

Finding aid for the Luigi Salerno research papers, 1948-1996 2000.M.26

This finding aid was produced using ArchivesSpace on May 14, 2026.
Description is in English.

Special Collections

1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
Business Number: (310) 440-7390
Fax Number: (310) 440-7780
reference@getty.edu
URL: <http://hdl.handle.net/10020/askref>

Table of Contents

Summary Information	3
Biographical / Historical Note	3
Scope and Content of Collection	5
Arrangement	6
Administrative Information	6
Related Materials	7
Controlled Access Headings	7
Bibliography	8
Collection Inventory	8
Correspondence,1948-1996, undated1955-1992	8
Expert opinions,1975-1984, undated	19
Research files,1950-1992, undated	19
Caravaggio,1954-1992, bulk 1970-1985, undated1970-1985	20
Guercino,1952, 1980-1991, undated	22
Still-life painting,1956-1990, bulk 1980-1990, undated1980-1990	23
Rosa, Salvator,1950-1991, undated	24
Landscapes and vedute,1967-1991, undated	26
<i>Il Settecento a Roma</i> , exhibition,1957-1959, undated	28
Other artists and topics,1950-1975, undated	29
Photographs,circa 1948-1992, undated	35
Artists,undated	35
Topics,undated	69

Summary Information

- Repository:** Special Collections
- Creator:** Salerno, Luigi, 1924-1992
- Title:** Luigi Salerno research papers
- ID:** 2000.M.26
- Dates:** 1948-1996
- Extent:** 26.85 Linear Feet (61 boxes, 1 flatfile folder)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Collection material is in Italian with some English.
- Abstract:** The collection comprises research notes, an extensive photograph archive and correspondence, which document the career and scholarly interests of Italian art historian Luigi Salerno. Active in Rome and prominent in the field of baroque studies, Salerno was a prolific author and an administrator involved with the preservation of artistic patrimony in Rome and Lazio.

Preferred Citation

Luigi Salerno research papers, 1948-1996, The Getty Research Institute, Los Angeles, Accession no. 2000.M.26.

<http://hdl.handle.net/10020/cifa2000m26>

[^ Return to Table of Contents](#)

Biographical / Historical Note

Luigi Salerno was born on 3 September 1924, in Rome, Italy, to Aldo Salerno and Maria Santangelo, who was the sister of the art historian Antonino Santangelo. He attended the Università di Roma, "La Sapienza," where he graduated in 1946 with a laurea in Storia dell'arte moderna and a thesis on the Macchiaioli, written under Lionello Venturi.

Salerno's exemplary academic work garnered him a scholarship from the Istituto d'archeologia e storia dell'arte (1946-1949) and a fellowship to study at the Warburg Institute in London in 1948, where he worked closely with Rudolf Wittkower. His exposure to the work of Fritz Saxl, Ernst Gombrich, and Wittkower, and to their art historical methodologies, would be fundamental for the development of his research. While in London, Salerno met Denis Mahon, with whom he would develop a lasting friendship which resulted in numerous collaborations, including a major work on Guercino (1988). Mahon advised and critiqued early works authored or edited by Salerno including those on Giovanni Lanfranco and Giulio Mancini, and the two corresponded regularly throughout Salerno's career. Salerno and Mahon would later be involved together in the rediscovery of two Caravaggio paintings acquired by American museums in the 1970s: the Detroit Institute of Arts' *Martha and Mary Magdalene* and the Cleveland Museum of Art's *The Crucifixion of Saint Andrew*. Through Mahon, Salerno was introduced to Benedict Nicolson, the long-time editor of *The Burlington Magazine*. This fruitful relationship resulted in a friendship, as well as the appearance of a number of articles written by Salerno in the Burlington and other English language journals.

As a young man, Salerno lived for a time with Alessandro Marabottini, then assistant to Professor Salmi. The two shared a flat on the Aventino in Via Sant'Anselmo, until Salerno married Elda Campana in 1953. Elda Campana and Luigi Salerno had two sons, Pietro Paolo, born in 1955 and Carlo Stefano, born in 1960.

