the distinction of “Photographer of the Emperor,” Napoleon III. In this capacity, he created a series of large-format albumen prints done in Rome in the style of Altobelli’s double matrix system, achieving marvelous effects of clouds, sunlight, and water. This view looks north from the Aventine Hill

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on the eastern shore of the Tiber River, encompassing many of the towers and domes of the urban skyline and the Ponte Rotto in the dappled light.

ENRICO VERZASCHI

Italian, dates unknown

A Flooded Interior Chamber of the Colosseum, ca. 1860s

The Palazzo Doria Pamphili and the Corso from the South, ca. 1860s

Via dei Due Macelli Looking Toward Via del Babuino and Piazza del Popolo, ca. 1860s

albumen prints from glass negatives

Verzaschi, unlike most of his peers, came from neither the graphic arts nor a scientific background. As a young man he played the double bass in the orchestra of the prestigious Roman Philharmonic Academy. Finding himself unemployed after Pius IX disbanded the musical company owing to their liberal proclivities, Verzaschi opened an eponymous photographic studio in the early 1860s. In 1873 he published a catalogue with thousands of landscapes, reproductions of paintings and sculpture, cabinet cards, and stereographs available for purchase. In addition to his encyclopedic visual record of Rome, Verzaschi also produced uniquely composed images, such as the one of a flooded interior chamber of the Colosseum, whose reflection creates an almost surreal labyrinthine fantasy. The two street scenes are good examples of his technique of deep focus and one-point perspective.

ADOLPHE BRAUN

French, 1812–1877

The Baths of Caracalla, ca. 1866

carbon print from a glass negative

In 1857 Braun founded the successful firm of Braun et Cie and became known for his large-format panoramic views, such as the present work, produced with the pantoscopic camera. Braun also took advantage of the new carbon print process which utilized a layer of gelatin infused with lampblack as the light-sensitive component (instead of metallic silver) to achieve his lushly inked images that exhibit an impressive tonal range. Here the hulking ruins of the third-century CE public bath complex extend beyond all four margins of the sheet. The delineation between mass and void and the recession of the architectural elements into the background are convincingly conveyed. A man sketching in the right foreground provides scale.

GIUSEPPE NINCI

Italian, 1823–1890

Market Day in the Piazza Navona with the Church of Sant'Agnese in Agone, ca. 1860s

albumen prints from glass negatives

Ninci began as an assistant to the print dealer and photographer Tommaso Cuccioni, whose widow, Isabella, kept him on staff for two years following her husband's death. Around 1866 Ninci established his own eponymous firm, which he operated until 1881. The set of two elephant folio albums in this exhibition, entitled *Monumenti di Roma in fotografia*, bears his name on their title pages and features 122 of his photographs. Included are some of his finest

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works, such as the archaeological dig of an ancient wharf on the Tiber when it was temporarily exposed during a drought, and a market scene in the piazza Navona, a regular event held at that location until 1869, when it was moved to the Campo dei Fiori.

GIUSEPPE NINCI

Italian, 1823–1890

Excavations of the Emporio Tiberino, ca. 1868–69

albumen prints from glass negatives

Ninci began as an assistant to the print dealer and photographer Tommaso Cuccioni, whose widow, Isabella, kept him on staff for two years following her husband's death. Around 1866 Ninci established his own eponymous firm, which he operated until 1881. The set of two elephant folio albums in this exhibition, entitled *Monumenti di Roma in fotografia*, bears his name on their title pages and features 122 of his photographs. Included are some of his finest works, such as the archaeological dig of an ancient wharf on the Tiber when it was temporarily exposed during a drought, and a market scene in the piazza Navona, a regular event held at that location until 1869, when it was moved to the Campo dei Fiori.

