

# Storia e critica della fotografia 2017-2018

Prof. Menduni

## Lezione 2

Riproducibilità tecnica – Cultura visuale

- Versione inglese invenzione fotografia (Talbot)
- Il ritratto nell'ottocento (Cameron in Gran Bretagna, Disderi e Nadar in Francia)
- Documentazione guerra Crimea (Fenton, Howlett) / Tableaux vivants
  
- Un viaggio stereografico attraverso l'atlantico
- Brady fotografo di celebrità e di guerra (guerra di secessione americana), esplorazione fotografica dell'Ovest
- L'album dei mille di Pavia, l'Italia nell'era della riproducibilità tecnica

Chiara Salari

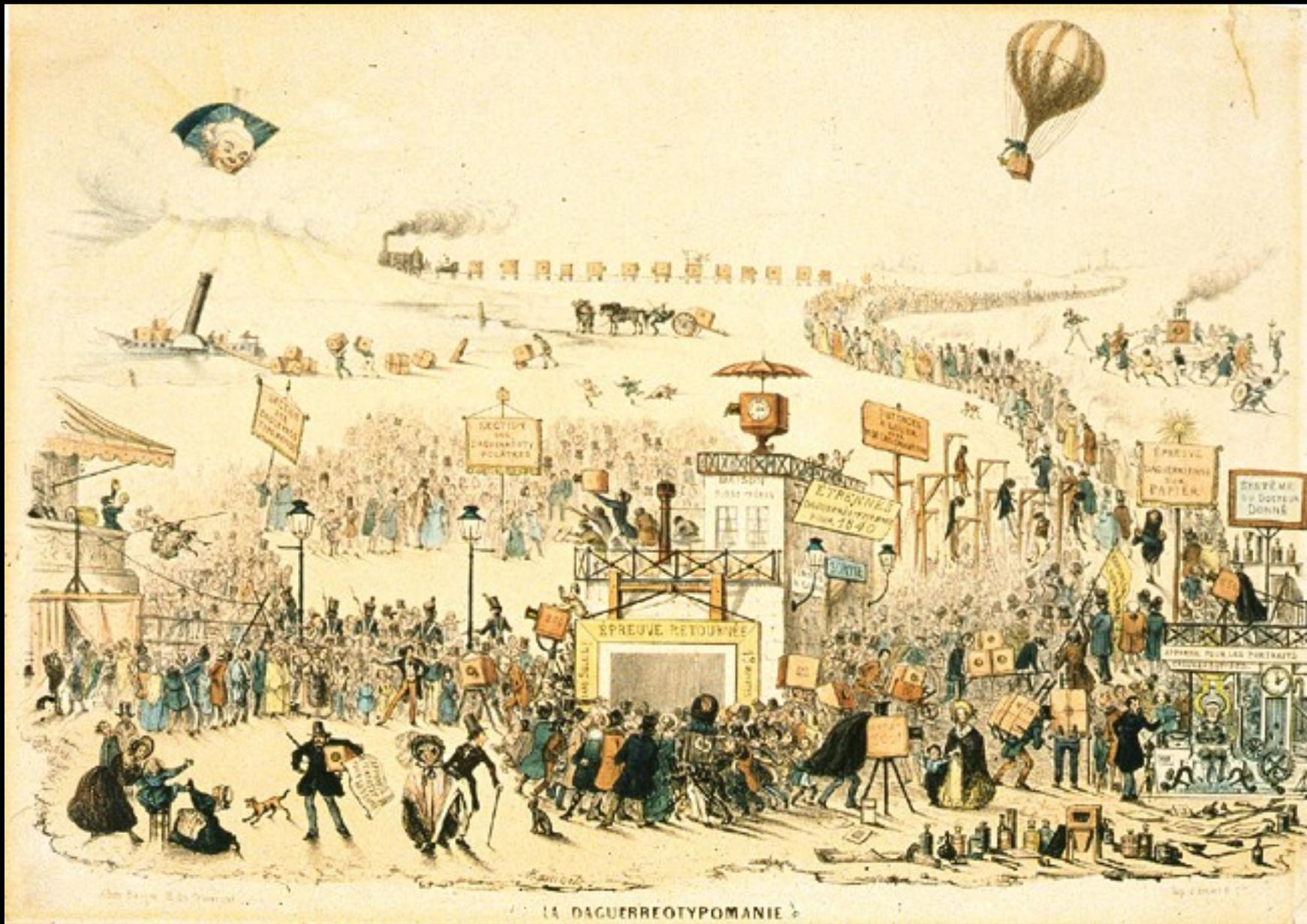
[chiarsalari@gmail.com](mailto:chiarsalari@gmail.com)

### **Lezione 3 (20 marzo)**

Foto diagnostica – Foto scientifica –  
Radiografia – Psichiatria – Foto segnaletica  
La scomposizione del movimento

### **Lezione 4 (27 marzo)**

La fotografia in America.  
Stieglitz, Paul Strand, Walker Evans  
Avanguardie artistiche. Fotografia e pittura.  
Man Ray, Rodchenko, Bauhaus.



Paul Maurisset, La Daguerreotypomanie, litografia colorata a mano, parigi 1839



Geoffrey Batchen

# Un desiderio ardente

Alle origini della fotografia



JOHAN  
& LEVI  
editore

# Henry Fox Talbot



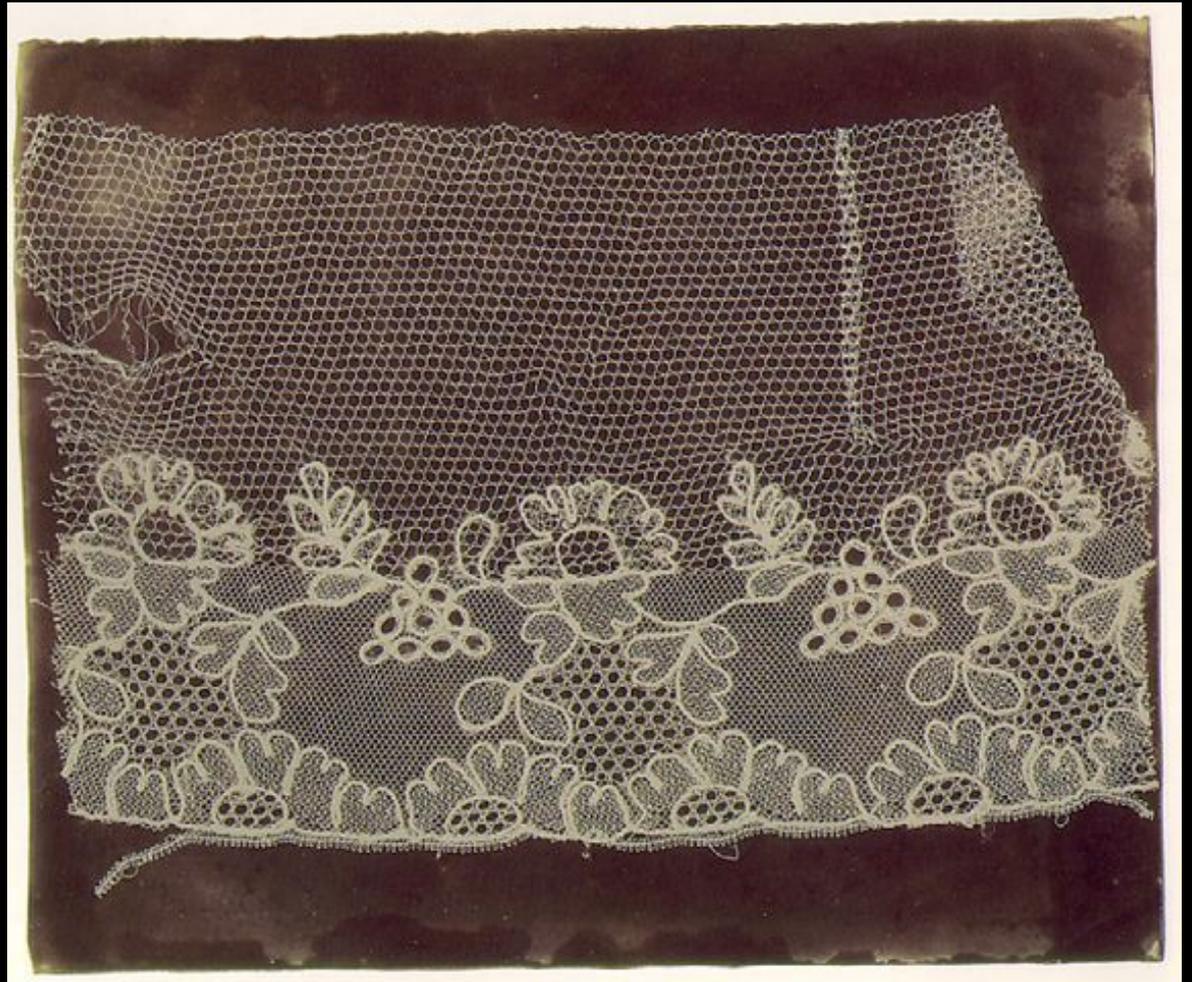
Ritratto di Henry Fox Talbot,  
1800-1877



Henry Fox Talbot, Fiori, foglie, stelo  
Disegno fotogenico, 1838 circa



Henry Fox Talbot, Pizzo  
Disegno fotogenico, 1840 circa



Henry Fox Talbot, Pizzo, 1844



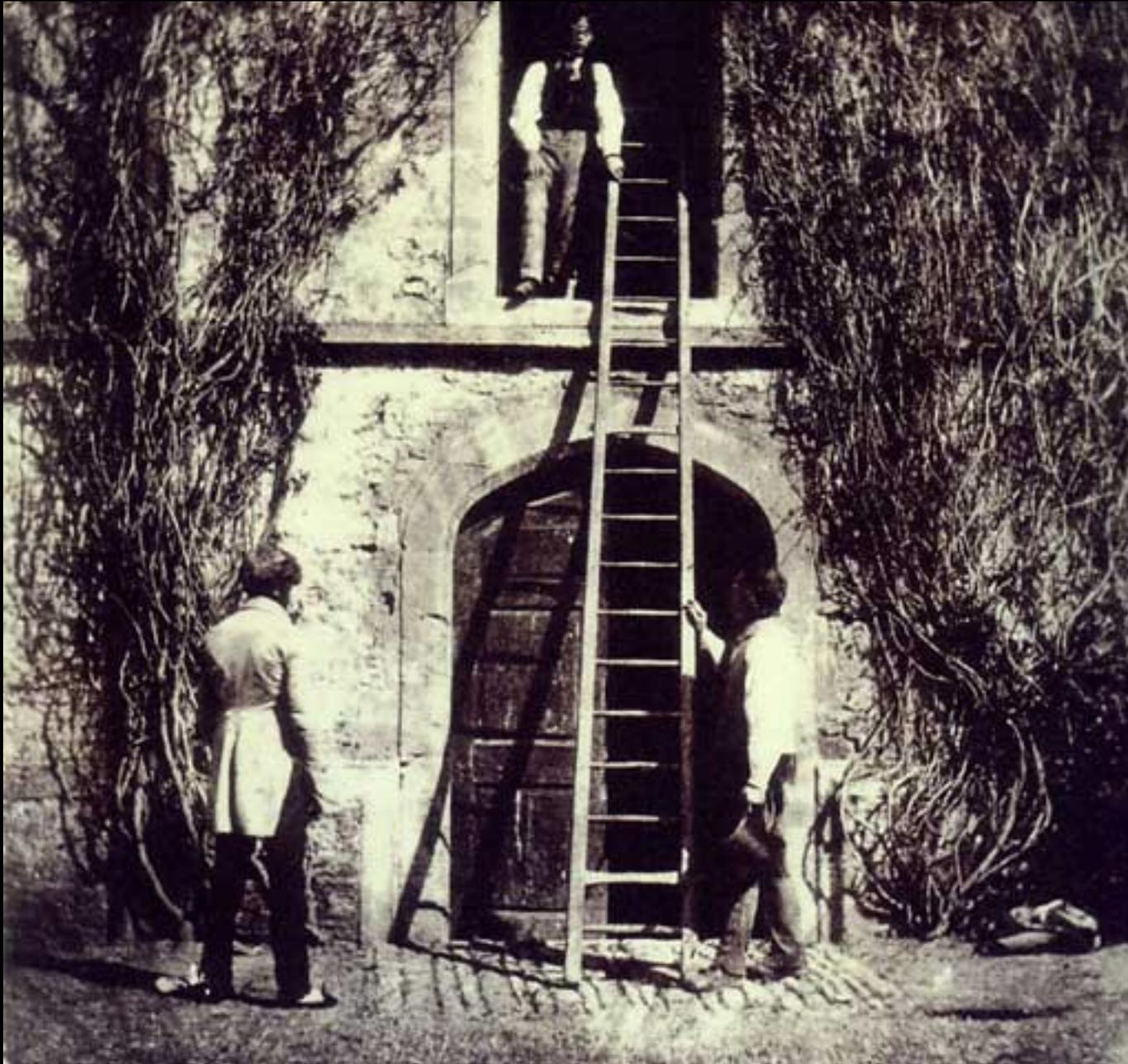
PLATE III.

ARTICLES OF CHINA.



FROM the specimen here given it is sufficiently manifest, that the whole cabinet of a Virtuoso and collector of old China might be depicted on paper in little more time than it would take him to make a written inventory describing it in the usual way. The more strange and fantastic the forms of his old teapots, the more advantage in having their pictures given instead of their descriptions.

And should a thief afterwards purloin the treasures—if the mute testimony of the picture were to be produced against him in court—it would certainly be evidence of a novel kind; but what the judge and jury might say to it, is a matter which



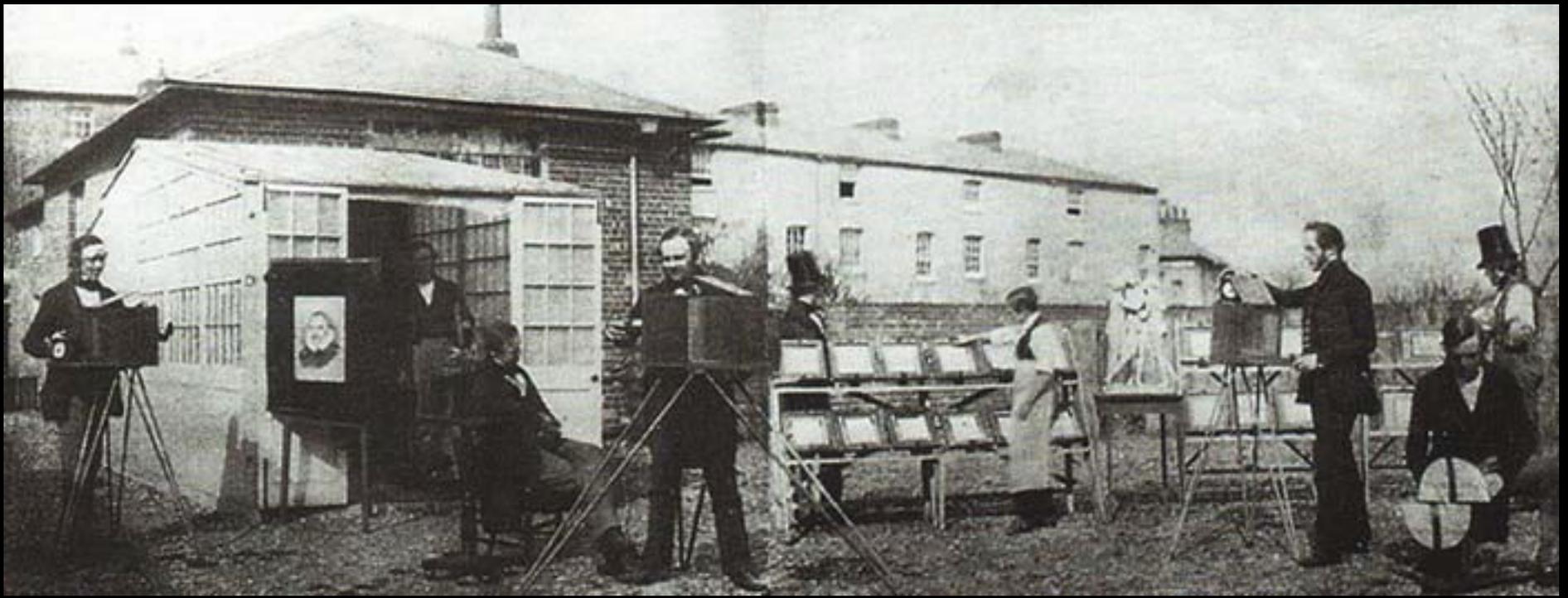
Henry Fox Talbot, La scala  
da *The Pencil of Nature*, 1844



Henry Fox-Talbot, La porta aperta  
da *The Pencil of Nature*, 1844



Henry Fox-Talbot, Il pagliaio  
da *The Pencil of Nature*, 1844



Henry Fox Talbot, Lo studio fotografico,  
1853

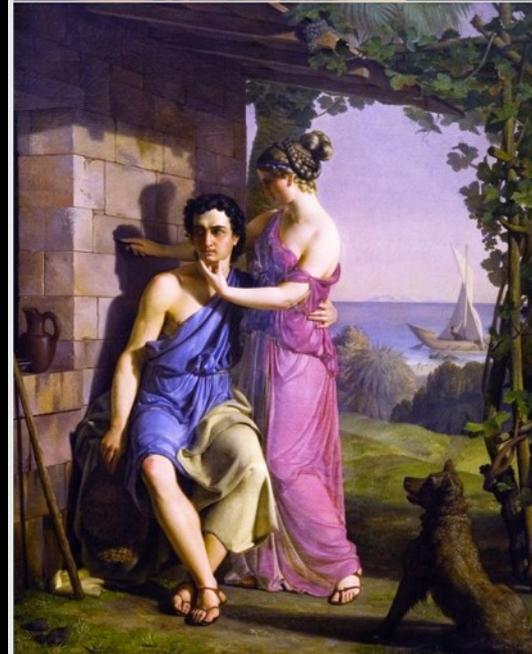
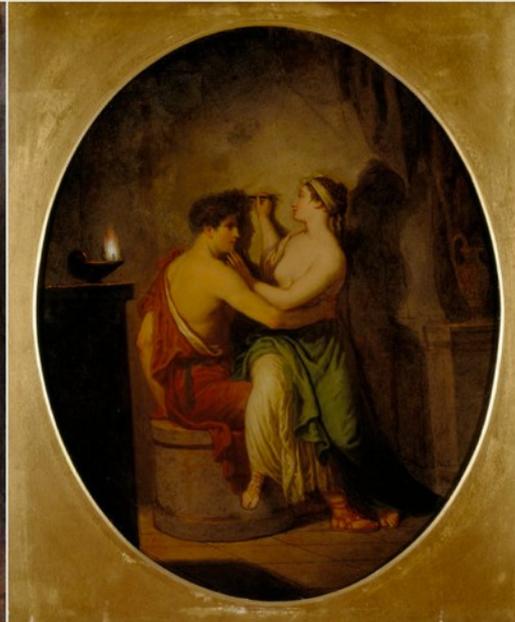


Henry Fox Talbot, Bassa marea, 1844

# Il ritratto

*La fanciulla corinzia* di Joseph

Wright of Derby (1783-84)



