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ARCHEOLOGIA E DOCUMENTAZIONE FOTOGRAFICA D'ARCHIVIO



Dal dagherrotipo all'avvento della fotografia digitale

Aquileia, 28-29 aprile 2016

Nella pagina precedente:

I due imperatori, d'Austria-Ungheria e di Germania, in visita ad Aquileia dopo Caporetto (Österreichisches Staatsarchiv, Kriegsarchiv; AT-OeStA/KA BS I WK Fronten Isonzo, 7387).

PREMESSA

Fin dalle sue origini la tecnica fotografica ha costituito uno strumento essenziale per la ricerca archeologica. Già nel 1839, presentando alla Camera dei Deputati di Francia l'invenzione di Nicéphore Niepce e di Jacques Mandé Daguerre, il "daguerrotipo" o "dagherrotipo", François Arago ne illustrò i vantaggi per la realizzazione di copie dei geroglifici egizi. La semplificazione del processo di fissaggio dell'immagine, con l'invenzione del "talbotipo" o "calotipo" da parte di William Henry Fox Talbot (1841), l'adozione del collodio umido e l'invenzione dell'"ambrotipia" da parte di Frederick Scott Archer (1848 e 1854) facilitarono e semplificarono la pratica fotografica, diffondendone ampiamente l'utilizzo sia nell'ambito degli interessi antiquari sia in quello più strettamente archeologico, avvantaggiando il lavoro di viaggiatori, storici dell'arte e archeologi nella documentazione delle attività svolte, dei rinvenimenti effettuati durante gli scavi e dello stato di conservazione di edifici, monumenti e oggetti.

L'imponente lavoro di documentazione fotografica che ha accompagnato le indagini archeologiche, a partire dalla fine dell'Ottocento, ha condotto alla creazione di grandi archivi fotografici conservati presso istituzioni ed enti pubblici e presso privati. Tali fondi archivistici sono stati accresciuti e arricchiti nel corso del Novecento e sono oggi una risorsa fondamentale per gli studiosi intenti a ricostruire la vicenda complessiva di scavi e di siti archeologici, documentando non solo le condizioni preesistenti all'avvio delle indagini, ma soprattutto lo sviluppo delle stesse e le diverse fasi individuate, destinate ad essere alterate o completamente cancellate dall'intervento archeologico complessivo.

Altrettanto si può affermare per quanto riguarda gli ambiti della conservazione e del restauro di complessi architettonici, di elementi monumentali e di singoli oggetti e documenti antichi, per i quali gli archivi fotografici si rivelano fondamentali allorché si intenda ricostruire la sequenza degli interventi di restauro o di rifacimento operati in passato, per meglio intervenire nel presente. La documentazione fotografica costituisce inoltre un supporto importante per delineare la storia stessa dell'archeologia, illustrare le figure dei suoi protagonisti e le vicende nelle quali essi furono coinvolti. Essa si rivela poi essenziale nel momento in cui si affronta lo studio di oggetti, monumenti o realtà archeologiche che oggi non risultano più visibili, perché scomparsi o danneggiati in seguito a interventi ed eventi di differente natura, tra cui gli effetti distruttivi degli stessi scavi.

Il ricorso sempre più ampio alla fotografia, manifestatosi nel secondo dopoguerra e divenuto valanga con crescita esponenziale negli ultimi anni mediante le fotografie digitali, ha enormemente incrementato gli archivi. Essi sono oggetto di attenzioni e interessi sempre maggiori e continuano a rivelarsi una miniera assai ricca di documenti e informazioni, soprattutto in relazione a indagini, scavi, restauri e interventi che non sono stati oggetto di pubblicazioni scientifiche o a momenti e figure dell'archeologia caduti nell'oblio o trascurati per varie ragioni negli studi successivi. Al pari – e forse più – dei documenti grafici e dei resoconti scritti, la documentazione fotografica si è rivelata anche per le indagini svolte in tempi relativamente recenti un campo di ricerca di estremo interesse, per le molteplici possibilità di analisi che consente e perché purtroppo spesso è l'unica attestazione di scavi rimasti inediti.