FRANCESCO SIDOLI (attributed to)

Italian, 1817–1896

Statue of St. Peter by Giuseppe de Fabris (1840), Outside St. Peter's Basilica, ca. 1860s

albumen print from glass negative

CARLO BALDASSARRE SIMELLI

Italian, 1811–1877

Cloud Study with Trinità dei Monti, ca. 1860s

Study of an Agave Plant, ca. 1860s

CARLO BALDASSARRE SIMELLI (attributed to)

The Arch of Septimius Severus and the Church of San Luca and Santa Martina, ca. 1865

albumen prints from glass negatives

Simelli stands out as one of the most important painter-photographers of his generation, and he enjoyed great influence with his patrons and peers. He began his career as a successful painter and adopted photography shortly before 1857 when he was commissioned by the papal authorities to document photographically the damage to the buttresses of the dome of St. Peter's Basilica prior to proposed restorations. By 1860 he was listed in a local directory as an "Artist-photographer" with "a large collection of photographs representing pictures, landscapes, drawings, classical architecture, etc." These artists' studies were highly esteemed and collected by painters, who cherished them as they did their own sketches created out-of-doors.

FILIPPO BELLI

Italian, 1836–1927

Study of an Olive Tree, Villa d'Este, Tivoli, ca. 1870s

Right Cordonata of the Fountain of the Dragons, Villa d'Este, Tivoli, ca. 1870s

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albumen prints from glass negatives

PIETRO THYGE BOYESEN

Danish, 1819–1882

Study of a Courtyard with a Bust, ca. 1870

albumen print from a glass negative

Boyesen studied painting in Munich for ten years beginning in 1855 before permanently moving to Rome and establishing himself as a photographer. The Danish author Vilhelm Bergsøe remembered that he “made a living by taking nature photographs for the artists and photographing the countrymen who frequently visited his studio with its friendly garden and the many strange plants for use in his photographs.” To supplement his income, Boyesen also worked as a clerk at the Prussian embassy in Rome. This unusual still life, composed in a quiet corner of a rustic courtyard overgrown with morning glories, speaks to the broad range of aesthetic interests that preoccupied photographers active in Rome in the last quarter of the nineteenth century.

FILIPPO SPINA

Italian, dates unknown

Interior of the Palace of Caligula on the Palatine Hill, ca. 1860s

CARLO BALDASSARRE SIMELLI

Italian, 1811–1877

The Cloister of Santa Croce in Gerusalemme, ca. 1864–66

FILIPPO LAIS

Italian, ca. 1819–1901

Via Appia, the Second Columbarium of Vigna Codini, West and North Sides, ca. 1868–69

albumen prints from glass negatives

Simelli’s fascination with and devotion to early Christian archaeology led to a fruitful collaboration with John Henry Parker, the English amateur archaeologist, publisher, and cofounder of the British and American Archaeological Society of Rome. Parker not only commissioned photographs from Simelli but, on his recommendation, from other photographers as well. Parker published many of these images, accompanied by his own text, in a series of catalogues beginning in 1867. Later he released *The Archaeology of Rome* in thirteen volumes illustrated with nearly 4,000 photographs. Parker’s colleague William Long of Balliol College in Oxford is depicted here in the cloister of Santa Croce in Gerusalemme.

JOHN LINTON CHAPMAN

American, 1839–1905

The Painter John Gadsby Chapman in His Studio on the via del Babuino, 1859

albumen print from a glass negative

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Born in Washington, DC, Chapman moved to Rome as a young boy in 1850 with his family, headed by the Virginia-born painter and engraver John Gadsby Chapman. In 1852 they rented apartments from the photographer Pietro Dovizielli where Chapman continued to live for the next twenty-six years. He apprenticed as a painter under his father, specializing in pastoral views of the Roman Campagna and the ancient via Appia for a clientele of mostly American and British tourists. His earliest datable photograph depicts his father at work in his studio and suggests that he took up the practice around 1859, perhaps under the influence or tutelage of either his landlord, Dovizielli, or Robert Macpherson, a close family friend.

JOHN LINTON CHAPMAN

American, 1839–1905

The Fountain of the Acqua Acetosa, May 4, 1869, 1869

albumen print from a glass negative

Like his large oeuvre of paintings, Chapman's body of photographic work consists of landscape views of Rome and its vicinity, with an emphasis on topographical accuracy and clarity of light. The fountain of the Acqua Acetosa was erected along the banks of the Tiber River in 1619, and its curative waters and rustic setting made it a popular local attraction. While the picturesque fountain had featured prominently in earlier paintings and engravings, Chapman's composition situates it amid its park-like setting, with a row of shade trees and wooden fencing conducting the viewer toward the secluded baroque architectural gem.