# Julia Margaret Cameron



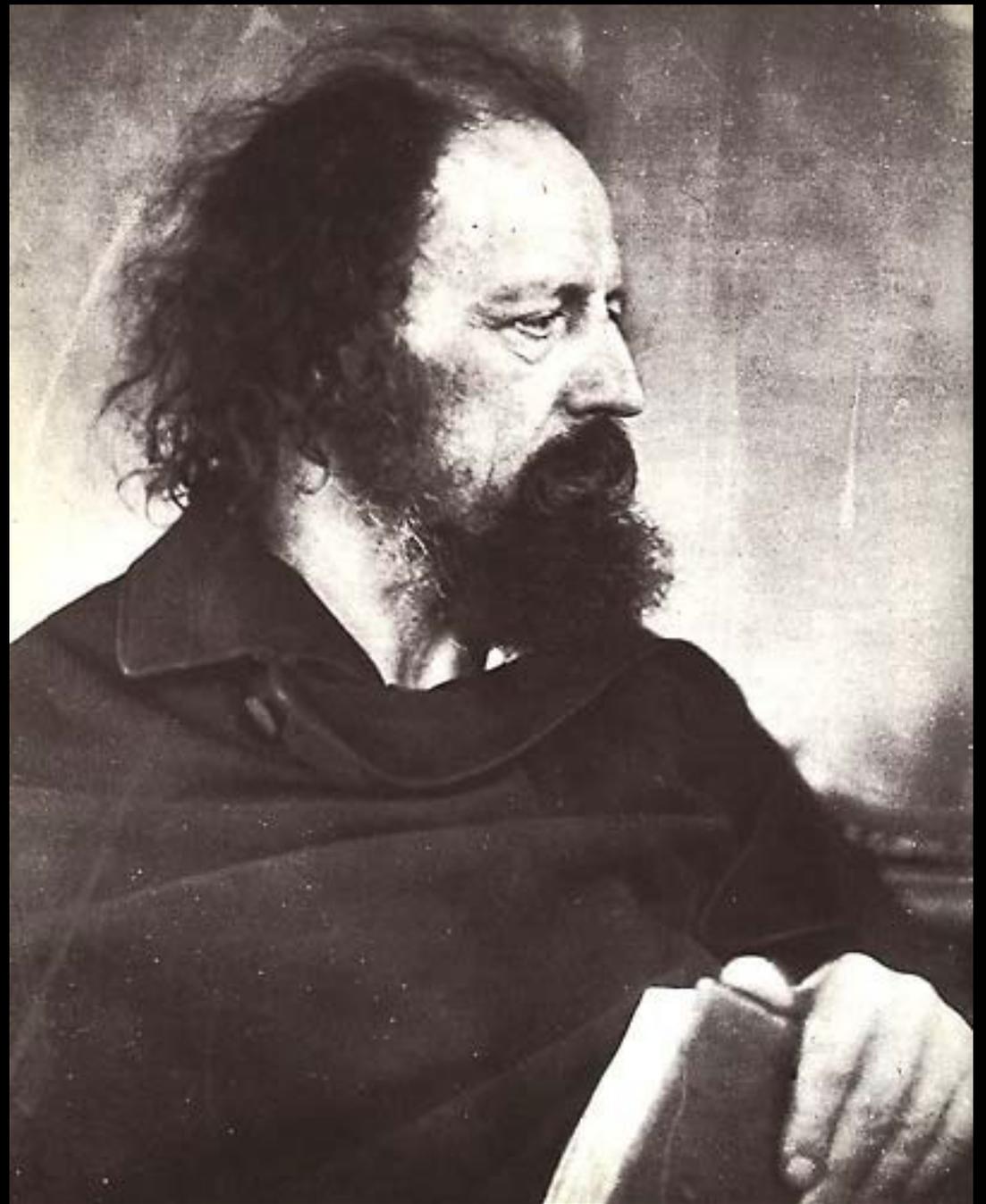
Ritratta dall'amico pittore George Frederic Watts (1851-1852)



Ritratta dal suo figlio più giovane Henry Herschel Hay Cameron, fotografo anche lui (1870)



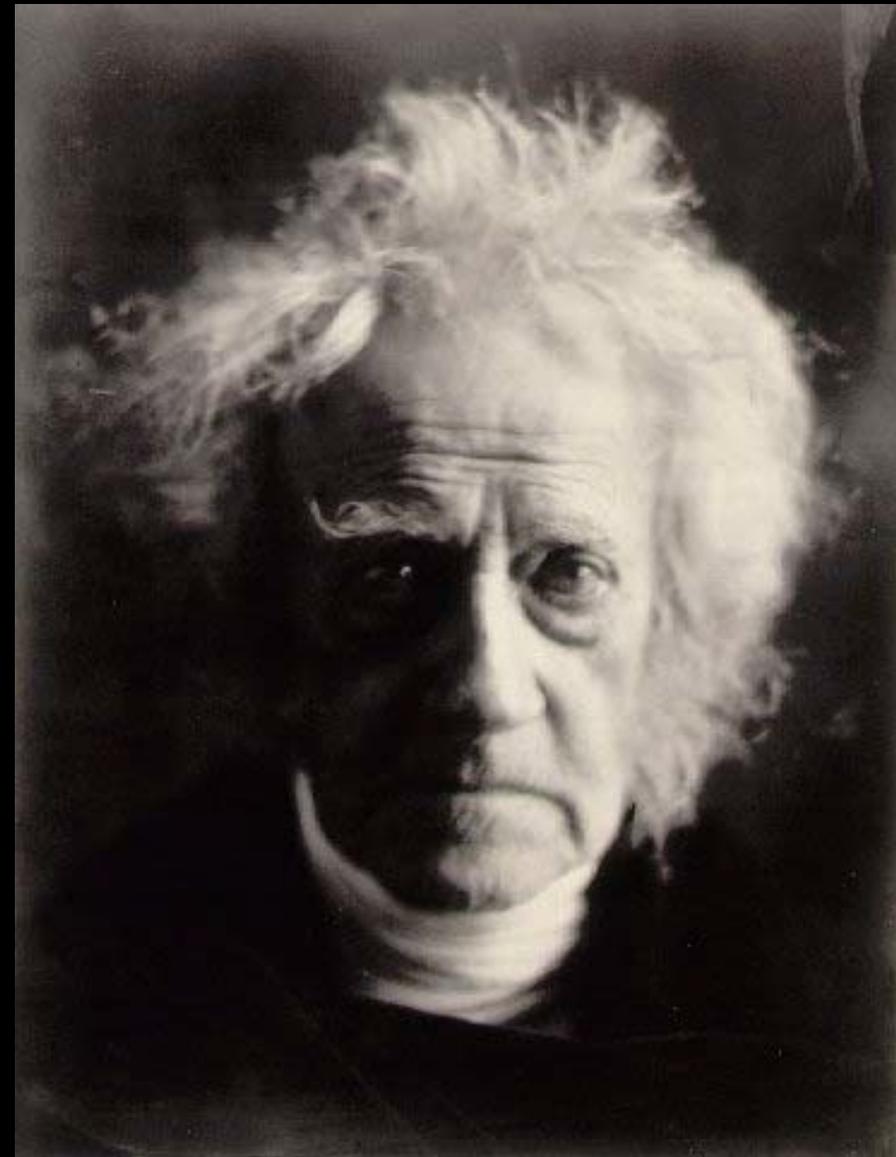
Julia Margaret Cameron -  
Alfred Tennyson, 1851



Julia Margaret Cameron -  
Alfred Tennyson, 1865



Julia Margaret Cameron, Ellen Terry a 16 anni, 1864



Julia Margaret Cameron -  
John F. Herschel, 1867

# Il ritratto francese dell'ottocento



Eugène Disderi, Napoleon III (1857-60 ca.)



Nadar, Napoleon III (1857-60 ca.)

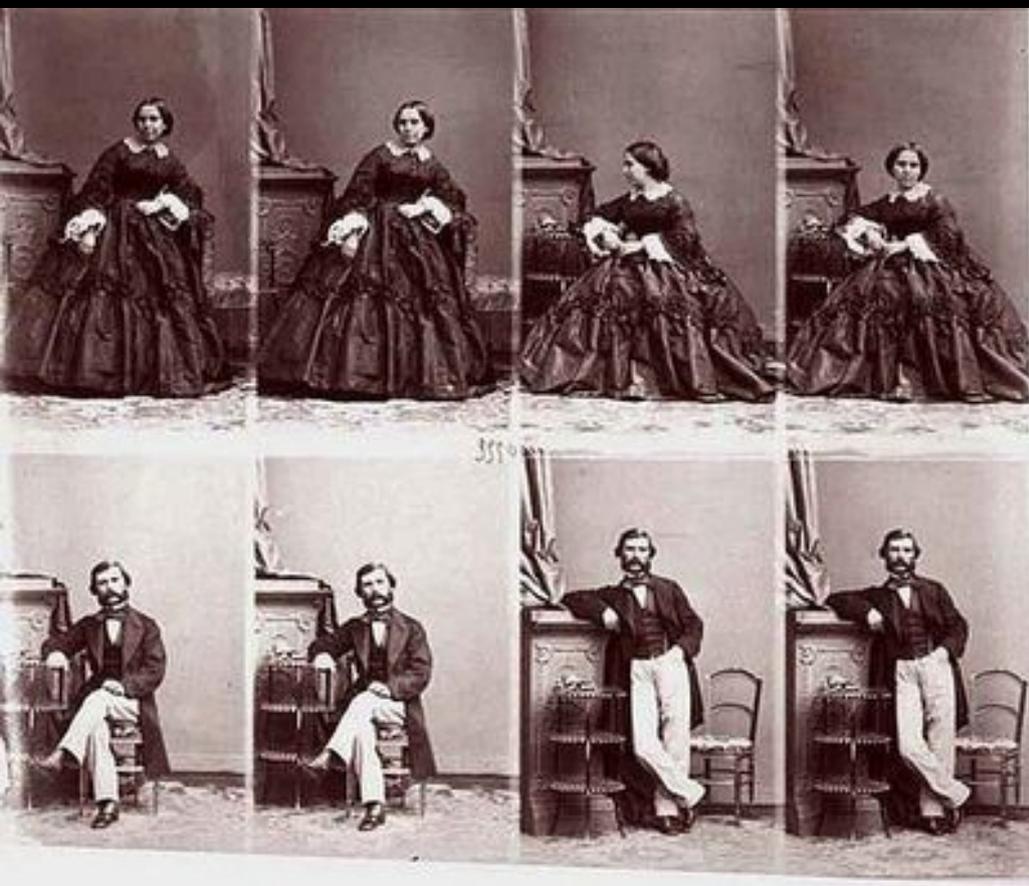
# Disdéri e la carte de visite



André-Adolphe-Eugène Disdéri,  
(1819 – 1889)



André-Adolphe-Eugène Disdéri, Il Principe Lobkowitz, carte  
de visite, 1858



André-Adolphe-Eugène Disdéri, cartes de visite, 1855-60 c.

# DISDERI

PHOTOGRAPHE DE S. M. L'EMPEREUR.

8, boulevard des Italiens, à Paris.

Nouvelles publications brevetées s. g. d. g.

En lui envoyant 1 fr. 20 c. en mandat ou timbres-postes, on recevra franco le portrait-carte de (321) *trois cent vingt et une Célébrités contemporaines* ou, au choix, l'une des séries suivantes :

Famille impériale, composée de . . . . .	7	petit portrait.
Famille de l'Empereur . . . . .	53	"
Ministres . . . . .	44	"
Maréchaux . . . . .	8	"
Généraux . . . . .	120	"
Amiraux . . . . .	15	"
Episcopat . . . . .	40	"
Auteurs et Compositeurs . . . . .	72	"
Sommités (dames) . . . . .	49	"
Théâtre Italien . . . . .	12	"
Opéra (danse) . . . . .	37	"
Célébrités anglaises . . . . .	48	"
Célébrités espagnoles . . . . .	36	"
Théâtres (chant) . . . . .	80	"
Artistes dramatiques . . . . .	56	"
Théâtres (danse) . . . . .	70	"

Toute demande supérieure à dix séries,  
1 fr. l'une.

(Affranchir).



Disdéri & C<sup>ie</sup> Phot.

Déposé

André-Adolphe-Eugène Disdéri,  
Louis Adolphe Thiers,  
carte de visite, 1860 c.



Disdéri & C<sup>ie</sup> Phot.

Déposé

André-Adolphe-Eugène Disdéri,  
L'Imperatore napoleone III e l'Imperatrice Eugenia,  
carte de visite, 1865



André-Adolphe-Eugène Disdéri, La colonna Vendôme abbattuta, 1871



André-Adolphe-Eugène Disdéri (attribuita), Comunardi uccisi, 1871

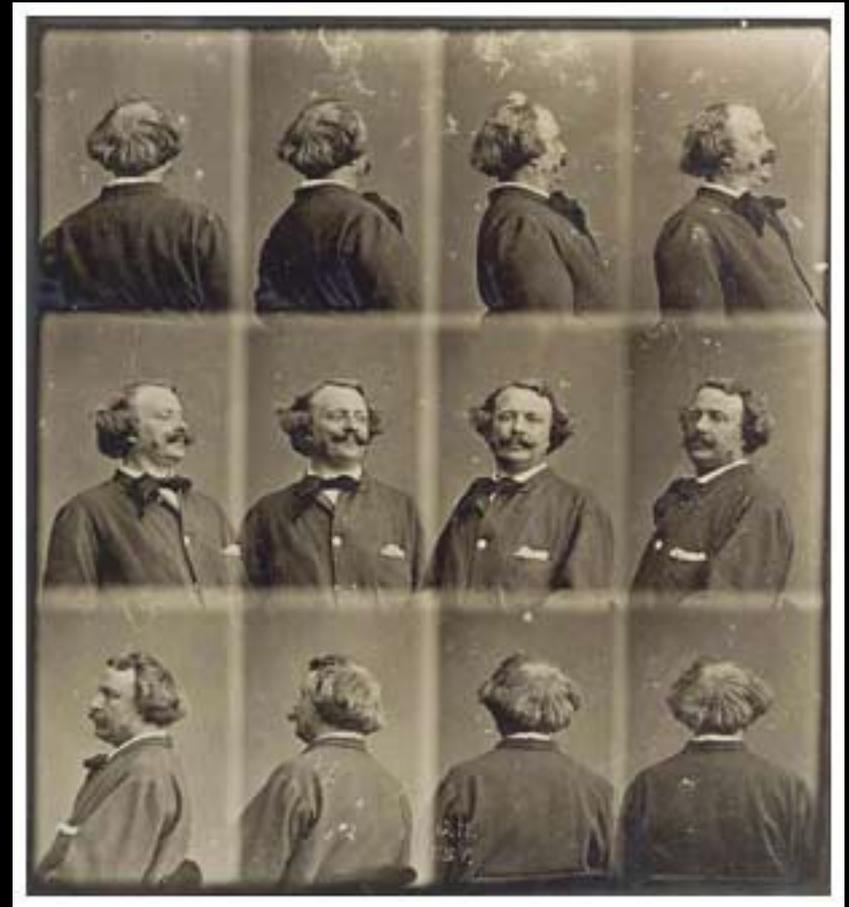
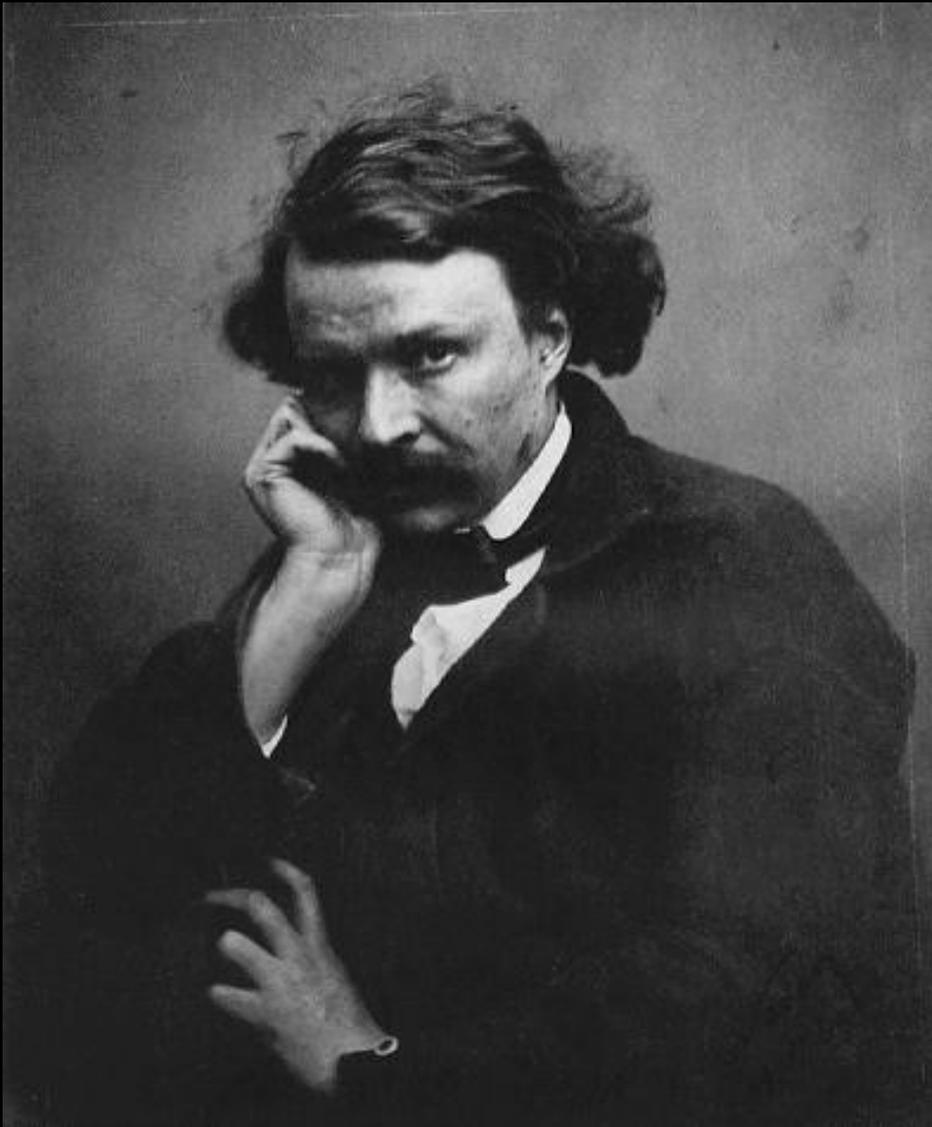


Eugène Disderi, Napoleon III (1857-60 ca.)



Nadar, Napoleon III (1857-60 ca.)