A partire da queste considerazioni si è ritenuto opportuno organizzare un incontro di studio dedicato alla documentazione fotografica inedita, riguardante ricerche, scavi e restauri non altrimenti documentati, reperti e monumenti oggi scomparsi, figure e momenti dell'archeologia meno noti o trascurati. L'interesse mostrato per questa tematica ha indotto ad allargare lo sguardo fino a comprendere anche altri aspetti per i quali la documentazione fotografica d'archivio costituisce una testimonianza ormai unica e insostituibile, quali le trasformazioni che nel corso del tempo hanno interessato le raccolte e gli allestimenti espositivi. Lo stesso può dirsi dell'aerofotografia, indispensabile per indagare le trasformazioni dei paesaggi in epoca recente e con esse individuare i segni e le tracce di più lontani momenti del passato.

I saggi raccolti in questo volume, con uno sguardo che progressivamente si allarga geograficamente e tematicamente, non solo illustrano lo stato delle variegate ricerche in questo settore, ma evidenziano le potenzialità ancora insite nello studio di una documentazione d'archivio, come quella fotografica, di straordinaria importanza per la storia della ricerca archeologica.

Un sentito ringraziamento, anche questa volta, a Fabio Prenc per la sua paziente e intelligente opera di miglioramento dei testi.

Maurizio Buora
Stefano Magnani

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EARLY PHOTOGRAPHERS OF CYRENAICA (19TH CENTURY)

Monika *REKOWSKA*

INTRODUCTION

Studying archaeology cannot be complete without understanding the history of the discipline. And, from the very beginning, the history of archaeology, especially on the Mediterranean coast, was written by travellers and their documentary activity. Their site descriptions, drawings, maps, plans and photos constitute valuable evidence of monuments which over the years suffered further damage or even were lost completely. The value of such documentation is multifaceted – apart from its importance to topographical studies, it bears witness to the progress of archaeological research. One of the most significant aspects of this activity was, therefore, to record not only the results of field campaigns, but also the manner of conducting exploratory and documentary works.

In the 19th century, an important stage in the development of archaeological research was marked by the invention of photography. This event had a profound impact on the perception of ancient art and on its afterlife. The photographic process, invented in 1838 by L.J. Daguerre (known as the daguerreotype method) and later replaced by the negative-positive technique in the 1850s (W. H. Fox Talbot), made it possible to record monuments more quickly and more objectively than in the case of drawings¹. For this reason, the new technique was adopted by travellers for recording ancient monuments practically from the very beginning². Early photographers focused on spectacular temples, well-preserved statues and exotic foreign panoramas. But as the advent of this technical marvel coincided with the evolution of archaeology into a professional discipline, both daguerreotypes and photographs also began to be used in archaeology, especially to record the results of excavations. However, the authors of early “archaeological” publications initially used them simply as a basis for prints, as Newton did in Cnidus³. Probably the earliest study featuring photographs (incidentally of very good quality) instead of prints was the publication of results of excavations on Samothrace⁴.

TRAVELS TO CYRENAICA - AN OUTLINE

When in the 7th century AD the Arab conquest of North Africa put an end to the Classical civilization, Cyrenaica suddenly became inaccessible to Europeans. Already in the Renaissance, the imagination of humanists, historians and antiquarians was captivated by ancient tales of the Garden of

the Hesperides, Lethe – the river of Forgetfulness, magnificent Cyrene and the sacred spring of Apollo. Cyrenaica's political isolation after the Arab invasion and later the Ottoman conquest is to blame for the visible delay in recognising the archaeological potential of the area. Europeans could not visit it before the 18th century and even in the 19th century journeys to this region were still infrequent⁵. The first topographical identifications are related to the early stage of adventure travel (1711-1818). However, the really systematic research work started in the beginning of the 19th century and lasted for the next ca 50 years (1820-1869). A significant milestone in the study of Cyrenaica was the result of two independent expeditions. The first one, organized under the auspices of the Colonial Office and British Admiralty, was led by the Beechey brothers: Henry William and Frederick William (1821-1822). The second one was organized by French painter Jean Raymond Pacho in response to a competition announced by the French Geographical Society (1824-1825). Their results, quickly published, were appreciated in the academic circles, and at the same time both publications became a kind of guidebooks to the region, which all later travellers used⁶. They also provided information on perfectly preserved ancient monuments, *inter alia* sculptures. Without them the era of searching for ‘beautiful objects’ would not have developed (1847-1866). Political reasons and travel restrictions put diplomats accredited to the Ottoman Porte in a privileged position. However, new economic, political and diplomatic relations with France and Britain after the Crimean War created a favourable climate for explorers also from outside the diplomatic circles. During the last two decades of the 19th century, a tense political situation and a fear of European expansionist aspirations among the authorities in Constantinople put an end to archaeological activity, as well as to almost all attempts at exploring the region. From the 1880s onwards only the Italians managed to gradually expand their penetration into Libya. These endeavours ended in the Italian-Turkish War, after which Cyrenaica “returned” to Europe as an Italian colony and “discovery” took on a completely different meaning.