LT. COL. LOUIS-HENRI-EUGÈNE COPMARTIN

French, 1819–1880

The Via Ripetta After the Flood of the Tiber, 1861, 1861

albumen print from a glass negative

Copmartin's view of the baroque Porto di Ripetta and adjacent street is a poetic testament to one of the city's frequent and troubling floods.

EDMOND LEBEL

French, 1834–1908

Young Female Model in Costume in Lebel's Studio, ca. 1863

Cassino (San Germano), Still Life with Baskets of Fruit, ca. 1871

Contadini Grilling Chestnuts at Cassino (San Germano), ca. 1871

albumen prints from glass negatives

Lebel entered the atelier of the history painter Léon Cogniet in Paris in 1855, and also worked in the photography studio of André-Adolphe-Eugène Disdéri, inventor of the carte de visite, where he learned the latest technical advances in the field. Lebel traveled to Rome in early 1861 with fellow painters Jules Lefèbvre and Léon Bonnat and rented a studio there until 1863. At this point, photography became a vital component of his studio métier. This full-length costume study demonstrates Lebel's sophistication in arranging and capturing a deceptively simple interior with a young woman, whose forthright gaze invites the viewer's sympathetic

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engagement and evokes the sentiment of childhood. The street scene with *contadini* (country people) and the still life from the village of Cassino, eighty-five miles south of Rome, date from a second stay in Lazio beginning in 1870.

ENRICO BÉGUIN

Swiss, dates unknown

The Wife and Child of the Artist's Studio Assistant, 1859

Mendicant Monk from Life, 1858–1859

albumen prints from glass negatives

Béguin operated as a daguerreotypist in northern Italy before arriving in Rome around 1855, where he lived for five years. His true talent manifested itself in a series of wet collodion studio portraits of individuals selected from the streets of Rome—not professional models. For instance, the image of the mendicant monk is inscribed in English on its mount: “Constantly seen in the streets of Rome / any remains of dinners &c &c thankfully received & placed in the Basket / and taken to his Monastery [*sic*].” He gains here a poignant grace and monumental stature in much the same way as the mother in the second photograph, with her intense gaze piercing through the lens, as if to remind the viewer that she was a real person who led a dignified life and was not a mere studio prop.

FILIPPO BELLI

Italian, 1836–1927

Genre Scene with Two Women at a Well, ca. 1870s

Washerwomen at Albano Laziale, ca. 1871

albumen prints from glass negatives

Trained as a painter, Belli began his photography career in 1858 when he opened his first studio in his native Rome. In addition to a series of washerwomen and rural laborers performing quotidian duties, such as the examples here, he also created a significant body of views of Rome and its environs, most notably Tivoli. Like his friend Simelli, Belli manifested a keen eye for detail and favored scenes of everyday life or fragmentary views that appealed to fellow artists who utilized them in their studio practice and sometimes incorporated them, like they would their sketches, into finished paintings.

EMIL BRAUN

German, 1809–1856

Dolce Far Niente: Self-Portrait (?) as a Contadino, ca. 1854

salted paper print from a glass negative

Braun studied archaeology and art history in Munich and Berlin before settling permanently in Rome in 1833. There he became the secretary of the German Archaeological Institute and was active as an author and amateur artist. According to a contemporary, “he devoted a large part of his time and energy to industrial undertakings such as electroplating, the manufacture of artificial marble, and photography.” Little is known of Braun’s photographic activity outside of this inventively composed work that bears his blind stamp. In this image, likely a self-portrait, Braun

In Light of Rome: Early Photography in the Capital of the Art World, 1842–1871

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Wall labels

presents himself as a country goatherd, a picturesque costume favored by many artists working in Rome, clad in kid leggings and seated on a goatskin pelt, pensively smoking a pipe. Tragically, Braun died from malaria two years later.