# Nadar: il ritratto intellettuale



Nadar, Autoritratto in dodici pose, 1865

Nadar (Gaspard-Félix Tournachon), 1820 – 1910  
Autoritratto, 1855 circa



Nadar, panthéon nadar, litografia, 1854

ma maison au boulevard  
dit à l'opéra



37  
697



Nadar, il fratello Adrien in veste di Pierrot  
1854-55



Nadar, Camille Corot



Nadar, Eduard Manet



Nadar, Charles Baudelaire 1856-58



Nadar, Eugène Delacroix



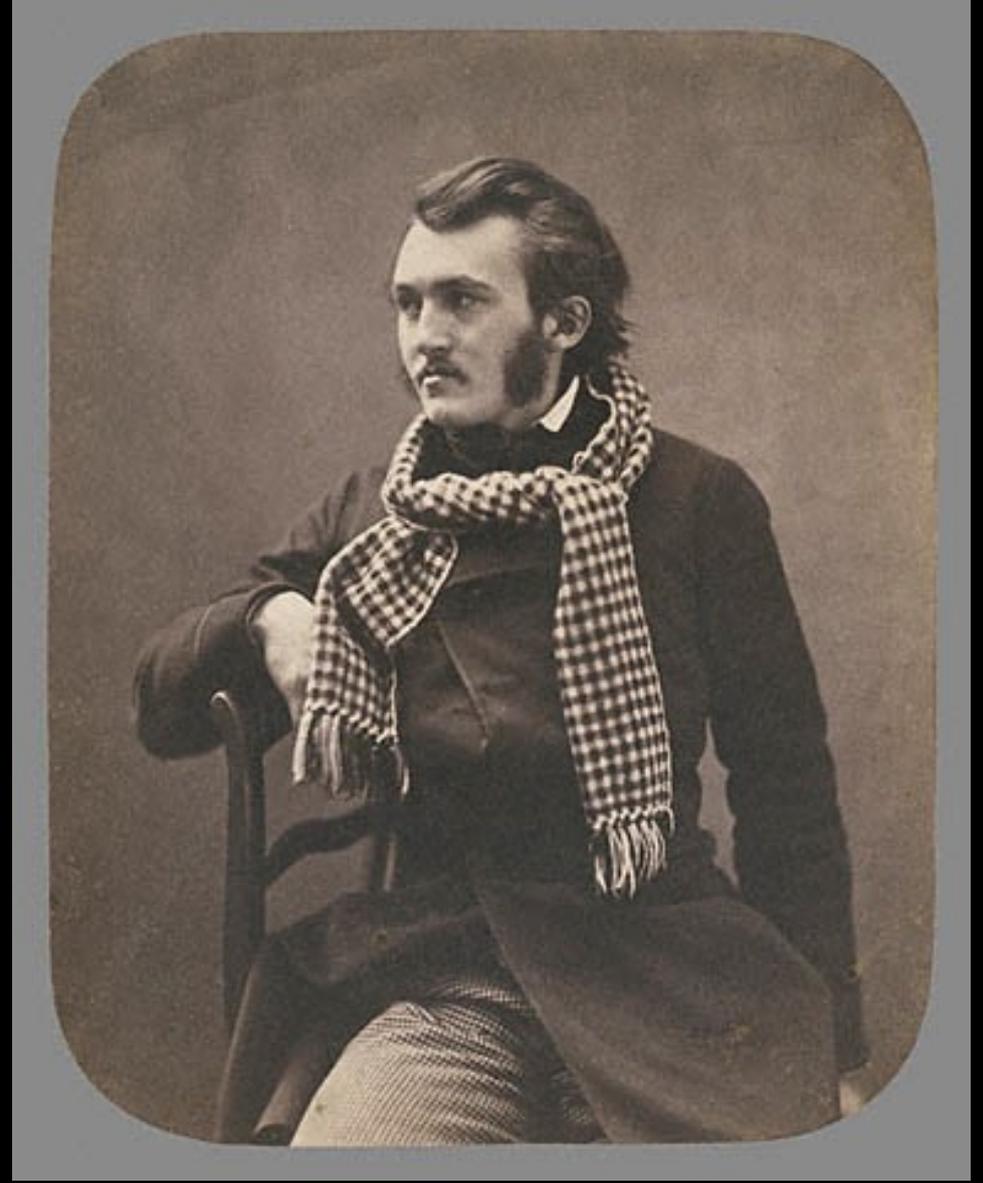
Nadar, Sarah Bernhardt, 1865



Nadar, Sarah Bernhardt nella parte di Fedra  
nella tragedia di Racine, 1893



Nadar, Georges Sand, 1877



Nadar, Gustave Doré

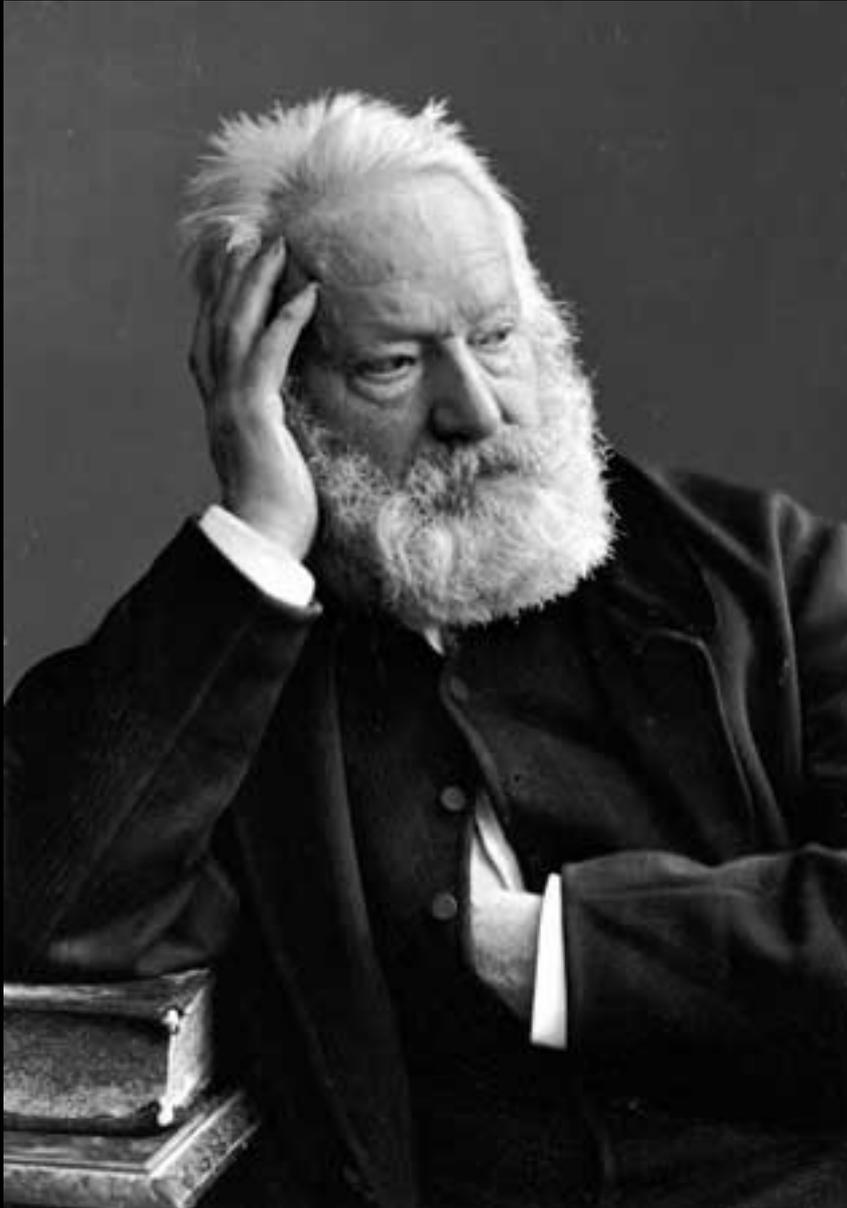


Nadar, Gioacchino Rossini

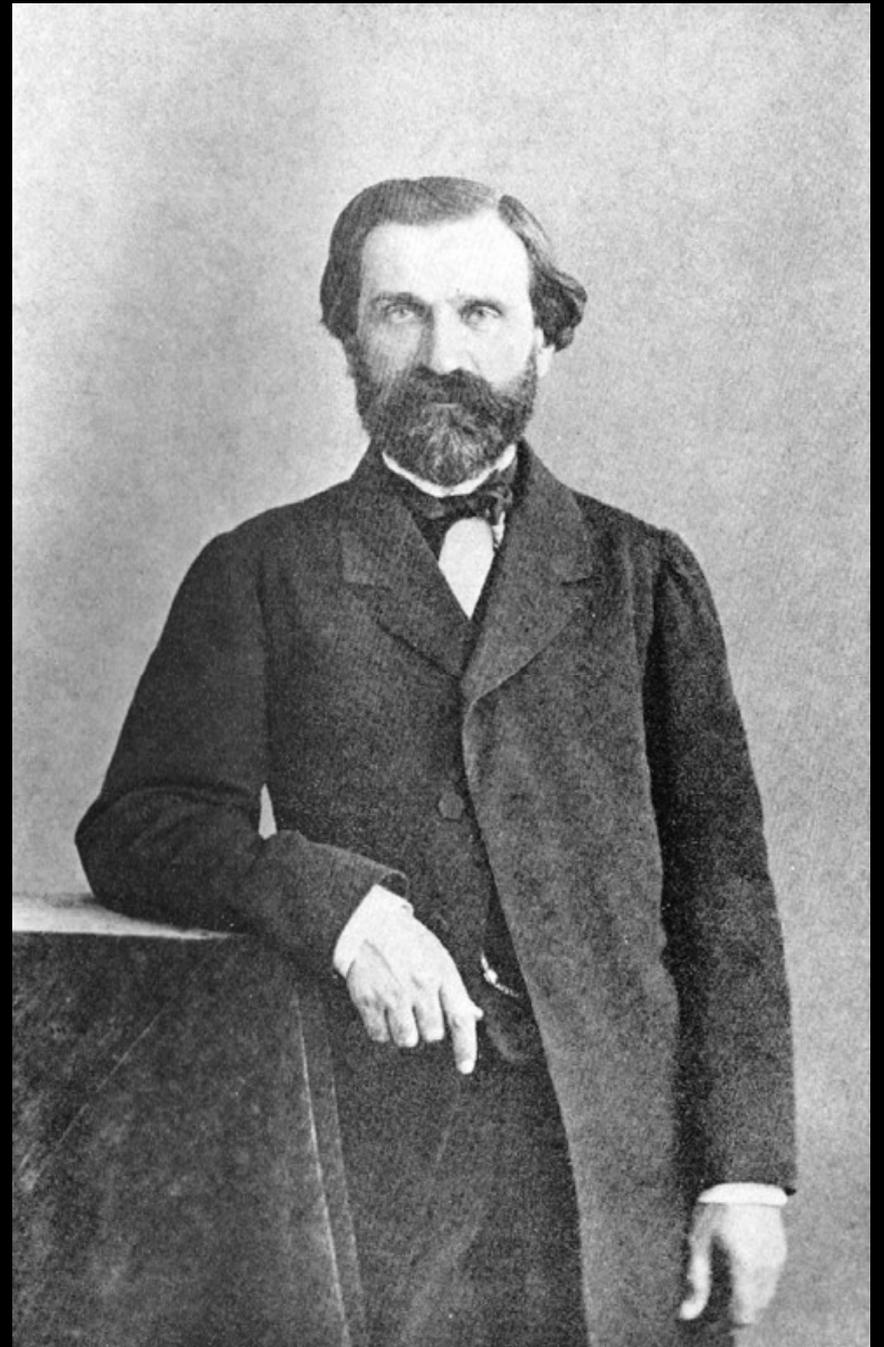


Nadar, Louis Pasteur





Nadar, Victor Hugo



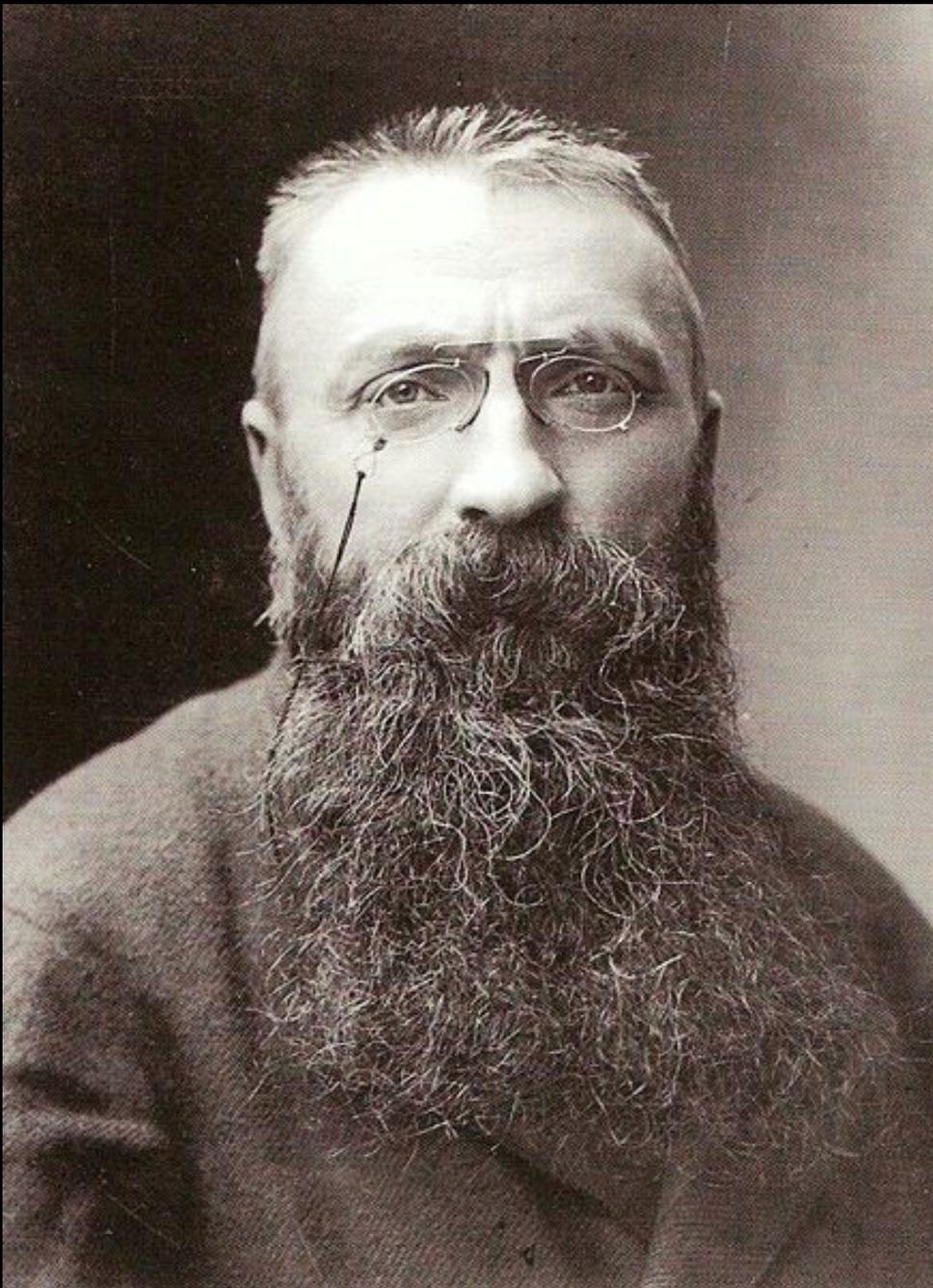
Nadar, Giuseppe Verdi, 1866



Nadar, ritratto della moglie, 1890



Nadar, stéphane mallarmé



Nadar, Auguste Rodin, 1891



Nadar, Jules Verne

ma maison au boulevard  
dit à l'époque

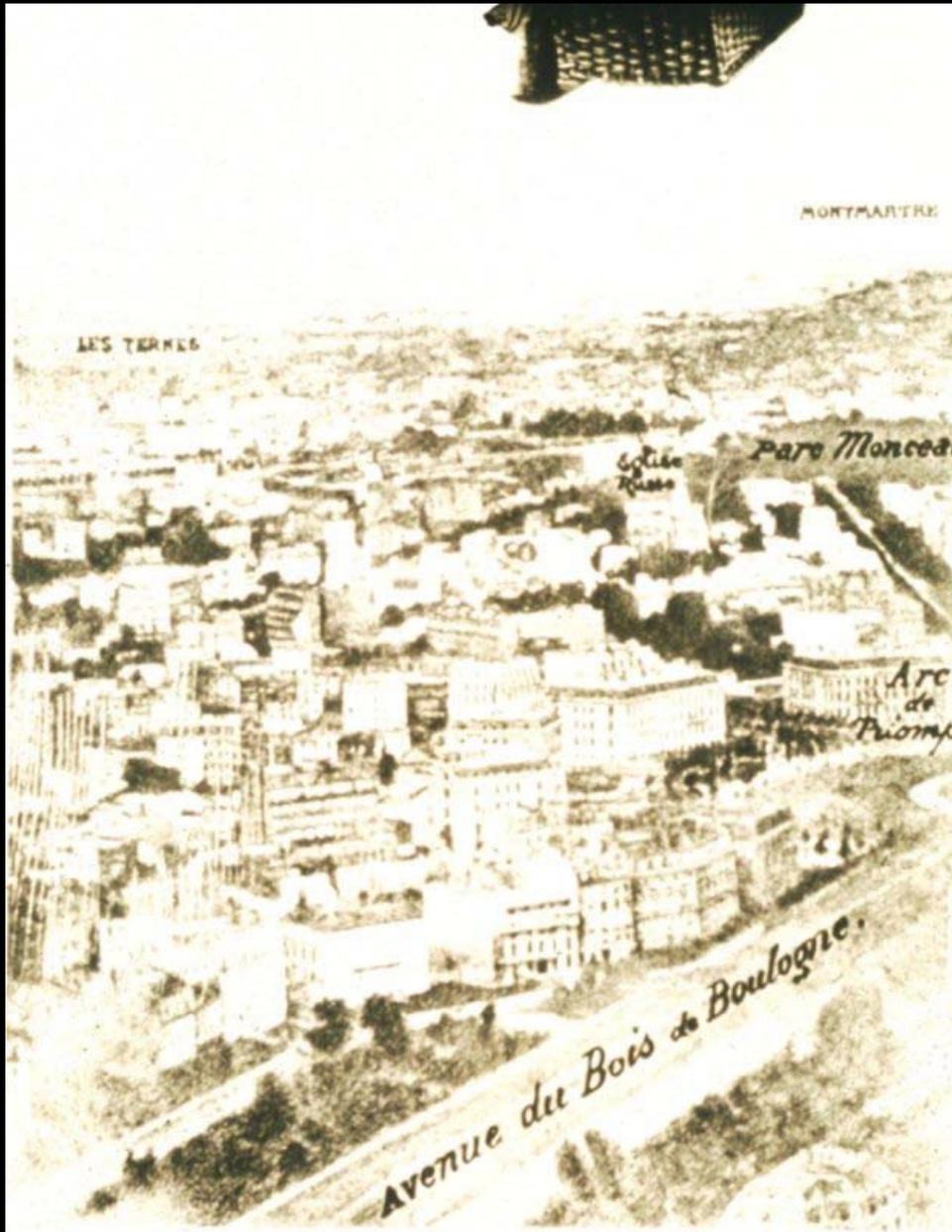


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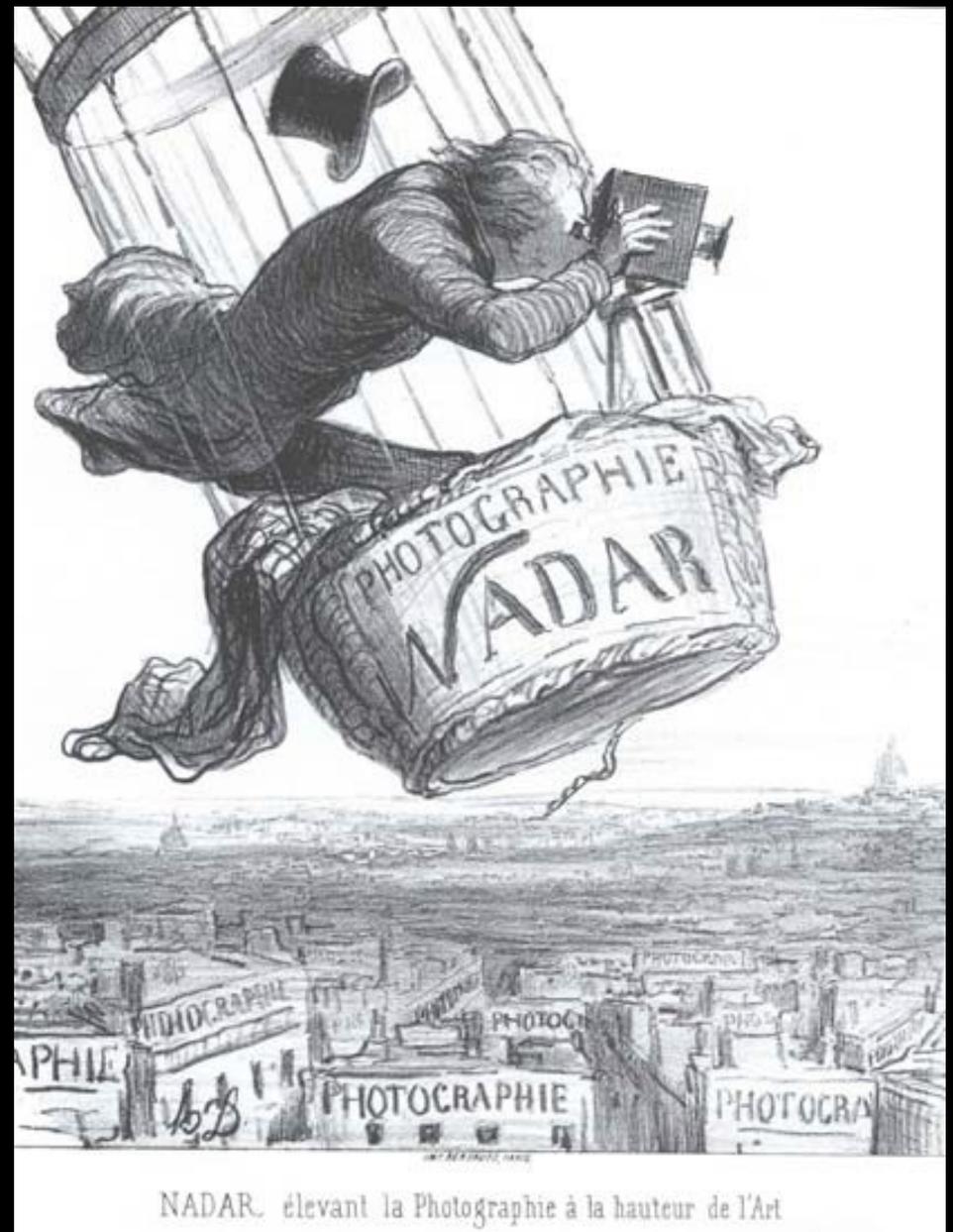
# II Crystal Palace