Despite its brevity, the history of discoveries made in Cyrenaica enables us to identify and follow significant stages in the evolution of archaeological interests – from antiquarianism to scientific archaeology, pursued by scholars both in the field and from behind their desks, as well as progress in field documentation⁷. From the mid-19th century onwards,

travellers started to use the camera to capture monuments. However, the way of using this 'state-of-the-art' technology evolved until the beginning of the 20th century, when illustrating travel accounts with photographs became standard practice.

DOCUMENTARY WORKS OF CYRENAICA WITH USE OF A CAMERA

The first to record antiquities on daguerreotypes was Heinrich Barth, a renowned German academic and explorer (1846). He travelled across Cyrenaica carrying out field research and carefully documenting his observations. He described the use of *camera obscura* for making daguerreotypes. Most unfortunately, he was attacked and robbed on the border between Marmarica and Egypt and all the plates he made were stolen⁸. Photographs were also made during the expedition of German geographer and explorer Gerhard Rohlfs (1869). As he mentioned in his account, all the negatives were brought home and developed in a Berlin studio, but currently the fate of the photographs is unknown⁹. The possibilities afforded by photography were explored by Smith and Porcher, who undertook the first archaeological expedition to Cyrene. During the 10 months they spent in Cyrene (1860-1861) they excavated a number of buildings and shipped many sculptures to the British Museum. They took few dozen photographs of the explored monuments, both buildings and sculptures. Even if they never meant to publish the pictures taken on site in their account, one can say that they took advantage of the possibilities afforded by early photography to the maximum extent¹⁰. Several dozen surviving photographs, until today kept in London and Edinburgh, were not published until 150 years after they had been taken¹¹. Instead, the printed account was supplemented with plates showing photographs of sculptures from Cyrenaica taken in the British Museum by Francis Bedford. It must be noted that this was the first travel account illustrated with photographs of objects already in a museum collection.

In 1894 the monuments of Cyrene were studied by Herbert Weld Blundell. The most valuable results of his journey to Cyrene are photographs recording primarily tombs from the northern and western necropoleis, as well as some other buildings (fig. 1-2). Some of these images were used to illustrate his account and immediately published¹². Other photographs attached to his report are now kept in the British Museum¹³. The work of Weld Blundell is an interesting example of how even unpublished photographs were used in historical discourse. After his return from Cyrene and before publishing the results of his journey, Weld Blundell consulted Professor Studniczka¹⁴. The German scholar's comments on the photographs he was shown clearly suggest that he must have verified some of his topographic findings based on earlier accounts as new information and documents came to light. Weld Blundell's frequent references to Studniczka's study (when examining



Fig. 1. Row of tombs, Northern Necropolis, WELD BLUNDELL 1896, p. 133, fig. 5.



Fig. 2. Cyrene, Northern Necropolis, tombs N. 2 - N. 9 in 2010 (photo by M. Rekowska).

the monuments *in situ*) testify to the significance of the latter's work.

From the beginning of the 20th century, illustrating travel accounts with photographs became standard practice for archaeologists on tour like George Hogarth¹⁵ or Federico Halbherr¹⁶, as well as other travellers¹⁷ (figg. 3-5).

The value of documentation generated by Federico Halbherr and Gaetano de Sanctis during their archaeological tour just before the Italian-Turkish war, in 1910 and 1911, is notably worth appreciating. In contrast to their predecessors, who were interested in diverse aspects of the country and with the use of camera preferred to immortalize rather generic scenes, Halbherr limited his remarks to archaeology and succeeded in producing a precise list of all visible remains. Halbherr's account features maps of the successive stages of the journey, as well as brief descriptions of ancient remnants, basic information on their location and state of preservation (fig. 7). Numerous photographs added to the rapport (84 photographs) were an important addition documenting the condition of the monuments just before the start of the digs. However, his report published by Oliverio few years later included only a part of the photographs made during the trip.



Fig. 3. *The Apollo Fountain*, HOGARTH 1910, facing p. 133.



Fig. 4. Fountain of Apollo in 2010 (photo by M. Rekowska).