In 1947, Salerno joined the Antichità e belle arti del ministero della pubblica istruzione, and was assigned shortly thereafter to the Soprintendenza alle gallerie di Roma (1948). His 1958 appointment as director of the Soprintendenza ai monumenti del Lazio, an administration responsible for the care and preservation of historic monuments throughout Lazio, prompted Mahon to write: "Congratulations on your enormous new responsibilities - which would terrify me!" Salerno remained at the Soprintendenza until 1967, during which time he developed research on Rome's urban history. He prepared numerous publications on monuments and sites in Rome including, *Altari barocchi* (1959), the *Palazzo Rondinini* (1964), *Piazza di Spagna* (1967), *Roma communis patria* (1968) and with Luigi Spezzaferro and Manfredo Tafuri, *Via Giulia: una utopia urbanistica del 500* (1973). The vast publication on *Via del Corso* (1961), prepared under Carlo Pietrangeli, and to which Salerno made numerous contributions, became a model for studies on urban history.

During this period, Salerno continued to be involved with exhibition organizing committees and to publish works on a variety of topics, such as Giovanni Lanfranco, Caravaggio, the Carraccis and the Mancini manuscripts. His scholarly interest in 17th century Italian painting would find fulfillment in the immensely popular and successful exhibition *Il Seicento Europeo* (1956), whose catalog Salerno wrote in collaboration with Alessandro Marabottini. In 1959, he was on the research committee of the important exhibition *Il Settecento a Roma* and was appointed research professor in art history at the Università di Roma. He firmly established himself as an assiduous scholar with his publication in three installments of the *Burlington Magazine* of the inventory of the collection of Vincenzo Giustiani (1960).

Salerno took on numerous editorial projects as co-director for visual arts for the journal *Palatino*, as founding co-editor of the journal *Storia dell'arte*, directed by Giulio Carlo Argan, and as a member of the editorial committee of the *Enciclopedia universale dell'arte* (1958-1967), also led by Argan. He taught briefly in the United States, accepting a visiting professorship at Pennsylvania State University during the fall of 1965. This sojourn sparked a friendship between Salerno and Robert and Catherine Enggass,

who translated several of Salerno's works. In 1968-1969, Salerno won a Fulbright scholarship for the academic year which he spent as an affiliated fellow at the American Academy in Rome.

In addition to his administrative and teaching duties, Salerno pursued research on artists and topics in art history which he felt remained neglected in Italy, notably the painter Salvator Rosa, the so-called unacademic painters and Italian still life painting. He also wrote extensively on landscape and vedute. He was largely responsible for bringing Salvator Rosa to the fore among his contemporaries, preparing two monographs on the painter (1963, 1975). In a review in *The Burlington Magazine*, Francis Haskell, who considered Salerno's first monograph "excellent," noted it was the first major work devoted to the artist in over fifty years. As a result, Salerno's name became inexorably intertwined with that of the artist and he received numerous expertise requests from individuals who believed themselves to be in possession of a genuine work by Rosa. Salerno's interest in unacademic painters grew and dissent in art was a theme he would continue to explore throughout his career. He became a specialist on artists such as Filippo Napoletano, Jacques Callot, Angelo Caroselli, Giovanni Benedetto Castiglione, Pier Francesco Mola, Nicolas Poussin, Salvator Rosa and Pietro Testa.

In 1967 Salerno assumed the position of director at the Calcografia nazionale. During his tenure Salerno headed major initiatives to inventory, photograph and catalog printing plates in the collection. By the late 1960s Salerno was director of the Ufficio esportazione, also known as the Dogana, an office responsible for monitoring and issuing licenses for the exportation of works of art. In 1973 he was transferred from his position in Rome to the Soprintendenza dell'Aquila, where he stayed only a few months. Taking advantage of new legislation which allowed for the early retirement of high-level administrators, Salerno chose to devote himself more fully to his research interests. This enabled him to publish an essay and catalog entries for the Metropolitan Museum of Art's exhibition, *The Age of Caravaggio* (1985), and a number of important volumes including: *L'opera completa di Salvator Rosa* (1975), *Pittori di paesaggio del Seicento a Roma* (1977-1980), *La natura morta italiana, 1560-1805* (1984), *I dipinti del Guercino* (1988), and his last major work *I pittori di vedute in Italia* (1991). After a long convalescence, Salerno died on 22 July 1992.