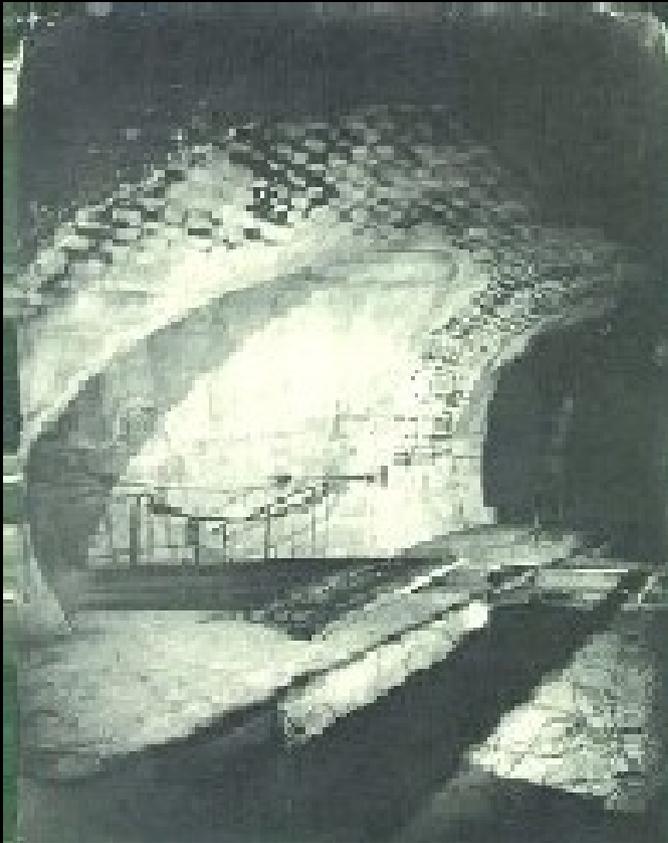
Nadar, parigi dal pallone aerostatico



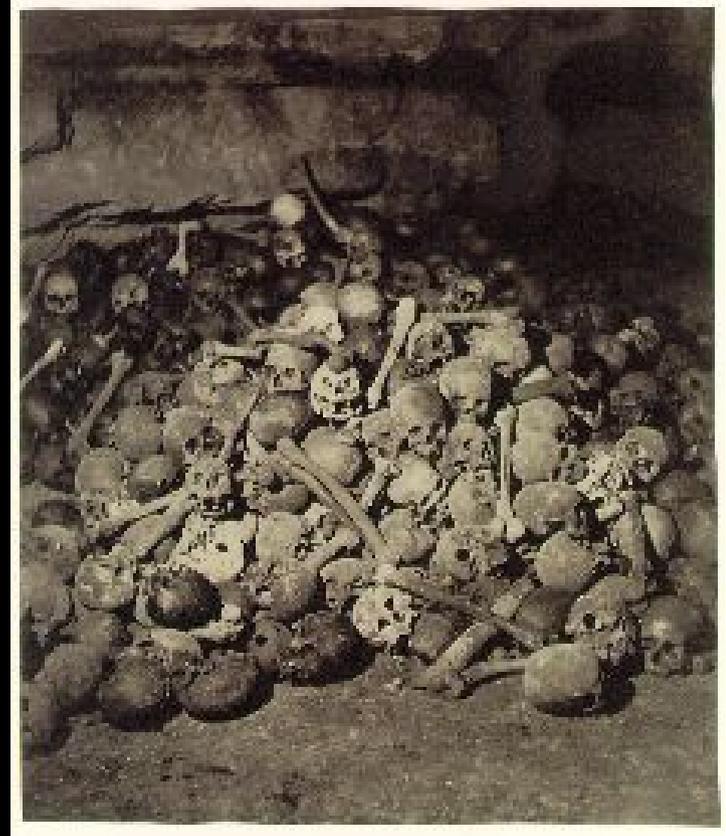
Honoré Daumier, *Nadar mentre eleva la fotografia all'altezza dell'arte*, Litografia, 1862



Nadar in pallone, da solo e con la moglie, 1855 circa



Nadar, Le fogne di Parigi



Nadar, Le catacombe di Parigi, 1861-62

Robert Fenton,  
avvocato e fotografo della Guerra di Crimea (1855)



Robert Fenton, Autoritratto sul suo  
"carro fotografico", Crimea, 1855



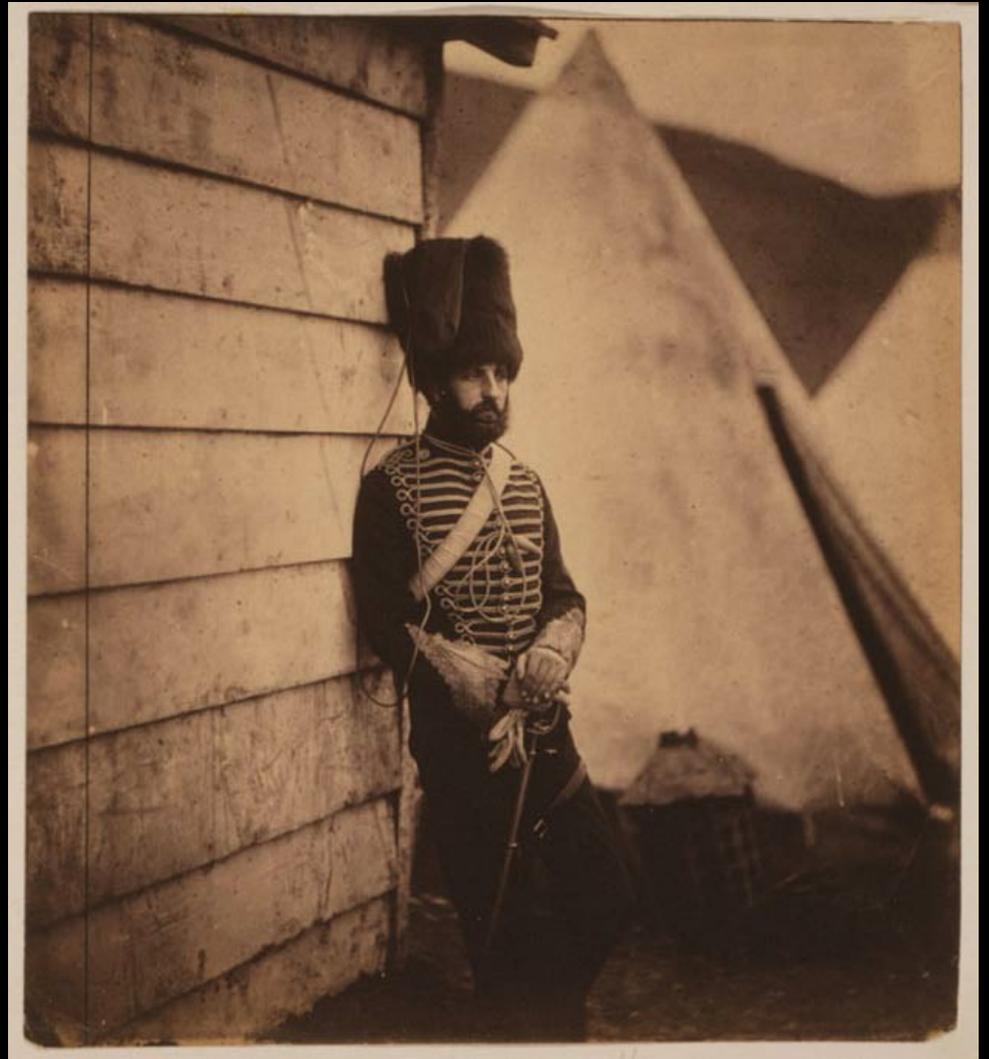
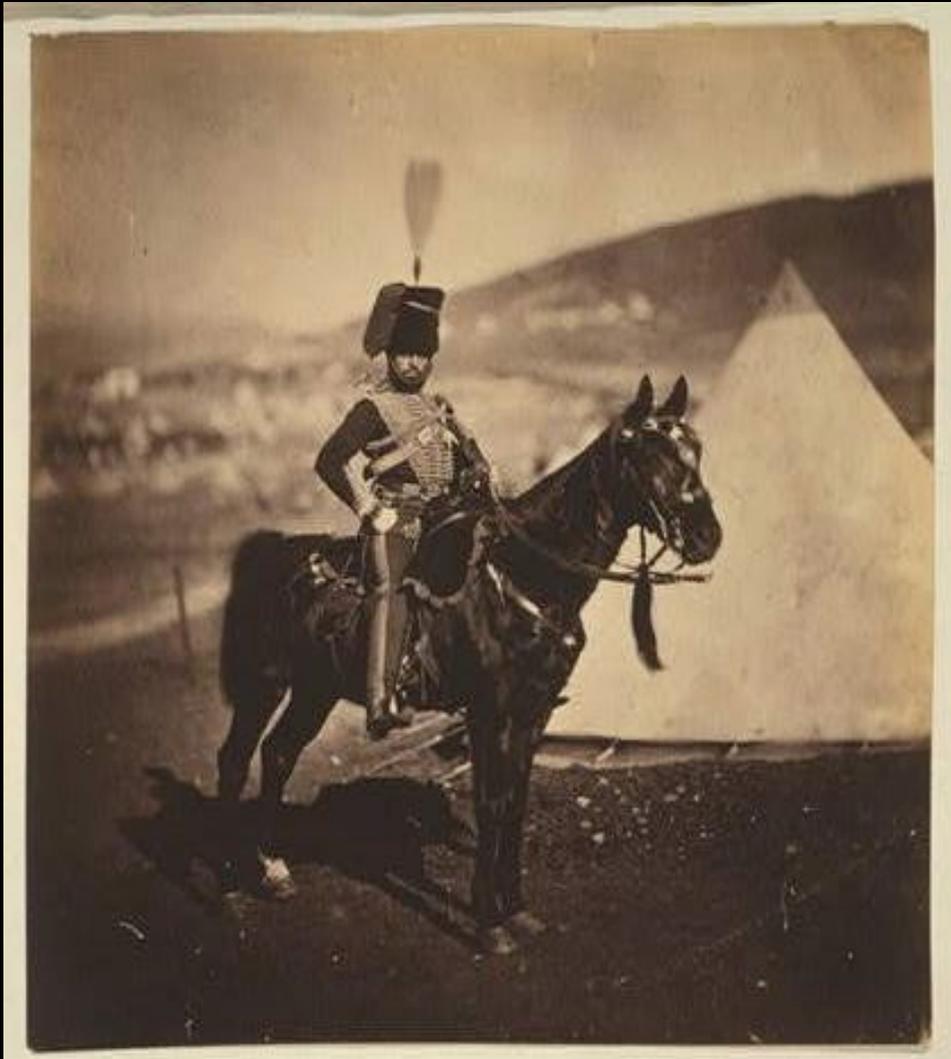
Robert Fenton, Ritratto di William  
Howard Russell, Crimea, 1855

# Dalla fotografia al giornale: Il furgone fotografico di Robert Fenton durante la guerra di Crimea





Robert Fenton, Accampamento, Guerra di Crimea, 1855



Robert Fenton, Due ritratti di ufficiali inglesi, Crimea, 1855

MR. FENTON'S CRIMEAN PHOTOGRAPHS.

THE unexampled interest, as well as the extraordinary merit of the exhibition of photographs taken by Mr. Fenton in the Crimea, justify our returning to the subject, especially as this week we have the pleasure of presenting the reader with an engraving in which the ingenious contrivance by which this artist was enabled to execute his works is depicted by his own hand. The necessity which every photographer will understand of having a perfectly-darkened room, a locality not likely to be found on the field of battle or before the beleaguered wall of Sebastopol, induced the eminent lens to whose spirited enterprise Mr. Fenton's expedition is due to have such a place constructed in a portable, or rather transportable, form, and here it is. This is the studio of battle, the room whence have emanated the three or four hundred engravings which will be preserved as records of the dreadful Crimean struggle, long after the traces of war's iron hoof have been effaced by time. The historians of the war in future years will be seen bending over these memorials, and comparing them with the stern records of the correspondents of the journals, in order that, before writing himself to look out his epigrammatic paragraph, or to roll his wondrous period, he may be well "up" in the features of the country and the bearing of those who fought on its soil.

A photographer will examine these works with the doubled pleasure afforded by appreciation, not only of their beauty, but of the difficulty in the way of their execution. The uninitiated will miss this part of the gratification; for, as Mr. Selton, the celebrated Jersey photographer, observes in his masterly introduction to the new positive process, people are in the habit of believing "photographic work to be a simple and mechanical process, easy learnt, and involving no risk or uncertainty whatever." A brief acquaintance, however, would change the opinion of such persons; and for the sake of these remarkable works by Mr. Fenton one could wish that all visitors to the gallery had undergone some slight previous tuition. However, the admiration which they excite in the spectator is of a more honest and valuable kind than the conventional delight which it is the fashion to express for works which people are told they should admire; conviction of the merit of these photographs is at once carried to the mind of the most careless observer, while the most patient and diligent study will be rewarded with every additional scrutiny in which he indulges.

A series of additions to the original collection have recently been made, and, for convenient reference, we may mention that they will be found under a double number in the catalogue, and marked with a star. Among them are some portraits of great interest, including two most admirable ones of Sir John Burgoyne, which are not only capital exposures, but excellent likenesses of the gallant old engineer whose skillful eye found

out the key to the defence of Sebastopol, and who does not seem, as yet, to have had his own merits noted by us discriminating an eye at home. The new Commander-in-Chief, Sir William Codrington, is also here. He looks older than he is; but the keen glance just seen under the rim of the cap, and the firmly-compressed lips, bespeak, so far as appearance goes, "the right man." We may also mention 125\* as an engraving which is remarkably good as well as interesting. It represents the "Summary Conviction," and carries on in a single likeness one of its members, Mr. Rawlinson, an extraordinarily fortunate work. A very bold one of General Bosquet, with extended arm, giving orders to his staff, and a capital portrait of Lieutenant O'Reilly, to whose prowess we all owe so much, are also among the additions. Two new Squares deserve particular mention - one seated in great comfort on the flank of a Russian officer, and through no unskillful or careless camera, as the results beside him indicate, is also bent on his duty, and is locking his formidable weapon, with a keen glance at some oncoming Russian; the other is a pair of low embonpoints, but equal merit.

The exhibition was, however, so rich that these additions, welcome as they are, were not needed to increase its attractions, and it would be a pleasant task, had we space for the result, to go through the catalogue again, and record a note of admiration of many of Mr. Fenton's works. But the public has speedily discovered the merit of the display, as the public has a habit of doing, despite the allegations of disappointed connoisseurs; whenever anything really good is offered to it, and the brilliant attendance of the best class of visitors at this exhibition is already rewarding the enterprise of its promoters, and will continue to do so for many a day and night to come. We are reminded that we should add that the photographs are now on view in the evening, and that the judiciously-managed lighting brings out their beauties with remarkable effect.



www.oldimprints.com

L'illustrated London News

L'articolo "Mr. Fenton's Crimean Photographs." Illustrated London News (London, England), Saturday, November 10, 1855; pg. 557; Issue 769



Robert Fenton, La valle dell'ombra della morte, Crimea, 1855 (originale)



Robert Fenton, La valle dell'ombra della morte, Crimea, 1855 (ritoccata)



Howlett, Eroi di Crimea, 1856

# Gli eroi di Crimea di Robert Howlett sulla stampa

## THE ILLUSTRATED LONDON NEWS



No. 705.—VOL. XXVIII. SATURDAY, APRIL 12, 1856. (WITH A SUPPLEMENT, FIFTEENING.)

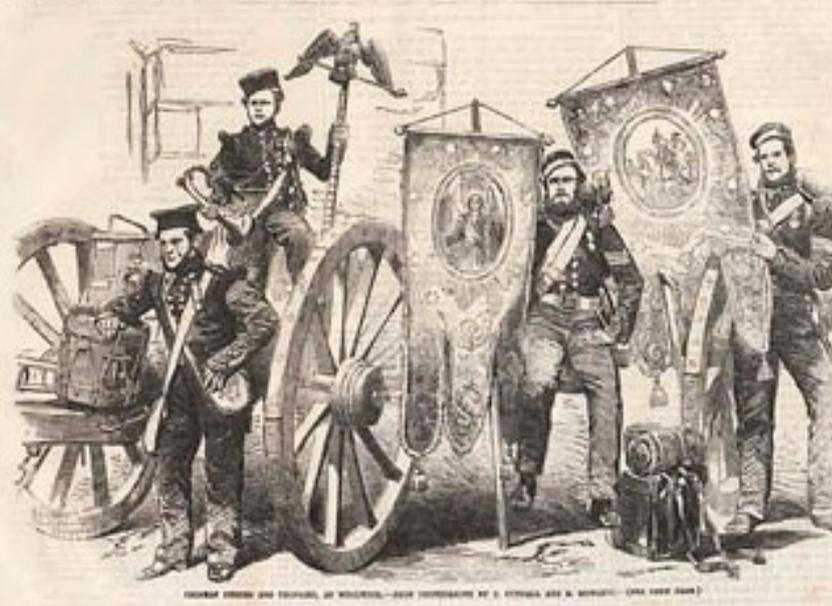
### THE UNUSUAL SITTINGS OF THE CONFERENCE.

For nearly forty years it was a matter of remark against British statesmen and the British people that they habitually and systematically disregarded foreign politics. The revolutions and interventions of 1848, and the war which ultimately grew out of them—and which has just been brought to a close, if not to a satisfactory conclusion—convinced them both somewhat readily to a more of them habits. It was a revolution in this sense, no less than in the world, that there was only one or at most two English statesmen in the year 1850, who knew the true relationship of the Continental States towards each other, and towards this country; or who had studied politics, and done with, reference to the various scenes of the British Isles, but with reference to the equilibrium of all Europe, and to the general interests of the civilized world. Are the people and their statesmen, under such a better informed as the present moment? In the Peace of Paris, signed, but not yet concluded, worthy of the efforts that have been made to obtain it? And have the Philosophers, or the Statesmen who pulled the strings of their deliberations, looked even far years before then? They were done much for the young they and the language of peace, have they given a thought to the nature and to the benefits with which it is bearing?