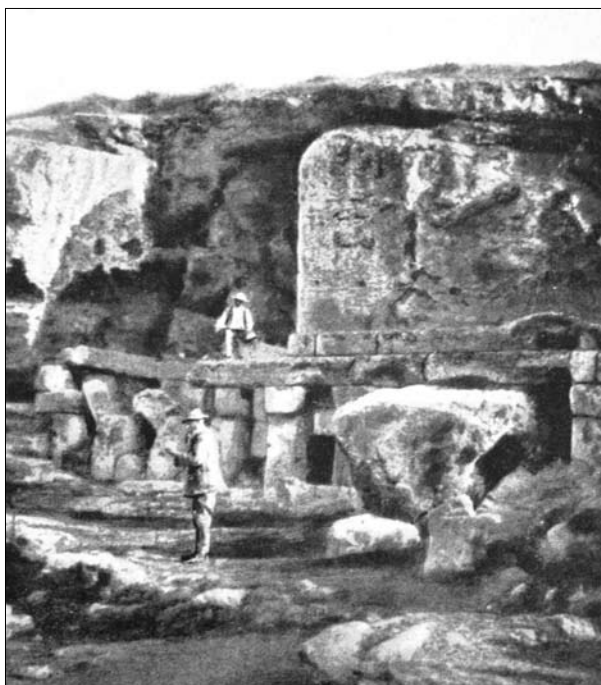


Fig. 5. *Visita alle antiche terme di Guba*, DE MARTINO 1908, p. 41.



Fig. 6. Al-Qubbah in 2010 (photo by M. Rekowska).



Fig. 7. *Ngarnes (necropoli)*, OLIVERIO 1931, p. 288, fig. 66.



Fig. 8. Mqayrnis in 2010 (photo by M. Rekowska).



Fig. 9. *Apse building: room with curved wall* (excavations on Acropolis of Cyrene), NORTON 1911c, pl. LXIII.

A new trend can be observed at the beginning of the 20th century. Richard Norton, the first archaeologist in Cyrenaica to conduct professional excavations in 1910-1911, used a camera not only to capture images of monuments seen on tour¹⁸, but also to document the results of excavations of the necropoleis, acropolis and sanctuary *extra muros* of Cyrene. We must emphasize that immediately after his return from Libya he published descriptions of the results, as well as the photographs¹⁹. Admittedly, the report of excavations offers a brief synthesis of the work carried out by Norton and his team, to illustrate which only a few dozen of over 800 photographs taken on site was used²⁰. Nevertheless, in Cyrenaica he was the first to use the camera on such a large scale, in an absolutely modern way as a documentation tool (fig. 9).

THE VALUE OF PHOTOGRAPHIC DOCUMENTATION FOR MODERN ARCHAEOLOGY: THE CASE OF SMITH AND PORCHER'S WORK

The primary and rather obvious value of photographic documentation from Cyrenaica is the record they provide of the monuments of Cyrene as well as of other cities of the Pentapolis and minor sites of the *chora* of Cyrene testifying their condition before the start of excavations, some of them are now completely damaged or at least in a much worse state of preservation than a hundred years ago.

However, the documentary value of early photographs is in fact a much more complex matter. The activity of two explorers of Cyrene is a case in point. Even before their journey to Cyrenaica (1860-1862), Robert Murdoch Smith and Edwin Augustus Porcher had some archaeological experience. Smith assisted Charles Newton during an expedition to Bodrum where, for three years, he supervised digs, took care of their documentation – photographs, drawings and plans – and compiled progress reports (he was present during the discovery of the Mausoleum in

Halicarnassus and the loading of sculptures destined for the British Museum). Porcher gained his first archaeological experience during a mission to North Africa to organise the shipment to Britain of antiquities discovered by the American Nathan Davis at Carthage and Utica. During his stay on the sites, he was actively involved in excavations and, using his artistic skills, took part in documenting them²¹.