[^ Return to Table of Contents](#)

Scope and Content of Collection

The collection, dated 1948-1996, comprises research notes, an extensive fototeca or photograph archive and correspondence, which document the career and research interests of Italian art historian Luigi Salerno (1924-1992). With particular emphasis on the Italian baroque, major areas of interest documented in this collection include: Giovanni Lanfranco, Gaspard Dughet, Salvator Rosa, Guercino, Caravaggio and Italian still life, view and landscape painting, as well as materials related to the preservation of artistic patrimony in Rome and Lazio. Lanfranco, Rosa, Guercino and Caravaggio constitute major portions of the research files, while still life, view and landscape painters, particularly minor masters, comprise the bulk of the images in the fototeca. Together, the correspondence, expert opinions, research files and photograph files, revolve largely around questions of attribution and connoisseurship.

The types of materials found in the collection include photographs, transparencies, research notes, correspondence, clippings, offprints, and photocopies. Salerno gathered most of these materials as he conducted research for his numerous publications. With some exceptions, these materials tend to focus on the geographical area of Rome, Italy and its surrounds. Salerno also received a large number of letters and photographs from colleagues and collectors, who sought his opinion regarding attribution.

Salerno's research notes demonstrate his methodical work habits, with numerous archival references, object checklists, citations, biographical information on artists and a vast number of images, often stamped or annotated. These notes and Salerno's immense fototeca were used when planning exhibitions, drafting catalog entries and authoring articles or monographs. The papers also contain releases for images, bulletins, galleys, proofs, etchings, postcards, periodicals, receipts, radiographs, sketches, press releases, inventories, affidavits, business cards, appraisals, loan forms and auction catalogs, as well as a small number of technical examinations, insurance records, slides, floor plans and one piece of paper money.

[^ Return to Table of Contents](#)

Arrangement

The collection is arranged in four series: Series I. Correspondence, 1948-1996, undated; Series II. Expert opinions, 1975-1984, undated; Series III. Research files, 1950-1992, undated; Series IV. Photographs, undated.

[^ Return to Table of Contents](#)

Administrative Information

Access

Open for use by qualified researchers except for one letter in Box 3, folder 17, which contains a student record and is SEALED per Family Educational Rights and Privacy Act (FERPA) legislation and institutional policy until 2045.

Publication Rights

Contact [Library Reproductions and Permissions](#).

Acquisition Information

Acquired as partial donation from Pietro Paolo Salerno, son of Luigi Salerno, in 2000.

Processing History

Registered by Richard Zwies in 2000. The collection was processed and the finding aid was prepared by Insley Julier under the supervision of Karen Meyer-Roux from September 2011 to May 2012.

Luigi Salerno filed the photographs in Series IV in envelopes that he labeled, but did not maintain a strict arrangement of his research papers or house them in folders labeled by him. Due to this fact, titles of files in Series III have been supplied by the cataloger.

[^ Return to Table of Contents](#)

Related Materials

Separated Materials

Two publications, an exhibition catalog and several serials were transferred to the library. A note in the provenance field of the library record identifies their source as the Luigi Salerno Collection.

[^ Return to Table of Contents](#)

Controlled Access Headings

Contributor(s)

- Mahon, Denis

Subjects - People

- Caravaggio, Michelangelo Merisi da, 1573-1610
- Guercino, 1591-1666
- Rosa, Salvatore, 1615-1673

Subjects - Topics

- Architecture -- Conservation and restoration
- Architecture, Baroque -- Italy -- Rome
- Art -- Collectors and collecting
- Art -- Expertising

- Art dealers -- Correspondence
- Art historians -- Correspondence
- City planning -- Italy -- Rome
- Landscape painting, Italian
- Painting, Baroque -- Italy
- Painting, Italian -- Attribution
- Still-life painting, Italian

Subjects - Places

- Rome (Italy) -- Buildings, structures, etc.

Genres and Forms of Materials

- Black-and-white photographs
- Color photographs
- Color transparencies
- Correspondence -- 20th century
- Offprints
- Photographic prints
- Photomechanical prints

Occupation(s)

- Art historians -- Archives

Bibliography

Fusconi, Giulia. "Luigi Salerno." In *Dizionario biografico dei soprintendenti storici dell'arte, 1904-1975*. Bologna: Bononia University Press, 2007.

[^ Return to Table of Contents](#)

Collection Inventory

Series I. Correspondence, 1948-1996, undated 2.3 Linear Feet (6 boxes)

Scope and Contents:

Series I consists primarily of letters from collectors and dealers seeking attribution advice, but also includes professional and personal correspondence from other art historians and colleagues. The most substantive correspondence is with Eugenio Battisti, Robert Enggass and, particularly, Denis Mahon. Correspondence in the miscellaneous folders, filed by letter of the alphabet, typically consists of one to three letters per individual or institution.