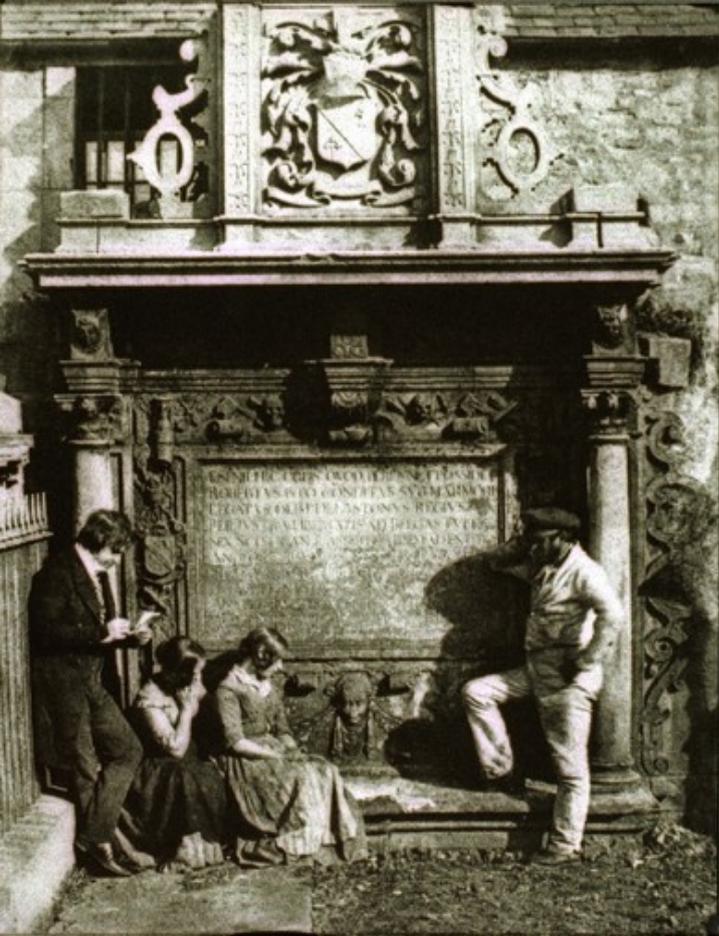
Let us consider for a moment what the War has entailed, and what the Peace has left unaccomplished, that we may be better enabled to judge both of the War and of the Peace; and of the state of affairs which has been inaugurated by the Conference. At Paris "all has gone wrong as a marriage bed." The Russians have shown themselves invincible; the English have not; and the French have been all murder and confusion, towards the law, as

well has been to the loss of Sebastopol and the complete failure of the army; the English with Turkey has been admitted to the approval and satisfaction of all concerned, the great of the world has been leaving you well in Paris, in the presence of the light of the many passions of the Palace Royal and the Boulevard des Capucines; Paris has given itself a holiday; France has begun to breathe in the pleasant situation that now she has done something towards the restoration of the Peace which she yearns; and the great One of all the Emperors—the great Napoleon—has announced to his people that the object of his war was accomplished;—that, the object of his Ambassadors in Turkey being secured, he has sheathed his sword, and made peace with the separate eyes whom he has then named his own eyes, and his own sense of policy. England and Austria have acquiesced in considering the war a purely Turkish;—France, of course, had no call to consider it anything else; and Europe, by the intermeddling of all who took part in the Conference, has increased the subject to the same issue. On this we have France has been proclaimed; Prussia, Russia, and Austria, are happy; Turkey is not very much dissatisfied; Austria is somewhat dissatisfied; Great Britain thinks she ought to be happy, but has a nagging feel, somehow or other. Things are not so pleasant as we might see her great strength and other resources in general; but that they are; while political truth has been fully proclaimed, and satisfaction, and from the Peace as of little value and of political permanency. Therefore Lord Palmerston and Lord Clarendon, since the signature of the Conference in this matter; but we must not judge the public on the basis of judging. All that it leaves is that the Conference are not sitting, and that the prospect of their dissolution, the fact of a lady's house, may perhaps have led to be more important than the body of their acts.

"It had been a grand and a beautiful work; but to push up a difference in a dispute for a day, without looking whether it may break out with increased violence tomorrow or the day after, is a work that neither justice, within the law, or the law itself. We do not mean that the Peace which has just been concluded is unimportant, far as you are to see how the Peace. The French and the British Governments have both professed it to be honorable to all parties and beneficial to none; and the public mind with the authorities and official participants of the treaty before us, will deliver its verdict upon the contract to which it has become a party. Yet it is impossible to deny that there is an anxiety feeling in the public mind of this country—that the position is considered to be too solid and permanent to require a long continuance;—that having had it in our power to shatter the Angel of Peace with new garments, with and modified, we have chosen not to do so; and perhaps—that we have put out a fire in the West, and before we have done so, we have been so anxious to have peace and enjoy ourselves in a delirious fit, that we have forgotten or neglected, by the justice to our friends—that we have done the wrong from the door of Turkey, but have refused to take him into account; and that in everything, besides the at all, we have been guilty of unscrupulous towards that Peace, and towards the body of which she is the largest and the representative, which we have held in most respect with every promise and the obligation. This unscrupulous feeling on the part of the public may be right or it may be wrong; but it would be foolish to deny that it exists, so that it will continue to exist, and the object of our negotiations and conference are unscrupulous, and the one aim of the one side passed to the whole world.



Crimean Heroes and Trophies: an etching copied from photographs by Howlett and Cundall commissioned by Queen Victoria published on the cover of The Illustrated London News, April 12th 1856. The heroes carry Byzantine paintings looted from a church in Sebastopol.



David Hill e Robert Adamson,  
The Artist and The Gravedigger  
1848

## Tableaux vivants

Oscar Rejlander, The Two Ways of Life, 1857



# I tableaux vivants di Pasolini



Pier Paolo Pasolini, *La Ricotta*, 1963

Pontorno, *Deposizione*, Firenze, chiesa di Santa Felicita, affresco, 1526-1528





Pier Paolo Pasolini, *La Ricotta*, 1963



Rosso Fiorentino, *Deposizione*, Volterra, Museo, olio su tavola, 1521

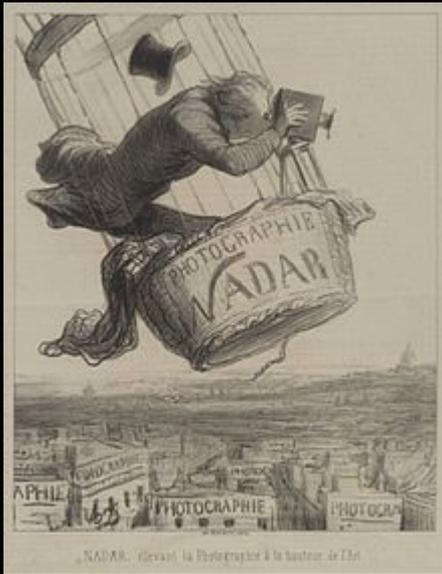


Una foto del set



Pasolini e la moviola del  
processo per "La ricotta"

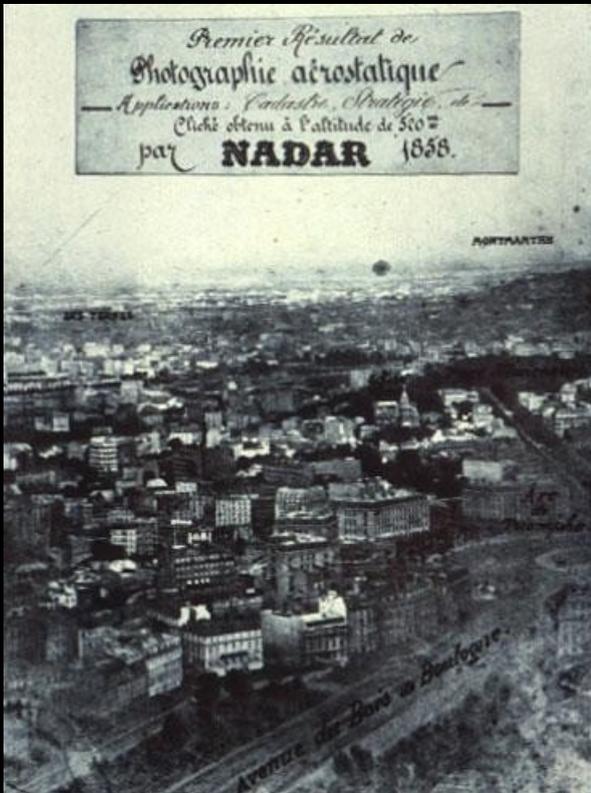




*Nadar élevant la Photographie à la hauteur de l'Art,*  
lithographie  
d'Honoré  
Daumier  
parue dans *Le Boulevard*, le 25  
mai 1863



“the time has come  
when what has  
been used for  
public amusement  
can be made to  
subserve some  
practical end”



Nadar,  
Paris,  
1858

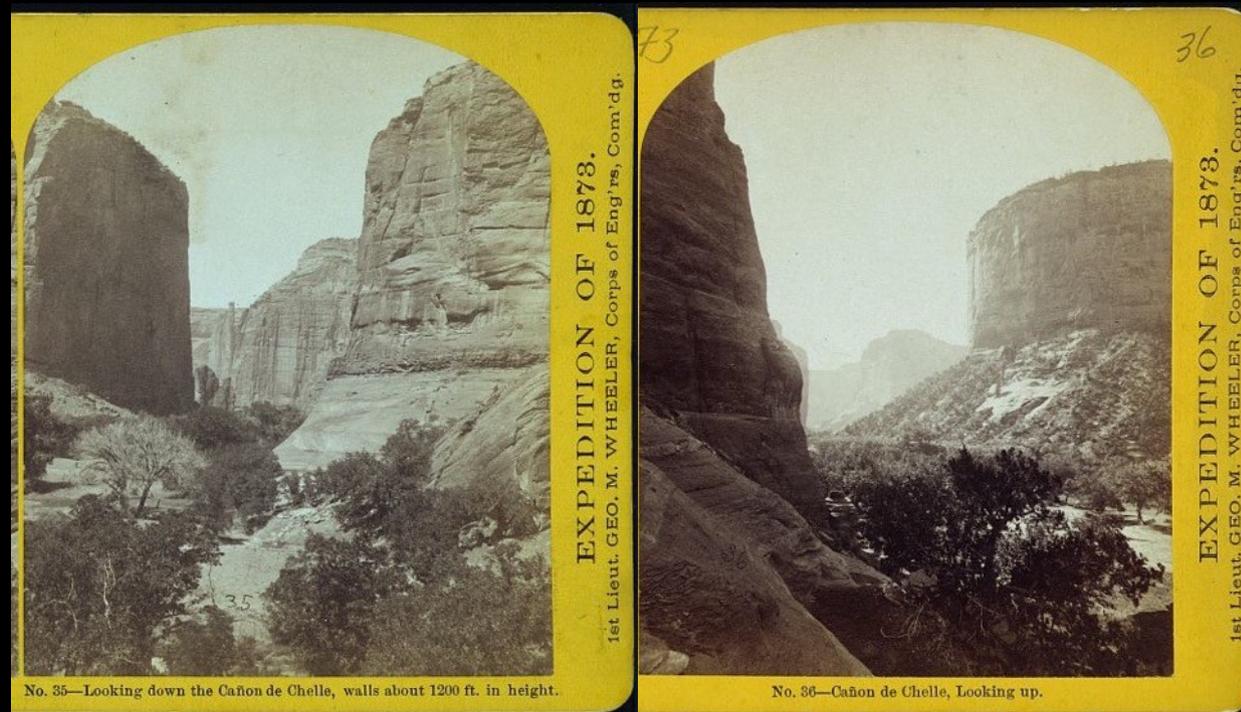


James Wallace  
Black,  
Boston,  
1860





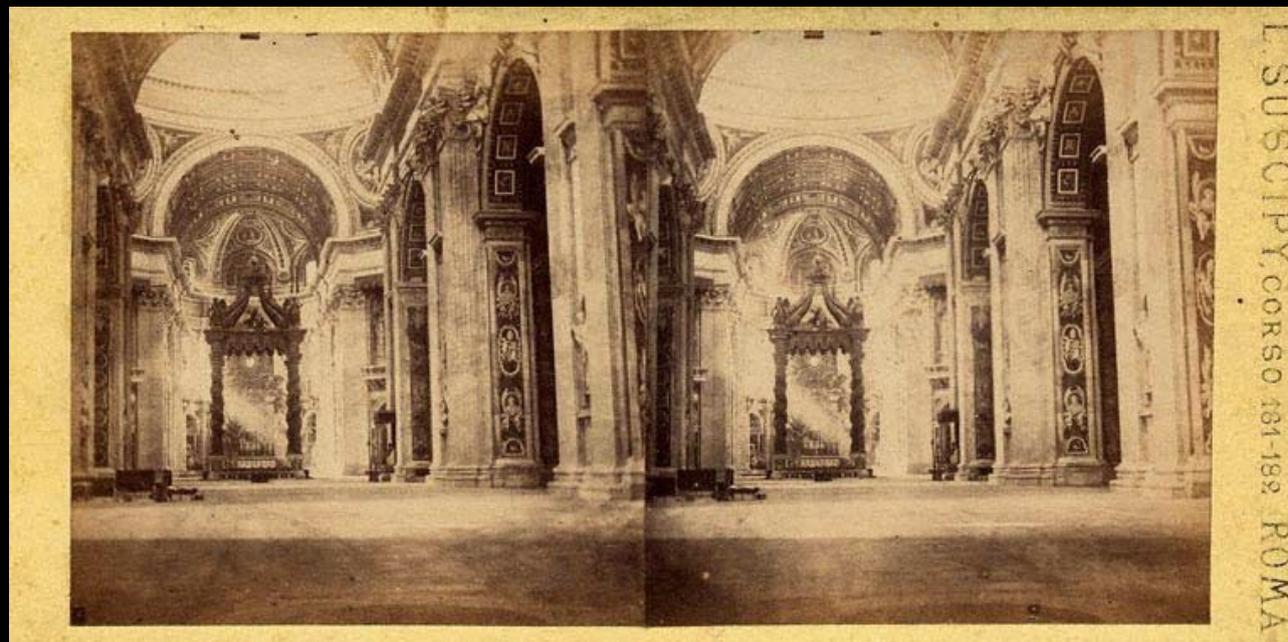
E. & H.T. Anthony, *Bird's eye view of Broadway from the Stereoscopic Emporium, looking north, ca. 1860.*



T.H. O'Sullivan, halves of two stereoviews in Canyon de Chelle, "looking down" (left) and "looking up" (right), 1873



Venezia, Piazza S. Marco e Palazzo Ducale



Roma, Interno di S. Pietro

## SUN-PAINTING AND SUN-SCULPTURE ;

WITH A STEREOSCOPIC TRIP ACROSS THE ATLANTIC.

THERE is one old fable which Lord Bacon, in his "Wisdom of the Ancients," has not interpreted. This is the flaying of Marsyas by Apollo. Everybody remembers the accepted version of it, namely, — that the young shepherd found Minerva's flute, and was rash enough to enter into a musical contest with the God of Music. He was vanquished, of course, — and the story is, that the victor fastened him to a tree and flayed him alive.

But the God of Song was also the God of Light, and a moment's reflection reveals the true significance of this seemingly barbarous story. Apollo was pleased with his young rival, fixed him in position against an iron rest, (the *tree* of the fable,) and took a *photograph*, a sun-picture, of him. This thin film or *skin* of light and shade was absurdly interpreted as being the *cutis*, or untanned leather integument of the young shepherd. The human discovery of the art of photography enables us to rectify the error and restore that important article of clothing to the youth, as well as to vindicate the character of Apollo. There is one spot less upon the sun since the theft from heaven of Prometheus Daguerrre and his fellow-adventurers has

enabled us to understand the ancient legend.

We are now flaying our friends and submitting to be flayed ourselves, every few years or months or days, by the aid of the trenchant sunbeam which performed the process for Marsyas. All the world has to submit to it, — kings and queens with the rest. The monuments of Art and the face of Nature herself are treated in the same way. We lift an impalpable scale from the surface of the Pyramids. We slip off from the dome of St. Peter's that other imponderable dome which fitted it so closely that it betrays every scratch on the original. We skim off a thin, dry cuticle from the rapids of Niagara, and lay it on our unmoistened paper without breaking a bubble or losing a speck of foam. We steal a landscape from its lawful owners, and defy the charge of dishonesty. We skin the flints by the wayside, and nobody accuses us of meanness.

These miracles are being worked all around us so easily and so cheaply that most people have ceased to think of them as marvels. There is a photographer established in every considerable village, — nay, one may not unfrequently see

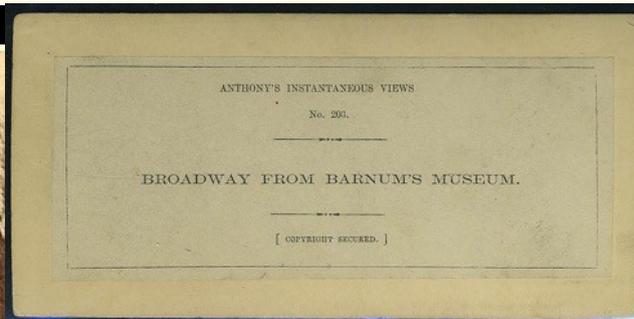
of cultivation and taste. They do not seem to have waked up to the significance of the miracle which the Lord of Light is working for them. The cream of the visible creation has been skimmed off; and the sights which men risk their lives and spend their money and endure sea-sickness to behold, -- the views of Nature and Art which make exiles of entire families for the sake of a look at them, and render *ÒbronchitisÓ* and dyspepsia, followed by leave of absence, endurable dispensations to so many worthy shepherds, -- these sights, gathered from Alps, temples, palaces, pyramids, are offered you for a trifle, to carry home with you, that you may look at them at your leisure, by your fireside, with perpetual fair weather, when you are in the mood, without catching cold, without following a *valet-de-place*, in any order of succession, -- from a glacier to Vesuvius, from Niagara to Memphis, -- as long as you like, and breaking off as suddenly as you like, -- and your native of this incomparable dull planet have hardly troubled yourself to look at this divine central throne, would have been



William England's United States of America series - No. 145  
Niagara Suspension Bridge, U.S.  
c. 1859

No. 145.—NIAGARA SUSPENSION BRIDGE, U.S.

Here we are in the main street of the great city. This is Mr. Anthony's miraculous instantaneous view in Broadway, (No. 203,) before referred to. It is the Oriental story of the petrified city made real to our eyes. The character of it is, perhaps, best shown by the use we make of it in our lectures, to illustrate the physiology of walking. Every foot is caught in its movement with such suddenness that it shows as clearly as if quite still. We are surprised to see, in one figure, how long the stride is, -- in another, how much the knee is bent, -- in a third, how curiously the heel strikes the ground before the rest of the foot, -- in all, how singularly the body is accommodated to the action of walking. The facts which the brothers Weber, laborious German experimenters and observers, had carefully worked out on the bony frame, are illustrated by the various individuals comprising this moving throng. But what a wonder it is, this snatch at the central life of a mighty city as it rushed by in all its multitudinous complexity of movement!



Anthony's  
Instantaneous  
Series No. 203,  
*Broadway from  
Barnum's  
Museum,*  
Half of stereoview,  
and back.  
Courtesy  
Bill Becker.



Shakespeare's House, stereoview by Francis Bedford, ca. 1870



Ann Hathaway's Cottage,  
Keystone view, ca. 1900

little life of the day in its little dwellings. In the Alps your voice is as the piping of a cricket. Under the sheet of Niagara the beating of your heart seems too trivial a movement to take reckoning of. In the buttressed hollow of one of these paleozoic cathedrals you are ashamed of your ribs, and blush for the exiguous pillars of bone on which your breathing structure reposes. Before we leave Salisbury, let us look for a moment into its cloisters. A green court-yard, with a covered gallery on its level, opening upon it through a series of Gothic arches. You may learn more, young American, of the difference between your civilization and that of the Old World by one look at this than from an average lyceum-lecture an hour long. Seventy years of life means a great deal to you: how little, comparatively, to the dweller in these

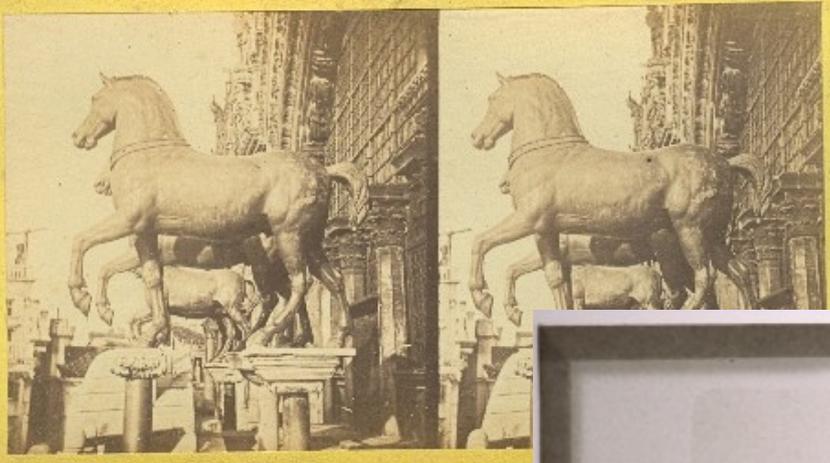
ill have been changed  
ered them, -- just as



Keystone view,  
ca. 1900

Campanile, the Kialto, and that glorious old statue of Bartholomew Colleoni, -- the very image of what a partisan leader should be, the broad-shouldered, slender-waisted, stern-featured old soldier who used to leap into his saddle in full armor, and whose men would never follow another leader when he died. Well,

ere are the encampments of Napoleon's army in the  
with its trampled grass and splintered trees, and the



102. Vue du Cimetière de Melegnano. le lendemain du combat.

Soulier & Ferrier, Cemetery at Melegnano, 1859

# Mathew Brady, fotografo di celebrità e di guerra



Autoritratto, 1875



M. B. BRADY'S NEW PHOTOGRAPHIC GALLERY, CORNER OF BROADWAY AND TENTH STREET, NEW YORK. - See Page 100.

La nuova galleria fotografica di Matthew B. Brady's all'angolo fra Broadway e la Decima strada, New York - A. Berghaus, incisore - 5 gennaio 1861



reconstruction of Brady's gallery

TO THE TRADE AND THE PUBLIC.