Additionally, Smith became familiar with the use of a camera during his work with Charles Newton in 1857-58, in Halicarnassus and Cnidus, where two officers, Spackman and McCartney, took some of the earliest known photographs. Preparing for the journey to Cyrenaica, Smith organised tools for use in documentation. On the print showing their *Tomb of Residence* in Cyrene, a large camera and tripod employed to record the results of their excavations is seen in the foreground (fig. 10). 'Photographic apparatus' (as travellers called it), furnished by the Foreign Office²², resembles Ottewill's mahogany double folding camera of about 1853. This was designed as a convenient portable wet plate camera, consisting of two folding compartments. Smith, in addition to writing letters to C. Newton and A. Panizzi in the British Museum, would regularly send excavation reports including photographs taken on site²³. These pictures were never intended to be published. A dozen of them recording many architectural features, first of all the necropoleis and the zone of the sanctuary of Apollo were sent to London enclosed with Despatch 1 and 2²⁴. On two photographs of the sanctuary of Apollo one can see the Fountain, as well as the path leading to it²⁵. Four views of the eastern slope of Wadi Haleg Shaloof (eastern necropolis) show the panorama of rock-cut and built tombs partially buried in hillwash and overgrown by vegetation²⁶. On following photograph archaic tombs beside the ancient road to Marsa Sousah overgrown and covered with stone debris can be seen²⁷. Some of the photographs were simply the basis for prints made to illustrate the publications, for instance the one showing tombs on the Western Necropolis in Wadi bel Ghadir, called el-Suk by the



Fig. 10. *Interior of our Tomb of Residence*, SMITH, PORCHER 1864, pl. 9.

Arabs because of their similarity to a row of little shops²⁸ (fig. 11). Whatever the case, the importance of these photographs cannot be overestimated, since the area has been profoundly altered over the course of the last 150 years.

Most of the photographs recorded sculptures discovered during excavations conducted in many points of the ancient city (fig. 12). They were intended as a record of the results of exploration. During his ten-month stay in Cyrene, Lieutenant Smith wrote seven reports to Lord Russel with a full account of the excavation, enclosing temple plans, copies of inscriptions, and the photographs mentioned above. The pictures, which were never intended for publication, were taken in order to secure the interest of the state in financing the excavations. Once progress was documented, the funds for excavations were guaranteed. The reports including all documentation were sent directly to the Foreign Office, and then copies were transferred to the British Museum to be read during the Trustees Committee meetings.

The photographs as evidence of the value of exploratory works fulfilled their purpose. After the first results became known, the British Museum

granted the explorers a subsidy of, at first, £100 pounds (for the reimbursement of costs), and then an additional £500 pounds (to hire more workers for the excavations). Additionally, the Admiralty put ships at the travellers' disposal, assisting the passage between Malta and Libya, as well as helping with the transport of antiquities. Even when the excavations were still under way, the press published releases based on incoming correspondence, which fuelled the readers' curiosity and expectations of antiquities. Smith and Porcher were proclaimed great explorers even before they returned to London. The final results of their expedition (148 sculptures) were seen as a national triumph, appreciated by both the British Museum and the Foreign Office, and rewarded in the moral and material sense with extra pay awarded.

Nowadays, the photographs disclose yet another value. They help to understand the development of archaeology as it changed from an amateur's hobby into a professional discipline. Illustrating the progress in field documentation, they show, at the same time, the methods in use at the time. First, all excavated sculptures were transferred to the vicinity of the tomb chosen as the travellers' residence²⁹. On the photographs one can see tools and instruments needed for transport, such as poles of cedar wood or small stone trucks³⁰. Then, the statues were documented using a camera with various blankets or reed mats serving backgrounds (fig. 13). Only one sculpture, an exceptional piece of bronze work representing a portrait of a North African was placed against a background that may be an out-of-focus Union Jack³¹. Travellers experimented with light and backgrounds to achieve the best possible quality. The first excavated sculptures were photographed inside the Tomb of Residence where, as Smith complained, it was difficult to get enough light or distance for focusing³². In consequence, the subsequent photographs were taken outside. To achieve the best effect, whenever possible, the sculptures found in pieces were reassembled as can be seen on the picture showing "a huntress" ingeniously supported with several stone blocks and a cord³³.



Fig. 11. *Tombs to the westward of Wady Bil Ghadir. From a Photograph, SMITH, PORCHER 1864, pl. 18.*

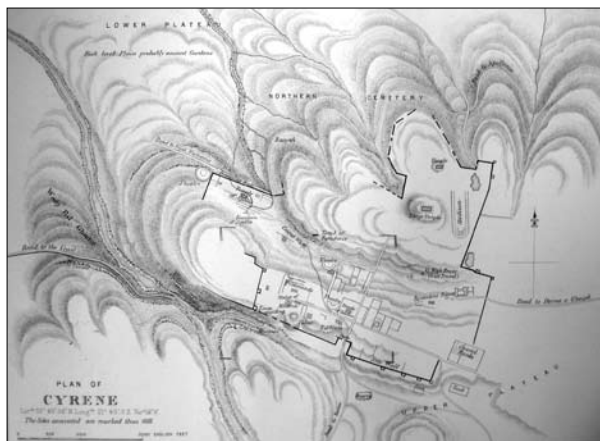


Fig. 12. *Plan of Cyrene [with excavated areas marked], SMITH, PORCHER 1864, pl. 40.*