Arrangement:

Correspondence is filed alphabetically by surname or corporate name, either in its own file or in one labelled by letter of the alphabet, e.g. "A" miscellaneous. Unidentified materials, one file of material addressed to Salerno's son, Pietro Paolo, and one file of images labelled "Luigi Salerno Collection," are located at the end of the series. The original order of the papers has been maintained whenever possible. As a result, some correspondence is not filed in this series, but may instead be found amongst the Series III. Research files or Series IV. Photographs according to topic, exhibition or artist. These letters have been left in situ, in the order in which they were made or received and set aside by Luigi Salerno.

Title/Description	Containers	
A, 1955-1992		
<i>Scope and Contents:</i>		
Includes correspondence with James S. Ackerman, Giulio Carlo Argan and Ferdinando Arisi.		
Papers	Box 1	Folder 1
Color photographs	Box 55	Folder 1
Accademia italiana (London), 1990	Box 1	Folder 2
Alabaster, James, 1990-1991	Box 1	Folder 3
Albrecht-Bott, Marianne, 1980	Box 1	Folder 4
Altomani & Co., 1988-1989		
Papers	Box 1	Folder 5
Color photographs and transparencies	Box 55	Folder 2
B, 1957-1992		
<i>Scope and Contents:</i>		
Includes correspondence with Ingvar Bergström, Carlo Bertelli, Anthony Blunt, Stefano Bottari and Arnauld Brejon de Lavergnée.		
Papers	Box 1	Folder 6
Color photographs and transparencies	Box 55	Folder 3
Bartoli (Modena), 1989	Box 1	Folder 7
Battisti, Eugenio, 1965-1966, undated	Box 1	Folder 8
<i>Scope and Contents:</i>		
Letters date from Battisti's time at Pennsylvania State University and relate to his experiences there.		
Bissell, R. Ward, 1964	Box 1	Folder 9
<i>Scope and Contents:</i>		
Bissell sent Salerno his essay on Orazio Gentileschi's paintings at Farfa for translation.		
Bocchi, Ulisse, 1988-1991		
<i>Scope and Contents:</i>		
The majority of the correspondence is written on behalf of the Galleria d'Orlane. See also Series III. Research files on still-life painting.		

Papers	Box 1	Folder 10
Color photographs	Box 55	Folder 4
Brugnoli, Giorgio, 1990-1991, undated	Box 1	Folder 11
Busiri Vici, Carlo, undated <i>Scope and Contents:</i> See also Ugo Bozzi editore.	Box 1	Folder 12
C, 1961-1992 <i>Scope and Contents:</i> Includes correspondence with Maurizio Calvesi.		
Papers	Box 1	Folder 13
Color photographs and transparencies	Box 55	Folder 5
Cafiero, Luigi, 1979, 1986-1988, undated		
Papers	Box 1	Folder 14
Color photographs	Box 55	Folder 6
Calcografia nazionale, 1970-1972	Box 1	Folder 15
Calvario, Pasquale, 1989, 1993		
Papers	Box 1	Folder 16
Color photographs	Box 55	Folder 7
Caripuanì, Mario [?], 1989	Box 1	Folder 17
Casa editrice Licinio Cappelli, 1967-1969 <i>Scope and Contents:</i> Includes correspondence related to 1968 volume <i>Roma communis patria</i> , and a letter from the Pennsylvania State University Press.	Box 1	Folder 18
Cassa di Risparmio di Roma, 1979, undated	Box 1	Folder 19
Cavalli, Gian Carlo, circa 1954	Box 1	Folder 20
Chastel, André, 1970-1973	Box 1	Folder 21
Chaucer Fine Arts Inc., 1982-1992 <i>Scope and Contents:</i> Contains correspondence with Marcello Violante. See also Series IV. Photographs, Stom, Antonio and Matteo Stom file.		
Papers	Box 2	Folder 1
Transparencies	Box 55	Folder 8