A National Tribute to our Great Men.  
**THE GALLERY OF ILLUSTRIOUS AMERICANS,**

DAGUERRETYPES BY BRADY—ENGRAVED BY D'AVIGNON.—EDITED BY C. EDWARDS LESTER.

This great work, now being issued in semi-monthly numbers, will contain the Portraits and Biographies of Twenty-Four of the most Illustrious Citizens of the Republic during our own times. It is published on imperial folio drawing paper, 16 by 23 inches—in a new and magnificent style, and furnished to subscribers at a Dollar a No. or \$20 for the 24 numbers—payable quarterly in advance. Those who pay the entire subscription of \$20 in advance, receive gratis a beautiful Portfolio to contain and preserve the work.

THE FIRST QUARTER IS NOW COMPLETE—EMBRACING

GENERAL TAYLOR, No. 1	DANIEL WEBSTER, No. 3	GENERAL SCOTT, No. 6
JOHN C. CALHOUN, No. 2	JOHN J. AUDUBON, No. 4	COL. FREMONT, No. 7
	MILLARD FILMORE, No. 5	

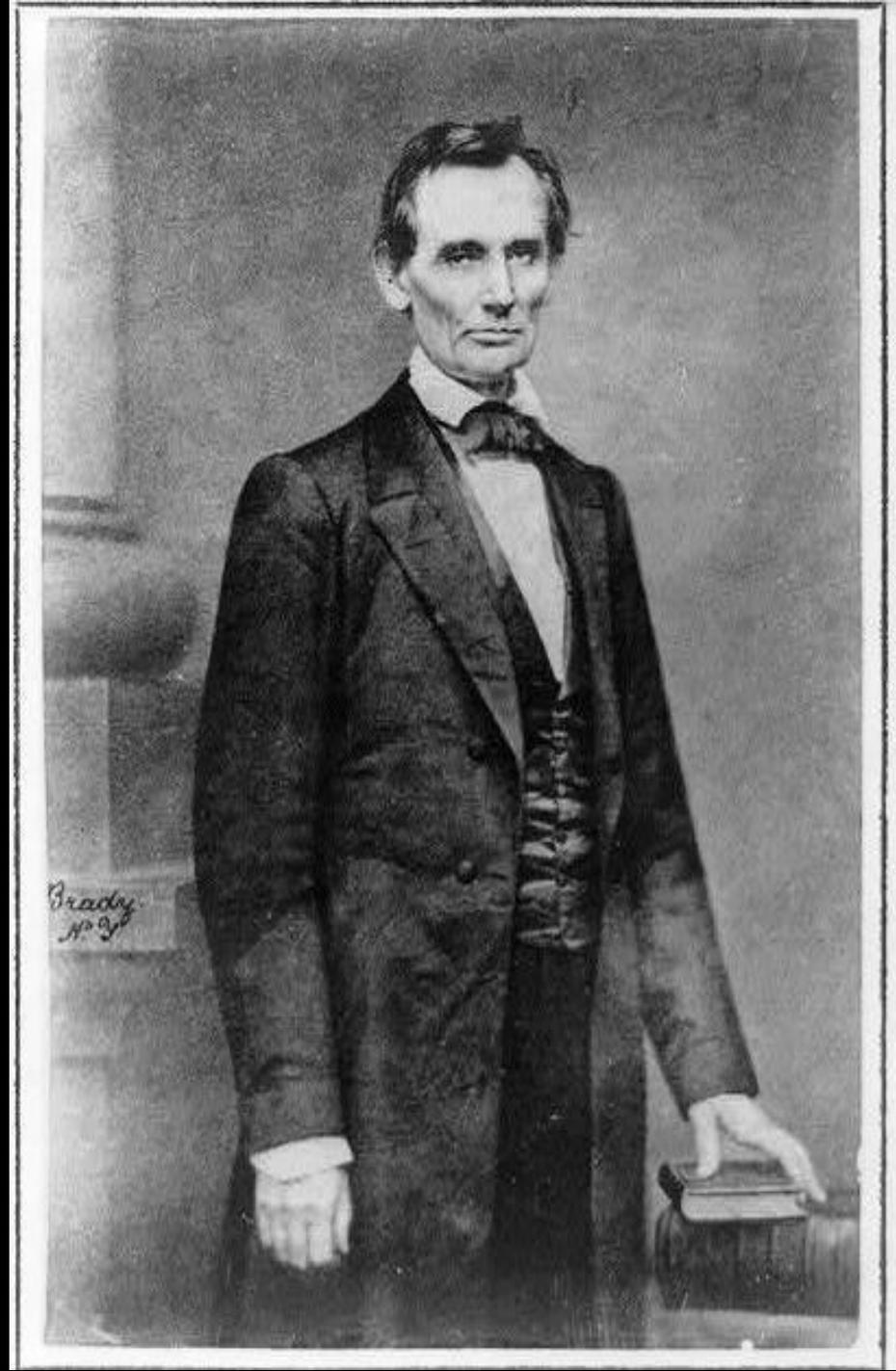
These Seven Numbers will be sent by Express to any person, at home or abroad, on the receipt of Five Dollars, by mail.

Portraits of Henry Clay, Silas Wright, Prescott the historian, Dr. Channing, Chancellor Kent, Dewitt Clinton, Washington Irving, and other great men, will soon appear in the same superb style.

This great National work, which has been universally pronounced by American and Foreign Journals, to surpass, in artistic and typographical beauty, any publication of the kind ever issued, will be completed, if possible, during the present year. It has been received everywhere with admiration and applause, and a large and constantly increasing list of good subscribers, enables us to bring every number out in the greatest perfection.

N. B. Intelligent, respectable and reliable Agents, wanted throughout the United States, to whom generous commissions will be given. Applications or agencies must be made, Post Paid, with \$5 enclosed, to pay for the first six numbers, which will be sent at once to the applicant by Express. Address, invariably Post Paid,

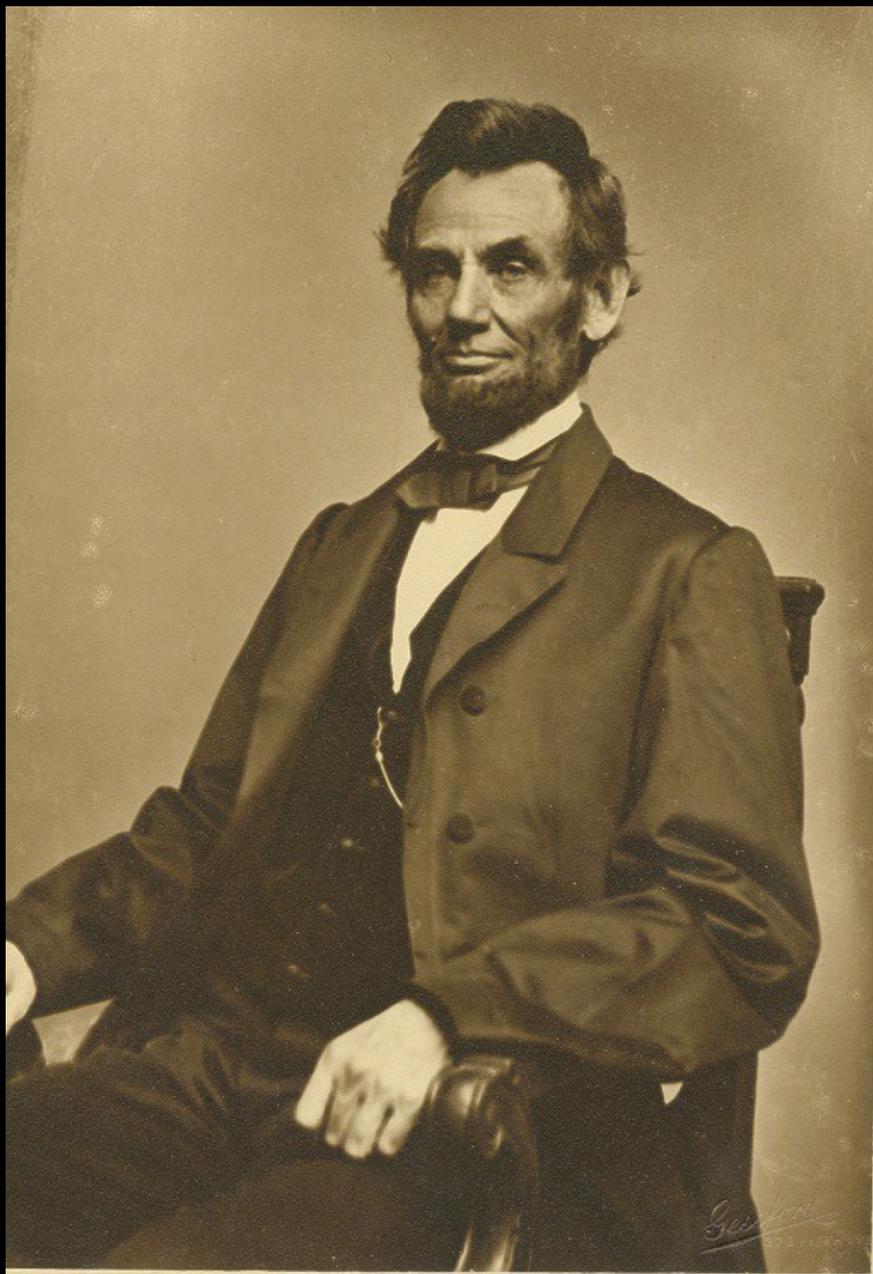
BRADY, D'AVIGNON & Co.,



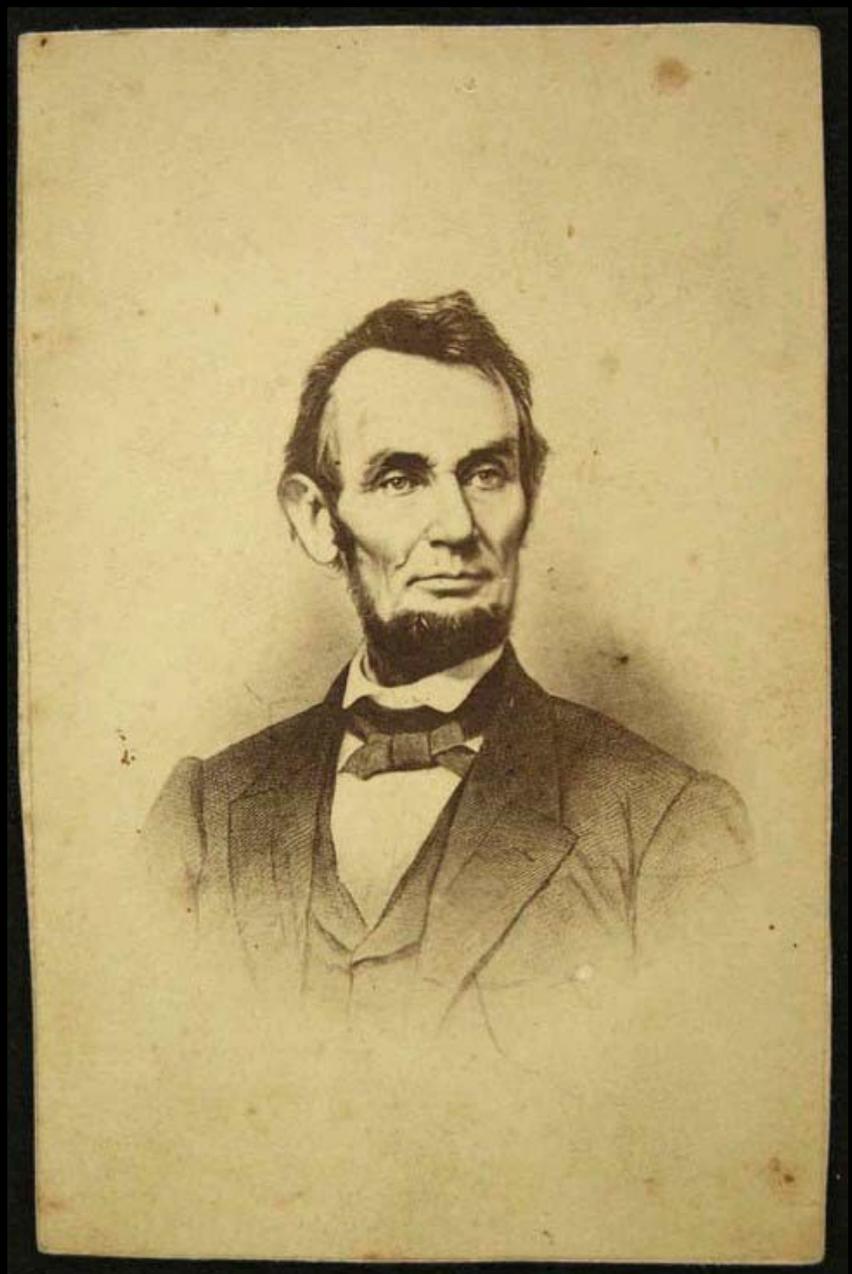
Matthew Brady, Abraham Lincoln, due ritratti (1856-60)



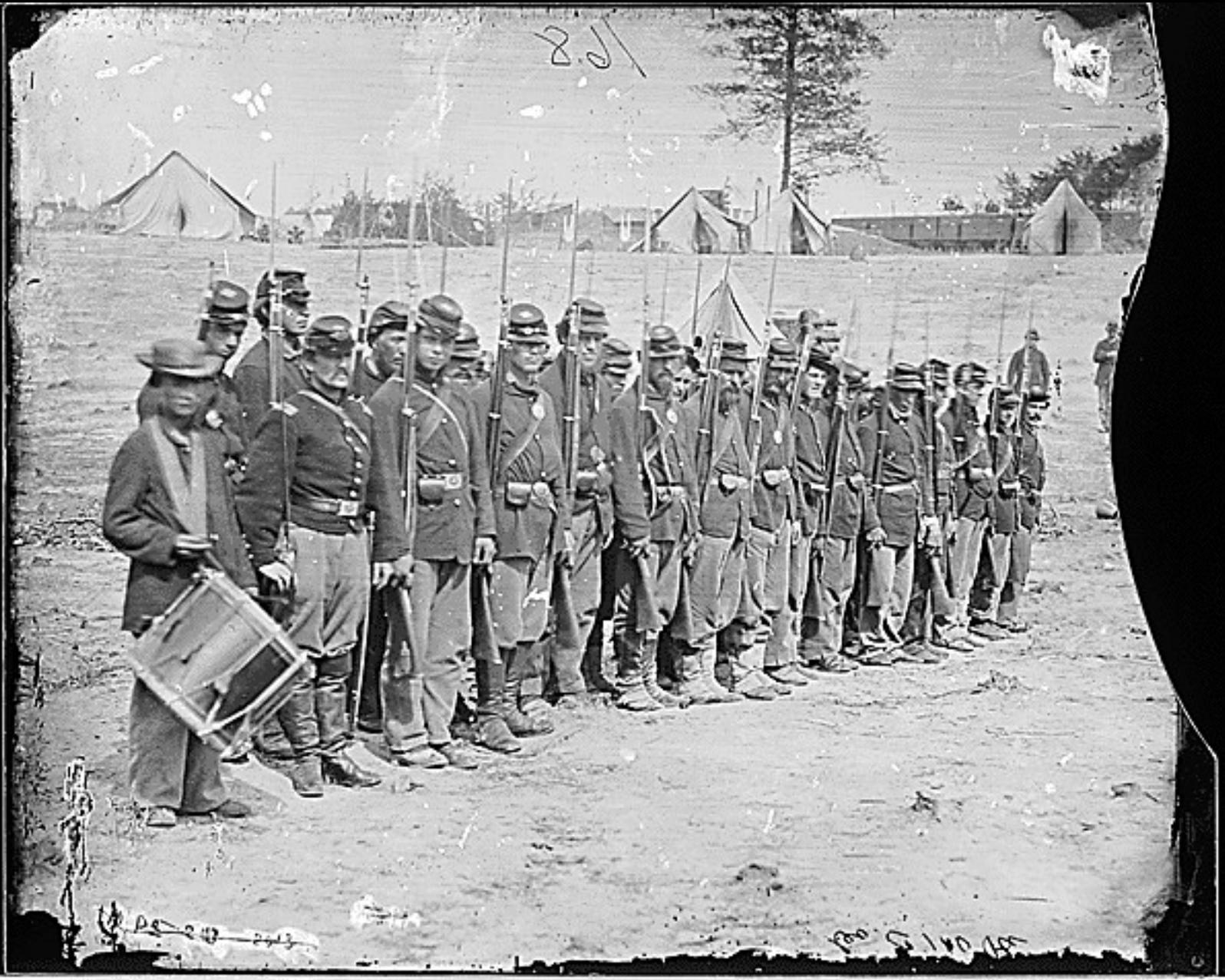
Il penny con Lincoln fu introdotto nel 1909, primo centenario della nascita. E' la prima moneta americana con il profilo di un personaggio storico.



Matthew Brady, Abraham Lincoln, 1863



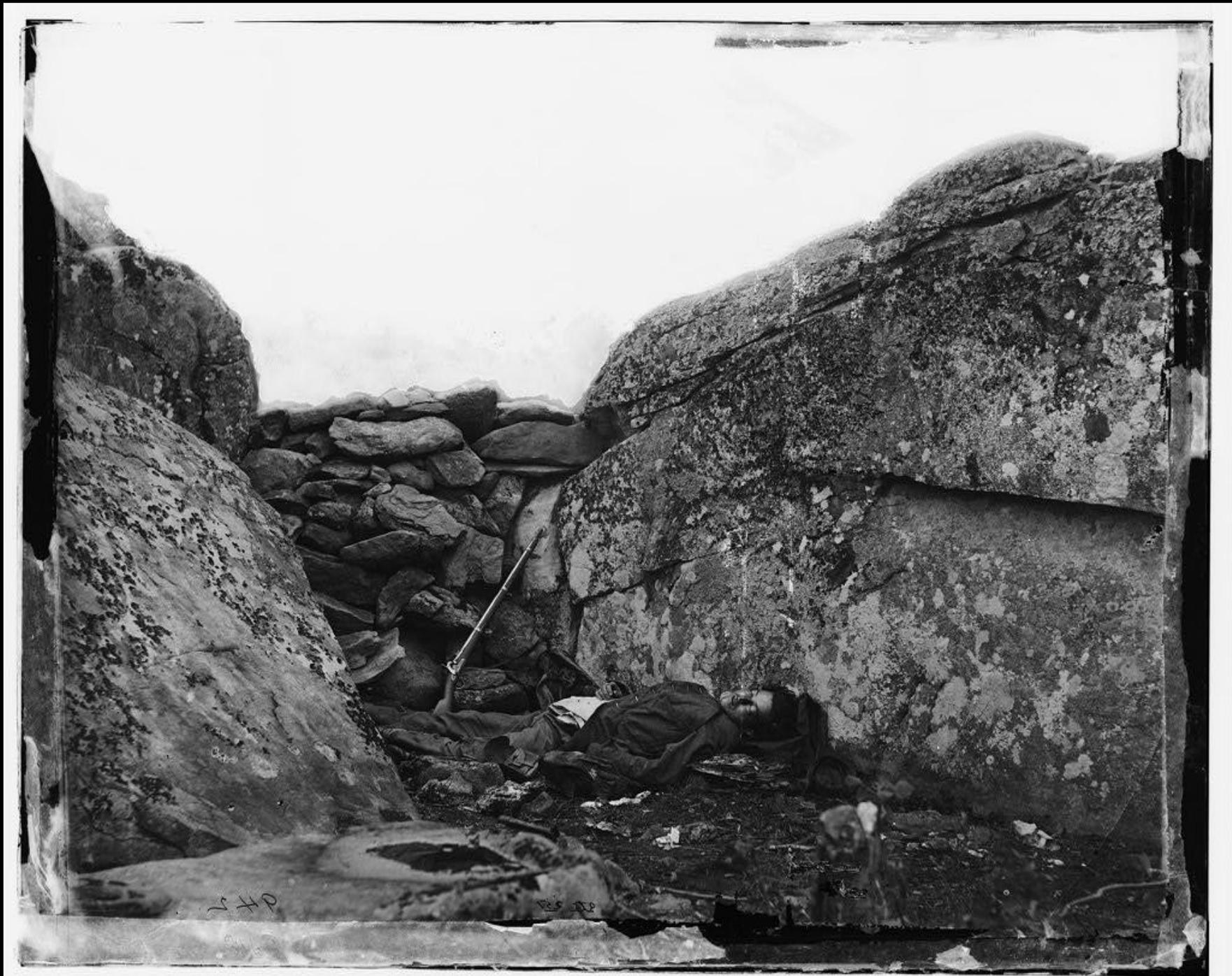
Antony Berger (studio Brady),  
Abraham Lincoln, 1864



[Troupe fotografica di] Matthew Brady, Una compagnia del Sesto reggimento di fanteria del Maine in parata dopo la battaglia di Fredericksburg, 1862



[Troupe fotografica di] Matthew Brady, Corpi di caduti, 1862



[Troupe fotografica di] Matthew Brady, Tiratore scelto confederato ucciso, 1862  
(ma il fucile non quello in dotazione ai tiratori scelti....)