Fig. 13. *The terrace above the Tomb of Residence [ca. September 14th 1861], THORN 2007, pl. 50.*



Fig. 14. *Small statue of Bacchus*, THORN 2007, pl. 37.

Some photographs are worth appreciating for their additional value for modern studies, as indicated by the stories of two sculptures.

One of them was the statue found and described already by the Beechey brothers, who identified 'a mutilated female figure in a sitting position' as Diane³⁴. After 30 years, the same sculpture was mentioned by Hamilton³⁵. Finally, Smith and Porcher, during their stay in Cyrene in 1861, recognized the figure described by the Beechey brothers, but the deciphered inscription led them to identify the statue as Archippe. On 20 August 1861 the travellers sent a letter to England with a new description and a sketch of the inscription. Attached to the letter were photographs, one of which showed a 'Statue of the philosopher, and large seated figure Archippe'³⁶.

In their publication, Smith and Porcher mentioned a statue in 'a very imperfect state of preservation', which, due to its heaviness, was not taken away (as was also the case of some other statues discovered in their excavations and left in Cyrene). The sculpture was abandoned near the entrance to the Tomb of Residence, where the picture was taken in 1861³⁷. Decades later, the statue disappeared. It was rediscovered by Dorothy Thorn in the beginning of the 21st century at the foot of the Sacred Way, midway between the Tomb of Residence and the Temple of Apollo, where it had been moved by Italian archaeologists, probably during the clearance of the Sacred Way (1925-1935). Secure identification was possible thanks to the old photograph mentioned above³⁸.

The story of one of the five sculptures of Dionysos found on the terrace of the Sanctuary of Apollo gives another example of usefulness of old photographs. In a picture of this statue sent to London one can see the torso joined with the alien head³⁹. The lower legs are missing, the right arm is broken below the shoulder, but the left arm is preserved entirely, and in the left hand the god holds a bunch of grapes (fig. 14). When the statue arrived in the British Museum (November 1861), the torso, head and left hand were listed as separate items. The Dionysos was kept in storage and never exhibited⁴⁰. When in 1885 (to 1900) Sir Robert Murdoch Smith was appointed director of the Edinburgh of Science and Art (now National Museum of Scotland), he asked the Keeper of the Department of Greek and Roman Antiquities in the British Museum to transfer some of the unexhibited *Cyrene marbles* to Edinburgh. With approval of the British Museum Trustees, several statues (Dionysos included) were sent to Edinburgh on 11 May 1886. However, the statue, presently exhibited, seems to be incomplete, as it lacks the left hand seen on the photograph⁴¹. Indeed, the hand was rediscovered in the British Museum in 2000 amongst material stored in the sculpture basement⁴². It had, in fact, been noticed in 1972 as 'found unregistered in the Museum' and attributed to the excavations of John Turtle Wood at Ephesus (between 1864 and 1868). Thanks to the photograph it could be properly identified as belonging to the statue of Dionysos⁴³.

Smith and Porcher were also the authors of the earliest photographic portraits of Libyans. On many pictures one can see workers – helping to hold statues, resting, sleeping or just looking straight at the camera. Among them there is one known by name as Mahmoud el Adouli, who was portrayed sitting cross-legged on a dark blanket with his long gun in his hands (fig. 15). So called Mohammed el-Antico was 'an influential Arab of the Cyrenaica who has always been a particular friend of ours, and who



Fig. 15. *Mohamed el adouli*. From a Photograph, SMITH, PORCHER 1864, pl. 39.



Fig. 16. Fields in front of the Fountain of Apollo, Cyrene, in 1895 (BAILEY 1996, p. 69, fig. 3).