Christie, Manson & Woods International Inc., 1990-1992, undated		
<i>Scope and Contents:</i> See also Alabaster, James and Series IV. Photographs, Wals, Goffredo file.		
Papers	Box 2	Folder 2
Transparencies	Box 55	Folder 9
Ciaccio, Carmen, 1990-1991		
Papers	Box 2	Folder 3
Color photographs	Box 55	Folder 10
Clementi (Perugia), undated	Box 2	Folder 4
Commissione americana per gli scambi culturali con l'Italia (Fulbright), 1954, 1967-1970, 1990	Box 2	Folder 5
Compagnia Tirrena - Assicurazioni (automobile insurance), 1967-1970	Box 2	Folder 6
Conforti, Lorenzo, 1989	Box 2	Folder 7
D, 1957-1992	Box 2	Folder 8
<i>Scope and Contents:</i> Includes correspondence with Raffaello Delugo and Dario Durbé.		
Di Mauro editore, 1967-1969, 1973		
<i>Scope and Contents:</i> Includes correspondence related to the 1967 volume <i>Piazza di Spagna</i> , and discussion of a work on masterpieces from the Calcografia nazionale.		
E, 1955-1956, 1988-1991	Box 2	Folder 10
Edizioni dei Soncino, 1990	Box 2	Folder 11
Enggass, Robert, 1964-1968, after 1988	Box 2	Folder 12
<i>Scope and Contents:</i> Robert Enggass' wife, Catherine, aided with the translation of Salerno's volumes <i>Pittori di paesaggio del Seicento a Roma</i> and <i>Nuovi studi su la natura morta italiana</i> . See also Pennsylvania State University.		
Esposito (Modena), 1991, undated		
<i>Scope and Contents:</i> Also includes a letter addressed to Fabiano Morandotti [?].		
Papers	Box 2	Folder 13
Color photograph	Box 55	Folder 11
F, 1955-1957, 1971-1991		
<i>Scope and Contents:</i>		

Includes correspondence with Oreste Ferrari, Anna Forlani Tempesti and Walter Friedländer.

Papers	Box 2	Folder 14
Color photographs	Box 55	Folder 12
Fiorio, José, 1989		
<i>Scope and Contents:</i> See also Series IV. Photographs, Petrazzi, Astolfo file.		
Papers	Box 2	Folder 15
Color photographs and transparency	Box 55	Folder 13
Fiumicelli, 1991		
<i>Scope and Contents:</i> Includes correspondence from Galleria d'arte antica Il Sagittario of Bologna and lengthy notes on a painting attributed to Caravaggio entitled <i>Susanna e i vecchioni</i> .		
Papers	Box 2	Folder 16
Color photograph	Box 55	Folder 14
G, 1957, 1963, 1974-1993, undated		
Papers	Box 2	Folder 17
Color photographs and transparencies	Box 55	Folder 15
Galleria d'arte Il Sagittario (Bologna), undated		
<i>Scope and Contents:</i> See also Fiumicelli.		
Papers	Box 2	Folder 18
Color photograph	Box 55	Folder 16
Galli, Gherardo, 1980, 1988		
Papers	Box 2	Folder 19
Color photographs	Box 55	Folder 17
Giulio Einaudi editore, 1954, 1976, 1982		
Gregori, Mina, 1990, 1992		
<i>Scope and Contents:</i> See also Series III. Research files on <i>The Age of Caravaggio</i> exhibition.		
Papers	Box 2	Folder 21
Color photographs and transparencies	Box 55	Folder 18
H, 1957-1983		
	Box 2	Folder 22

Scope and Contents:

Includes correspondence with Heim Gallery (Andrzej S. Ciechanowiecki) and Ann Sutherland Harris.

Hess, Jacob, 1969	Box 2	Folder 23
<i>Scope and Contents:</i> Contains an offprint of an article by Hess.		
Hoermann, Kristin, 1988	Box 2	Folder 24
<i>Scope and Contents:</i> Hoermann was Conservator of Paintings at the Fine Arts Museums of San Francisco.		
I, 1957-1969	Box 2	Folder 25
IRSA Verlag, 1992	Box 2	Folder 26
<i>Scope and Contents:</i> See also correspondence with Józef Grabski of IRSA Verlag in Series III. Research files on Salvador Rosa. IRSA Verlag produced the journal <i>Artibus et Historiae</i> in which Salerno published an article on Rosa in 1991.		
Istituto della Enciclopedia italiana, 1969-1970	Box 2	Folder 27
J, 1976, 1989	Box 2	Folder 28
<i>Scope and Contents:</i> Includes correspondence with Axel Janeck.		
K, 1967-1990	Box 2	Folder 29
<i>Scope and Contents:</i> Includes correspondence with Richard Krautheimer.		
K.G. Saur Verlag, 1988, 1991	Box 2	Folder 30
<i>Scope and Contents:</i> Includes material relating to the Allgemeines Künstlerlexikon.		
L, 1968-1991		
<i>Scope and Contents:</i> Includes correspondence with Silvano Lodi, Stéphane Loire and Wolfgang Lotz.		
Papers	Box 2	Folder 31
Color photograph and transparency	Box 55	Folder 19
Lajoie, Frédéric, 1981-1990		
Papers	Box 2	Folder 32
Color photographs	Box 55	Folder 20