[Troupe fotografica di] Matthew Brady,  
cartiera distrutta a Richmond in Virginia, 1862

# Le foto di Andersonville



[Troupe fotografica di] Matthew Brady, Il campo di concentramento di Andersonville, Georgia, 1865



Rheinberg, Campo di concentramento Usa per prigionieri di guerra tedeschi, 1945



[Troupe fotografica di] Matthew Brady,  
Prigioniero di Andersonville, 1865



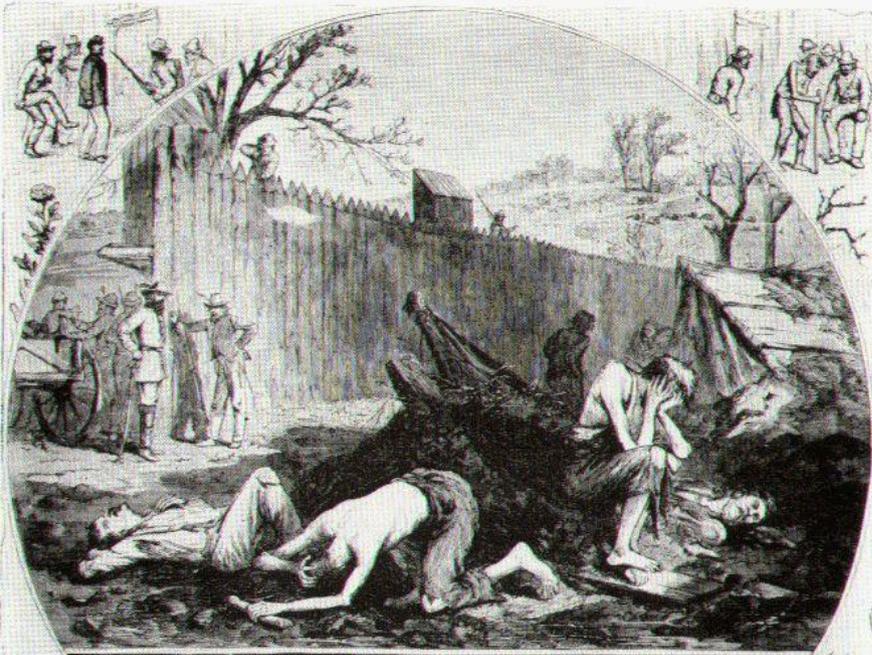
Aprile 1945, Internati di Buchenwald  
liberati dagli Americani



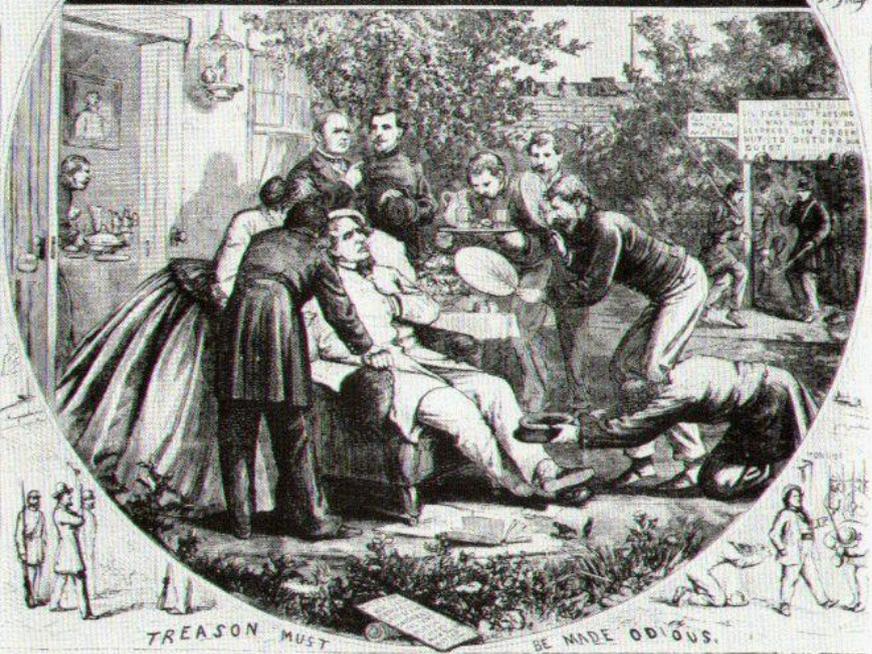
[Troupe fotografica di]  
Matthew Brady,  
Liberazione del campo  
di concentramento di  
Andersonville, 1865

Liberazione del campo di concentramento di Dachau,  
30 Aprile 1945





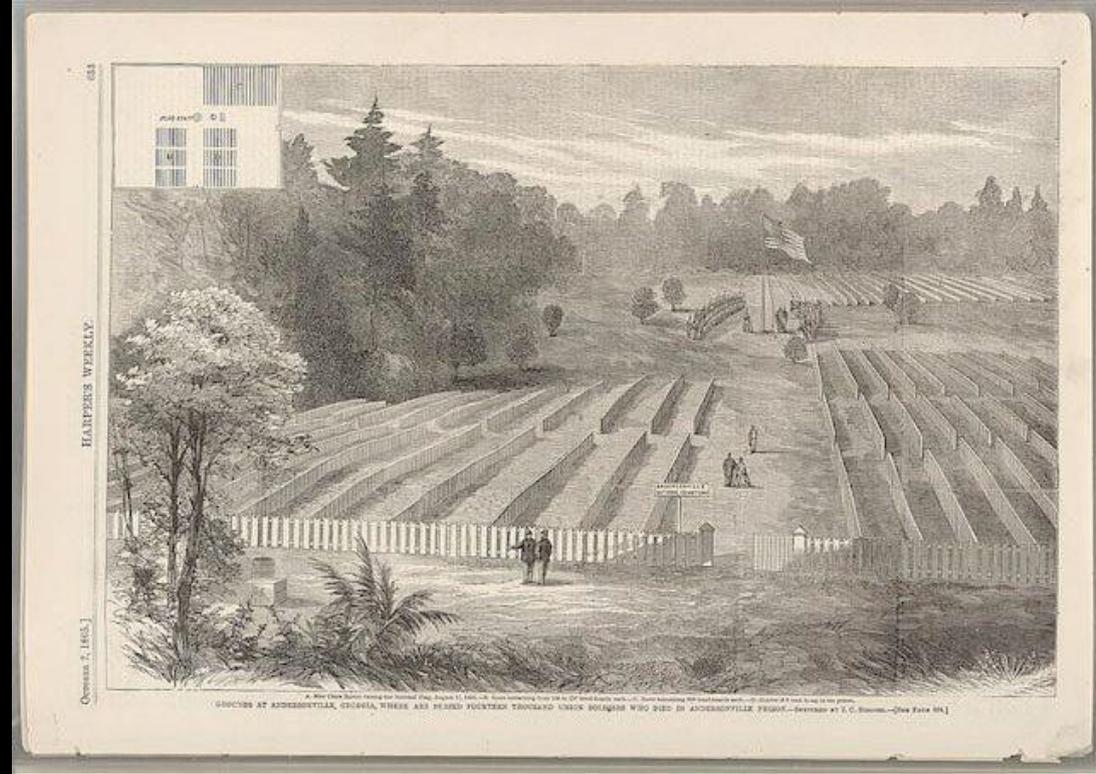
THE CONTRAST OF SUFFERING: ANDERSONVILLE & FORTRESS MONROE.



TREASON MUST BE MADE ODIOUS.

June 30, 1866

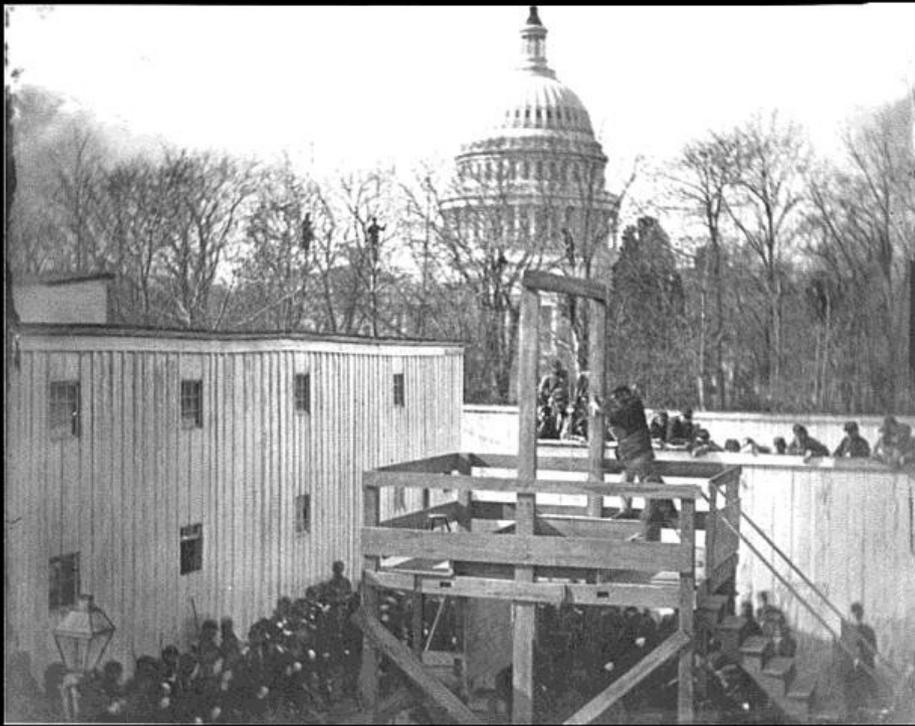
Litografia sugli orrori di Andersonville,  
30 giugno 1866



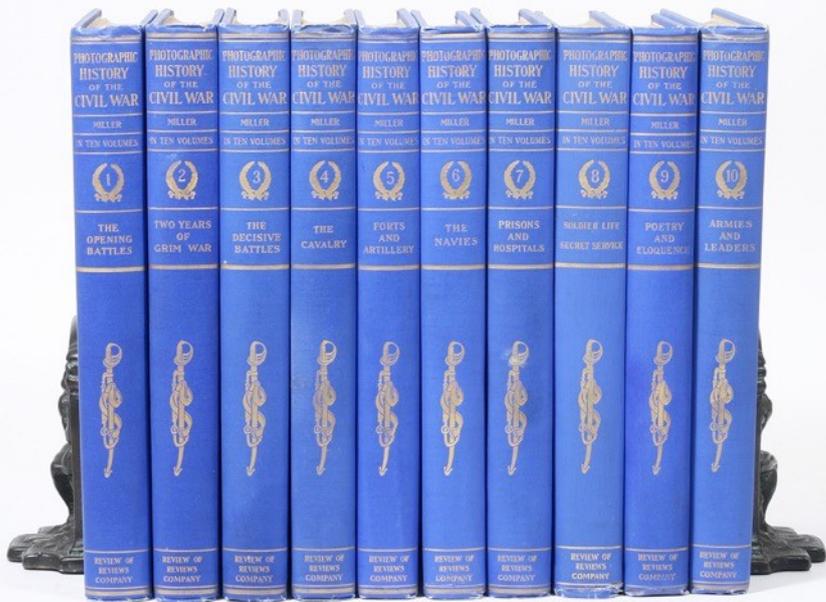
Il cimitero di Andersonville,  
da "Harper's Bazar", 1865



Il cimitero nazionale di Andersonville, oggi



Fotografi non identificati, Esecuzione di Henry Wirz a Washington, 10 novembre 1865



WASHING THE NEGATIVES

Photographers' Headquarters at Cold Harbor, Virginia.—In the fall before the famous engagement which Grant was about to meet here in his persistent pushing forward upon Richmond, the cameramen were engaged in fixing, washing, and storing their negatives.



BEFORE SECOND BULL RUN

Brady's headquarters with his "What Is It?" preparing for the strenuous work involved in the incoming battle.



AT WORK IN SUMMER, APRIL, 1862

At last the besiegers were in Charleston, and the Union photographers for the first time were securing views of the position.



BRADY'S "WHAT IS IT?" AT CULPEPER, VIRGINIA

Copyright by F. P. F. Co.

The indomitable war photographer in the very costume which made him a familiar figure at the first battle of Bull Run, from which he returned precipitately to New York after his initial attempt to get into practice his scheme for picturing the war. Brady was a Cook Bookman by birth and possessor of all the active tempers usual with such an origin. At Bull Run he was in the thick of things. Later in the day, Brady himself was compelled to flee, and at nightfall of that fatal Sunday, alone and unarmed, he hid his way in the woods near the stream from which the battle-taken his name. Here he was found by some of the famous company of New York Fire Department volunteers, who gave him a refuge for his defense. Hacking it out beneath his own shelter, Brady made his way to Washington and thence to New York. In the picture we see him still proudly wearing the weapon which he was prepared to use for the protection of himself and his precious negatives.



BRADY, AFTER BULL RUN

Below in the gallery of A. D. Lytle—a Confederate photographer—as it stood on Main Street, Baton Rouge, in 1864, when in the employ of the Confederate Secret Service Lytle trained his camera upon the Federal army which occupied Baton Rouge. It was indeed dangerous work, as discovery of his purpose would have visited upon the photographer the fate of a spy. Lytle would steal secretly up the Observation Tower, which had been built on the ruins of the capital, and often exposed to risk shots from the Federals, would with flag or lantern signal to the Confederates at Scott's Bluff, whence the news was relayed to New Orleans, and provisions made for smuggling the precious prints through the lines. Like Brady, Lytle obtained his photographic supplies from Anthony & Company of New York, but unlike Cook of Charleston, he did not have to depend upon contraband traffic to secure them, but got them passed on the "orders to trade" issued quite freely in the West by the Federal Government.



THE GALLERY OF A CONFEDERATE SECRET-SERVICE PHOTOGRAPHER, BATON ROUGE, LOUISIANA, 1864

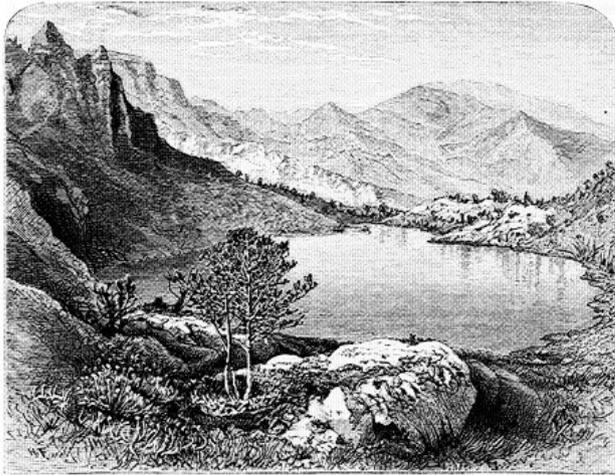
Copyright by Review of Reviews Co.



*Neg. by T. H. O'Sullivan  
Fredericksburg, 1863*

*1865 by A. Gardner*

Timothy O'Sullivan [collaboratore di Matthew Brady], Batteria del secondo Reggimento di artiglieria US, 1863



HIGH WATER.

thin, depreciated atmosphere quite as much as men, and it was not difficult to learn that the mule which made an easy burden of a pack at the altitude of 2000 feet above the Pacific could not bear the same load over any long trail at the height of 10,000 or 11,000. It will be noticed, too, that birds seldom make long flights when in the rarer atmosphere of the higher peaks of the Rockies.

In speaking of the Humboldt and Carson sinks our photographer remarks: "It was a pretty location to work in, and viewing there was as pleasant work as could be desired; the only drawback was an unlimited number of the most voracious and particularly poisonous mosquitoes that we met with during our entire trip. Add to this the entire impossibility to save one's precious body from frequent attacks of that most enervating of all fevers, known as the 'mountain ail,' and you will see why we did not work up more of that country. We were, in fact, driven out by the mosquitoes and fever. Which of the two should be considered as the more unbearable it is impossible to state."

Some portions of the trail next followed were over a traveled route; but the greater portion of the distance was through or over a country absolutely wild and unexplored, except what the Indians and fur-trappers who frequent the mountains may have accomplished in the way of exploitation.

In moving from the Pacific coast toward the foot-hills, which form the eastern limit of the great mountain range of our continent, the trav-

eler will find it necessary to cross range after range, all having a general direction from north to south. Many of these ranges are only separated by little valleys. The usual distance from range to range is not more than 25 or 30 miles, and frequently the distance is not even so great.

In crossing these ranges or "divides," as these irregularities are designated in the language of the country, our exploring party found it necessary to travel during the midnight hours. The reason for this being the condition of the snow-crust, which in the summer season is not sufficiently thick, even on the highest ranges, during the day, to sustain the weight of either man or beast. In crossing some of these snow-covered crests the party endured indescribable hardships, for the crust was in some cases too thin, even at two or three o'clock in the morning, to bear up the sharp hoofed mules, burdened with their heavy packs. In one instance not less than thirteen hours were consumed in crossing a divide, and the whole distance traveled did not exceed 2½ miles. On this occasion snow-drifts from 30 to 40 feet in depth were crossed. The men and animals were frequently lost from sight.

When, during the day, they arrived at the snow-line, they camped until midnight, or even later, to wait till the surface snow which had thawed during the day should become frozen or crusted by the frosty air of night—this crust, as a general rule, being sufficiently strong to bear up men and animals, and make it pos-



Timothy H. O'Sullivan, photograph (albumen print from collodion negative) of glacial lake in Nevada, 1868; at left, woodcut engraving in reproduction in *Harper's New Monthly Magazine*, Sept; 1869 ("Photographs from the High Rockies" )

*Nettie*, half filled with water, was soon hauled to the shore, where the exploring party, wet and famished, pitched their camp among the briers for the night. On the following morning the *Nettie* was finally passed through the rapids by the aid of ropes, and not long after the party arrived at the outlet of Pyramid Lake, an irregular and stormy sheet of water, some 30 miles long and 12 wide.