Fig. 17. The Sanctuary of Apollo in 2010 (photo by M. Rekowska).

has often been of considerable service to us'. This exceptional person, the owner of several houses in Benghazi, among others the English Consulate at the disposal of the English Government for low rent, served various Europeans as a guide during their stay in Cyrenaica in the 19th cent. After Hamilton, Mohammed el Adouli escorted the French consul Vattier de Bourville in 1848 through the Cyrenaica, as well as 'one or two English Consuls'⁴⁴. A few years later (1852), the Libyan accompanied Hamilton himself in his trip. Few years later he joined the expedition of Smith and Porcher. Mohammed also guided George Dennis, the British Vice-consul on tour through the Cyrenaica in the spring of 1865, and then he escorted Gerhard Rohlfs on his expedition of 1868-1869⁴⁵.

CONCLUSIONS

At the end of the sojourn in Cyrenaica, Smith mentioned in the letter to Charles Newton (5 July 1861) that he was 'nearly out of printing materials'. With the new supply of 'glasses' he could manage to produce some more photographs, but we cannot know how many photographs were taken in total and how many negatives on glasses were ultimately transported to England. The fragile plates required infinite care - 'glasses' were probably stored and transported in a handled box (one can be seen behind the camera in their Tomb of Residence) and the total number of negatives that survived the journey is unknown. However, those few originals of the prints which are still preserved, must be highly appreciated for their outstanding value in multiple research areas. They preserve a record of monuments now destroyed or in a much worse state of preservation due to wartime destruction and modern building activity⁴⁶. They bear testimony to the development of archaeology as a scientific discipline. They keep the memory of a landscape irrevocably damaged. They have ethnographic

value, as in most aspects Cyrenaica's people and their daily life (costume, tools, utensils etc.) dramatically changed in the last decades. In that sense, these early pictures are an invaluable source of knowledge about a Cyrenaica that no longer exists (cf. fig. 1 and 2, 3 and 4, 5 and 6, 7 and 8, 16 and 17).

NOTES

- ¹ ARAGO 1839; TRUTAT 1879.
- ² FEYREL 1987; DORRELL 1989, pp. 1-7; ALEXANDRIDIS 2004; LYONS 2005; BOHRER 2011, pp. 27-68.
- ³ NEWTON 1862.
- ⁴ CONZE, HUNSER, BENNDORF 1880.
- ⁵ REKOWSKA 2016.
- ⁶ PACHO 1827-1829; BEECHY, BEECHY 1828.
- ⁷ REKOWSKA 2016.
- ⁸ BARTH 1849, pp. XI-XII.
- ⁹ ROHLFS 1871, p. 196.
- ¹⁰ SMITH, PORCHER 1864.
- ¹¹ British Museum, Department of Greek and Roman Antiquities, London Album: 42 photographs; the Edinburgh Album: 38 photographs, mostly duplicates; THORN 2007, pp. 173-180, pls. 2-56.
- ¹² WELD BLUNDELL 1896, figs. 1-8.
- ¹³ British Museum, Department of Greek and Roman Antiquities, Weld Blundell's Album; BAILEY 1996.
- ¹⁴ WELD BLUNDELL 1896, p. 121-137.
- ¹⁵ HOGARTH 1910, between pages 16-127, 128-129, 132-133, 134-135, 138-139 (5 pictures in total).
- ¹⁶ OLIVERIO 1931, figs 2-66; AURIGEMMA 1930: 241-242, 245-247 (12 pictures in total).
- ¹⁷ DE MARTINO 1908, pp. 32, 37, 39, 41-43, 45, 47, 49, 53, 57, 59, 61, 79-82, 88; CHECCHI 1912, pp. 81, 85, 104, 108, 109, 112, 113, 116, 117, 160, 161, 164, 196, 197, 200, 201, 204, 205, 208, 209, 212, 217.
- ¹⁸ NORTON 1911a; NORTON 1911b.
- ¹⁹ NORTON 1911c.
- ²⁰ SANTUCCI, UHLENBROCK 2013, pp. 49-51.
- ²¹ THORN 2007, pp. 13-17; REKOWSKA 2016, pp. 36-38.
- ²² SMITH, PORCHER 1864, p. 38, pl. 39.
- ²³ British Museum Central Archives, Original Letters and Papers, vols. LXIX-LXXI: Despatch 1 and 2, 23 Febru-