Lipp, Peter A., 1986-1992		
<i>Scope and Contents:</i> See also Series IV. Photographs, Bimbi, Bartolomeo file.		
Papers	Box 2	Folder 33
Color photographs and transparencies	Box 55	Folder 21
López, Manuel González, 1984		
Papers	Box 3	Folder 1
Transparencies	Box 55	Folder 22
Lurie, Ann Tzeuschler, 1977		
<i>Scope and Contents:</i> Ann Tzeuschler Lurie was Associate Curator of Paintings at the Cleveland Museum of Art. See also Series III. Research files on Caravaggio and <i>The Crucifixion of St. Andrew</i> .		
M, 1953-1992		
<i>Scope and Contents:</i> Includes correspondence with M. Roy Fisher Fine Arts Inc., Valentino Martinelli, Alfred Moir and Terence Mullaly.		
Papers	Box 3	Folder 3
Color photographs	Box 55	Folder 23
Mahon, Denis, 1948-1968		
<i>Scope and Contents:</i> Includes Mahon's detailed comments on the Mancini manuscript. Correspondence from Mahon is also interspersed throughout the Series III. Research files, see in particular materials on Caravaggio, Guercino and Lanfranco.		
Matthiesen, Patrick, 1976-1991		
<i>Scope and Contents:</i> Patrick Matthiesen worked for P. & D. Colnaghi & Co. before opening the Matthiesen Gallery, London. See also Series IV. Photograph, Spadarino (Galli, Giovanni Antonio) file.		
Mainetti, Walter, 1991		
Ministero della pubblica istruzione (antichità e belle arti), 1957-1967		
Museums (France), 1956, 1976-1990		
N, 1975-1992, undated		
Papers	Box 3	Folder 11
Color photograph	Box 55	Folder 24
Nicolson, Benedict and Luisa Vertova (Nicolson), 1957, 1966-1978		

<i>Scope and Contents:</i> File includes correspondence with Benedict Nicolson, former editor of <i>The Burlington Magazine</i> and several of Nicolson's obituaries. Also includes a letter from Salerno to Luisa Vertova, Nicolson's ex-wife.	Box 3	Folder 12
Norton Simon Museum, 1980	Box 3	Folder 13
O, 1987, 1990, undated		
Papers	Box 3	Folder 14
Color photographs and transparencies	Box 55	Folder 25
P, 1964-1989		
Papers	Box 3	Folder 15
Color photographs	Box 55	Folder 26
Pasini, Pier Giorgio, 1992		
<i>Scope and Contents:</i> Materials relate to the artist Guido Cagnacci.		
Papers	Box 3	Folder 16
Color photographs	Box 55	Folder 27
Pennsylvania State University, 1965-1970	Box 3	Folder 17
<i>Scope and Contents:</i> Salerno spent the 1965 fall semester teaching at Pennsylvania State University and file includes letters from his students. One letter which contains a student record is SEALED until 2045. See also Robert Enggass.		
Pennsylvania State University Press, 1967	Box 3	Folder 18
Petrella Antichità, 1991		
Papers	Box 3	Folder 19
Color photographs	Box 55	Folder 28
Pisani, Arnolfo, 1991		
Papers	Box 3	Folder 20
Color photograph	Box 55	Folder 29
Poletti-Galimberti, Huberto, 1991		
Papers	Box 3	Folder 21
Transparency	Box 55	Folder 30
Q, 1980, 1985	Box 3	Folder 22
R, 1960-1993		

Scope and Contents:

Includes correspondence with Marcel Roethlisberger, Pierre Rosenberg and Herwarth Röttgen.