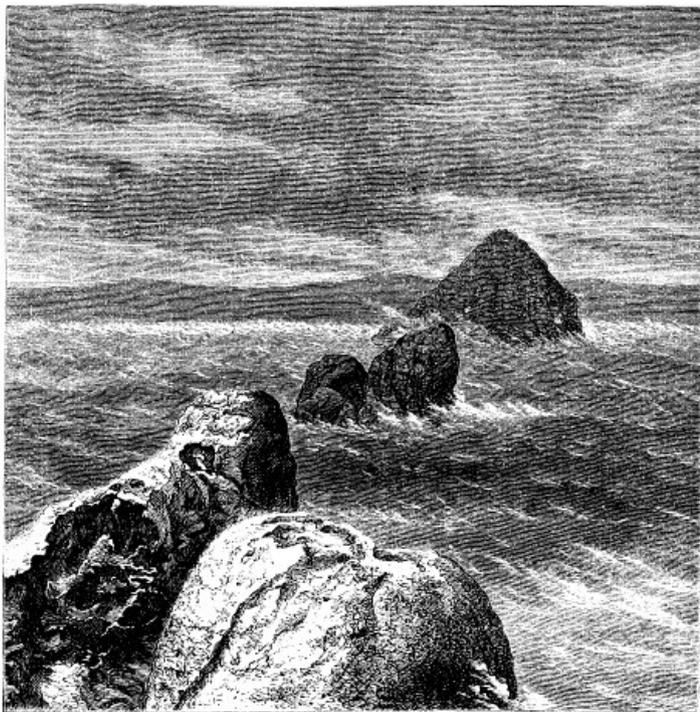
The peculiar rock formations, from which this lake derives its name, are remarkable even among the "Rockies." The principal pyramid towers above the lake to a height of more than 500 feet, presenting in its general outline a remarkably perfect pyramidal form. Close scrutiny shows portions of its sides to consist of volcanic tufa, which greatly resembles a vegetable growth of vast size.

In color the pyramidal mounds vary with the varying light. At some moments they convey the impression of a rich, warm, brown tint; at others the hue is a cool gray that more nearly resembles the color which a close examination will prove to be the true one.

A visit to the largest pyramid developed the

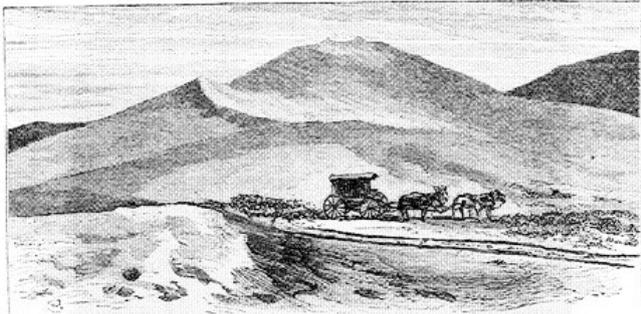
fact that it was occupied by tenants entirely capable of holding inviolate their prior right of possession against all human visitors. From every crevice there seemed to come a hiss. The rattling, too, was sharp and long continued. The whole rock was evidently alive with rattlesnakes. In every party that ever ventured into a country infested by rattlesnakes are some men who derive great pleasure in killing every snake that may show its head or sound its rattle. A loud shout of "Snakes! rattlers!" brought out the band of exterminators; but such a number of snakes came upon the field that it was clearly beyond the power of our snake-haters to carry on the combat with any hope of final victory. They gave up, and abandoned the locality to the serpentine tribe, which will probably retain the ownership for a period of time indefinite and unlimited.

The water of Pyramid Lake is clear, sparkling, and very salt. It abounds in fish, among which are the *coyier*, a sprightly fish, having flesh the color of salmon, and quite as game. In weight this fish ranges from three to twenty pounds, and an occasional specimen rises to the



PYRAMID LAKE.





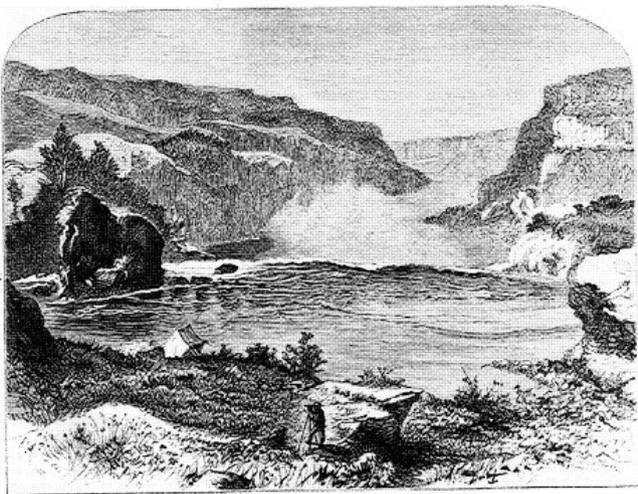
SHIFTING SAND-MOUNDS.

the great trap has been occasioned by volcanic action can be noted; indeed, there is evidently great dislodgment of rock, and the stratification is invariably horizontal, or with only a slight dip.

Our photographer, becoming tired of too much High Rocky, took advantage of an opportunity that offered to visit the great mounds of shifting sand which are located in an arid waste nearly a hundred miles to the south of the Carson Sink. For this trip an ambulance drawn by a team of four mules was used instead of the pack mule; a change in the means of locomotion

that enhanced the comfort of the artist, and enabled him to transport a sufficient quantity of water to make the variety of views that he purposed to add to his already magnificent and valuable collection.

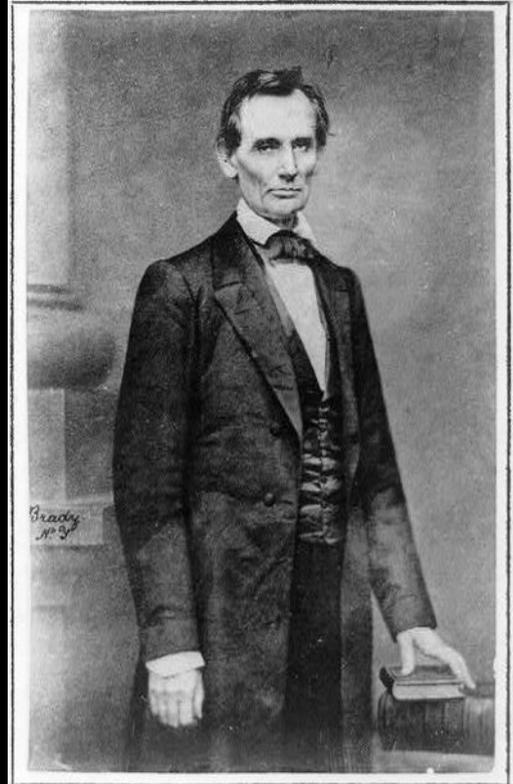
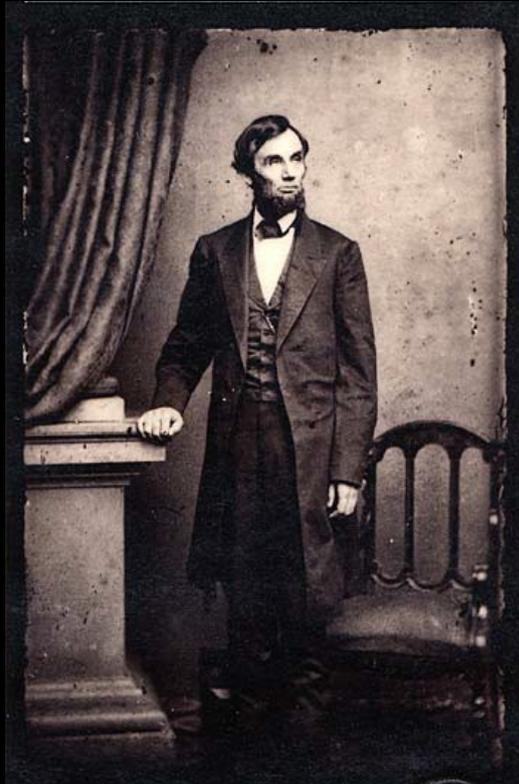
Arriving in the vicinity of the sand-mounds, the first impression conveyed by them was that of immense snow-drifts, for in the sunlight the white sand sparkled like a hard frozen crust of snow. The contour of the mounds was undulating and very graceful, it being continually broken into the sharp edges left by the falling away of some portions of the mound, which had



ABOVE THE SHOShONE FALLS.



# L'“immagine evento”



Matthew Brady, Abraham Lincoln,  
due ritratti (1856-60)



William Henry Jackson, *Yellowstone Canyon*,  
1871 Hayden expedition



Thomas Moran, *Yellowstone Canyon*,  
1871 Hayden expedition



Carleton E. Watkins, Yosemite, 1861



Carleton E. Watkins  
Cape Horn near Celilo, 1867



Carleton E. Watkins  
Eagle Creek, Columbia River, 1867



Thomas Cole, *The oxbow*, 1836



Albert Bierstadt, *The Rocky Mountains*, 1863



Frederic Edwin Church, *Niagara Falls*, 1857



Thomas Cole, *Distant View of Niagara Falls*, 1830



A. Bierstadt, paysages du Yosemite, années 1860, diverses provenances





George Inness, *The Lackawanna Valley*,  
c. 1856



Frances F. Palmer, *Across the Continent:  
Westward the Course of Empire Takes Its Way*,  
1868, lithograph



PLATE 6.  
HALLOY'S CUT.

Andrew J. Russel,  
The Great West Illustrated, 1869

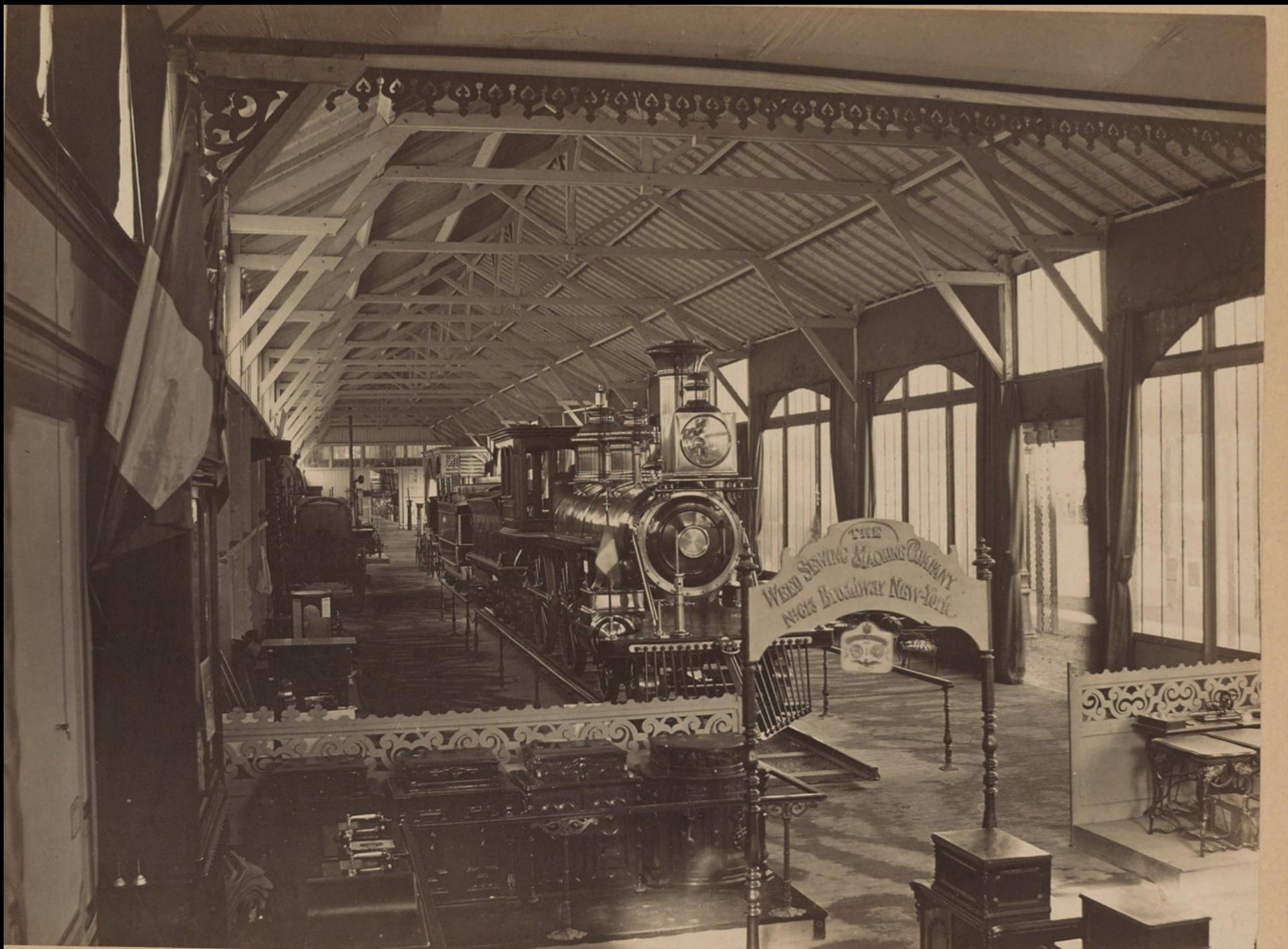


CITADEL ROCK  
Great West Photo.

Andrew J. Russel,  
Sun Pictures of Rocky Mountains Scenery,  
1868-70

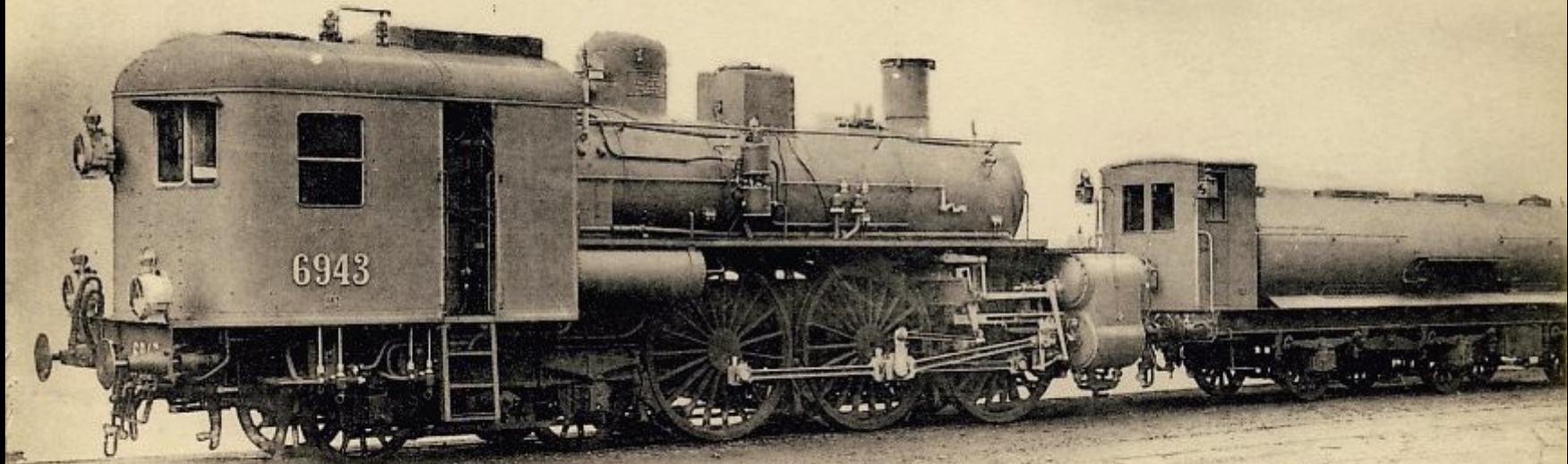


A.J. Russell image of the celebration following the driving of the "Last Spike" at Promontory Summit, U.T., May 10, 1869



P. Petit, View of the American Annex of Machines, Paris Exposition, 1867

269 Les Locomotives (Italie)  
Chemins de fer de l'Etat Italien



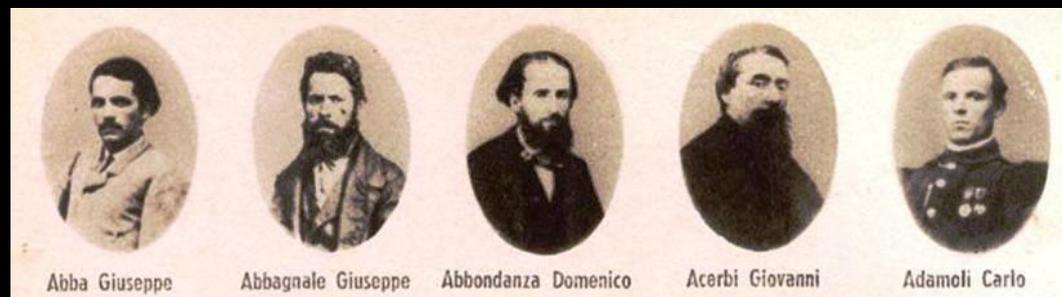
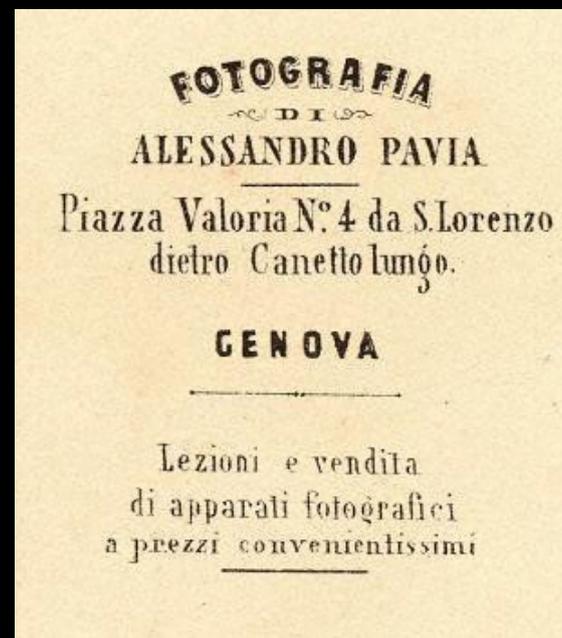
Locomotive Compound à 4 cylindres, 6 roues accouplées, bogie arrière, pour trains lourds à grande vitesse  
Construite par la Société Italienne Ernesto Breda (Milan)  
Cette locomotive destinée à se mouvoir par marche arrière, porte, sur elle même, son combustible  
et remorque le tender placé derrière



Questa locomotiva italiana venne presentata all'Esposizione Universale di Parigi del 1900



# Alessandro Pavia e le foto dei partecipanti alla Spedizione dei Mille (1860)



L'Album dei Mille di Alessandro Pavia  
Nell'esemplare dell'Archivio Comunale di Palermo





*Passengeri e impiegati alla stazione di Velletri, 1865, dal libro Storia di'Italia in 100 foto.*



Ambrogio Lorenzetti, *Allegoria ed Effetti del Buono e del Cattivo Governo*, 1338-1339, Sala della Pace, Palazzo Pubblico, Siena



Ambrogio Lorenzetti, *Allegoria del Buon Governo*, 1338-1339,  
Sala della Pace, Palazzo Pubblico, Siena



Ambrogio Lorenzetti, *Effetti del Buon Governo in città*,  
1338-1340, Sala della Pace, Palazzo Pubblico, Siena



Ambrogio Lorenzetti, *Effetti del Buon Governo in campagna*,  
1338-1339, Sala della Pace, Palazzo Pubblico, Siena



Ambrogio Lorenzetti, *Allegoria del Cattivo Governo*,  
1338-1339, Sala della Pace, Palazzo Pubblico, Siena



Ambrogio Lorenzetti, *Effetti del Cattivo Governo in città*,  
1338-1340, Sala della Pace, Palazzo Pubblico, Siena



Ambrogio Lorenzetti, *Effetti del Cattivo Governo in campagna*,  
1338-1339, Sala della Pace, Palazzo Pubblico, Siena



Piero della Francesca, Flagellazione, 1444-69



Canaletto, *Il Canal Grande dalle prossimità del ponte di Rialto verso nord*, 1725



Capri, 1886 c.



Vesuvio, 1870 C.



Colosseo, Roma, 1885 c.



Piazza San Marco, Venezia, 1870-80



Thomas Cole, View of Florence from San Miniato, 1837



"Interior of the Colosseum, Rome," 1832, by Thomas Cole, owned by the Albany Institute of History and Art



*Roma - Colosseo*



1001

*Napoli - St. Gelfo incantato*

# Grand tour italiano 61 film dei primi anni del '900

- De naples au vesuve (1904)
- Un giro per napoli (1909)
  
- Le fontane di roma (1907)
- À travers les ruines de la rome antique (1911)