- ary 1861; Despatch 3, 21 March 1861; Despatch 4, 8 April 1861; Despatch 5, 3 July 1861; Despatch 6, 11 August 1861; Despatch 7, 31 October 1861.
- 24 THORN 2007, pls 8-16, 19-20.
- 25 THORN 2007, pls 19-20.
- 26 THORN 2007, pls 8-10.
- 27 THORN 2007, pl. 12.
- 28 THORN 2007, pl. 14.
- 29 THORN 2007, pls 49-50.
- 30 THORN 2007, pls. 29-30.
- 31 THORN 2007, pl. 34.
- 32 THORN 2007, pls 2-5.
- 33 THORN 2007, pls 30, 37, 45 (= British Museum, Department of Greek and Roman Antiquities, Reg. 1861, 11-27, 159, now in Istanbul inv. 61 T).
- 34 BEECHY, BEECHY 1828: 429-433.
- 35 HAMILTON 1856, p. 39.
- 36 British Museum Central Archives, Original Letters and Papers, vol. LXXI, ff. 142-145.
- 37 SMITH, PORCHER 1864, pp. 75, 82.
- 38 THORN 1999.
- 39 THORN 2007, pl. 37.
- 40 British Museum, Department of Greek and Roman Antiquities, Reg. 1861, 11-27.27.
- 41 Edinburgh Museum A. 1886, 597.
- 42 British Museum, Department of Greek and Roman Antiquities, Reg. 1972, 1-18.22.
- 43 ADAMS 2001.
- 44 HAMILTON 1856, pp. 19-20.
- 45 DENNIS 1870; ROHLFS 1871.
- 46 ABDULKARIEM, BENETT 2014; BENETT, GRAHAM 2015, pp. 158-161.

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Abstract

Photography as a tool to document antiquities was used practically from beginning of its invention. The new technique was just as quickly adopted by travellers and archaeologists, especially to Greece, Asia Minor and Near East. Travellers who appeared in Cyrenaica in the 19th and beginning of 20th century did not differ from the others. The first among them who recorded antiquities on daguerreotypes was Heinrich Barth (1848). Photographs were also brought home from an expedition by Gerhard Rohlfs (1869), then during the last decade of 19th century use of camera became a standard practice (as evidenced by the activity of Herbert Weld Blundell, David Hogarth, Federico Halbherr, Socrate Checchi or Richard Norton). In Cyrenaica, however, the possibilities afforded by photography were used to the greatest extent by Robert Murdoch Smith and August Edwin Porcher. During their exploration of Cyrene (1861-2), they were regularly sending antiquities as well as excavation reports with photographs taken on site to Keeper of Greek and Roman antiquities in British Museum. The photographs sent to London were not included in the travellers' account published few years after their journey. Kept in the archives in London and Edinburgh, they were rediscovered and published only 150 years after they had been taken. Nowadays, they are worth to be appreciated because of their multifaceted value.

Keywords: archaeology of Cyrenaica; early travelers; Cyrene; necropoleis; ancient statues; photographic documentation.

Riassunto: Primi fotografi della Cirenaica (XIX secolo)

La fotografia è stata utilizzata come strumento per documentare le antichità praticamente fin dalla sua invenzione. La nuova tecnica è stata altrettanto rapidamente adottata da viaggiatori e archeologi, soprattutto in Grecia, Asia Minore e Medio Oriente. I viaggiatori che frequentarono la Cirenaica nel XIX e all'inizio del XX secolo non differivano dagli altri. Il primo fra tutti a registrare antichità sui dagherrotipi fu Heinrich Barth (1848). Fotografie furono poi realizzate durante una spedizione da Gerhard Rohlfs (1869). In seguito, negli ultimi dieci anni del XIX secolo, l'utilizzo della macchina fotografica è diventato una pratica standard (come dimostrano le attività di Herbert Weld Blundell, David Hogarth, Federico Halbherr, Socrate Checchi o Richard Norton). In Cirenaica, tuttavia, le possibilità offerte dalla fotografia sono state sfruttate in misura più ampia da Robert Murdoch Smith e August Edwin Porcher. Durante la loro esplorazione di Cirene (1861-1862), essi inviarono regolarmente antichità nonché rapporti di scavo con le fotografie scattate sul posto al Curatore delle Antichità Greche e Romane del British Museum. Le fotografie inviate a Londra non sono state incluse nel resoconto di viaggio pubblicato pochi anni dopo il loro viaggio. Conservate negli archivi di Londra e di Edimburgo, le fotografie sono state riscoperte e pubblicate solo 150 anni più tardi e ancora oggi possono essere apprezzate per la loro molteplice valenza.

Parole chiave: archeologia della Cirenaica; primi viaggiatori; Cirene; necropoli; statue antiche; documentazione fotografica.