Papers	Box 3	Folder 23
Color photographs and transparencies	Box 55	Folder 31
Rizzoli editore, 1974-1981, 1991	Box 3	Folder 24
<i>Scope and Contents:</i>		
Includes correspondence related to the 1975 volume <i>L'opera completa di Salvator Rosa</i> , part of the <i>Classici dell'arte</i> series.		
Rotolo, Gianfranco, 1991, undated		
<i>Scope and Contents:</i>		
See also Series IV. Photographs, Ghisolfi, Giovanni file.		
Papers	Box 3	Folder 25
Color photographs and transparencies	Box 55	Folder 32
Rusconi, Rudiano, 1987-1992		
Papers	Box 3	Folder 26
Color photographs and transparencies	Box 55	Folder 33
S, 1954-1992		
<i>Scope and Contents:</i>		
Includes correspondence with Mario Salmi, Fiorenza Scalia, Giuseppe Scavizzi, John T. Spike and Servizio beni culturali di Genova (Laura Tagliaferro).		
Papers	Box 4	Folder 1
Color photographs	Box 55	Folder 34
Salati, Daniele Lucchese, 1984, 1989	Box 4	Folder 2
Santangelo, Antonino, 1965	Box 4	Folder 3
<i>Scope and Contents:</i>		
Contains two obituaries for Santangelo.		
Schleier, Erich, 1965-1966, 1985-1990	Box 4	Folder 4
<i>Scope and Contents:</i>		
See also Gerta Beaucamp, in the B miscellaneous file and Series IV. Photographs, Lanfranco, Giovanni file.		
Sellin, David, 1955-1960	Box 4	Folder 5
Spear, Richard E., 1970	Box 4	Folder 6
Staatliche Museen zu Berlin, Gemäldegalerie, undated	Box 4	Folder 7

Scope and Contents:

Contains only one black-and-white photograph. See also Schleier, Erich.

T, 1966-1974, 1991-1992, 1996	Box 4	Folder 8
<i>Scope and Contents:</i> Includes correspondence with Ludovica Trezzani.		
Trafalgar Galleries, 1985-1992, undated		
<i>Scope and Contents:</i> Virtually all of the correspondence is from the director, Ronald Cohen, with one letter from Alfred Cohen. See also Series IV. Photographs, Snyders, Frans file and Battaglioli, Francesco file.		
Papers	Box 4	Folder 9
Color photographs, slides and transparencies	Box 55	Folder 35
Università degli studi di Roma "La Sapienza," 1964	Box 4	Folder 10
Ugo Bozzi editore, circa 1976, 1992	Box 4	Folder 11
<i>Scope and Contents:</i> See also Busiri Vici and Series IV. Photographs, Robert, Hubert file and Lingelbach, Johannes file.		
Ulmann (Nogent-sur-Marne, France), 1990	Box 4	Folder 12
V, 1955, 1968, 1984-1995		
<i>Scope and Contents:</i> Includes correspondence with Francesco Valcanover and Lionello Venturi.		
Papers	Box 4	Folder 13
Color photographs	Box 55	Folder 36
Valentini, Roberto, undated		
Papers	Box 4	Folder 14
Color photographs	Box 55	Folder 37
Violani (Rome), undated	Box 4	Folder 15
W, 1966-1968, 1986-1992		
<i>Scope and Contents:</i> Includes correspondence with George Wachter and Harold E. Wethey.		
Papers	Box 4	Folder 16
Color photographs	Box 56	Folder 1
Whitfield, Clovis, 1976-1992, undated		
<i>Scope and Contents:</i>		

Clovis Whitfield was employed by P. & D. Colnaghi & Co., Thomas Agnew & Sons and the Walpole Gallery before opening Whitfield Fine Art. Whitfield translated a portion of Salerno's work *Pittori di paesaggio del Seicento a Roma*.

Papers	Box 4	Folder 17
Color photograph	Box 56	Folder 2
Winnipeg Art Gallery, 1993	Box 4	Folder 18
Yale University, 1967	Box 4	Folder 19
Z, 1964, 1976	Box 4	Folder 20
<i>Scope and Contents:</i> Includes correspondence with Federico Zeri and An Zwollo.		
Zamboni, Massimo, 1964, 1991-1992, undated		
Papers	Box 4	Folder 21
Transparency	Box 56	Folder 3
Unidentified attribution requestors, 1976-1992, undated		
Papers	Box 4	Folder 22
Color photographs and transparency	Box 56	Folder 4
Unidentified correspondents, 1963-1970, 1990	Box 4	Folder 23
Salerno, Pietro Paolo, 1992, undated		
<i>Scope and Contents:</i> File contains an attribution request addressed to Luigi Salerno's son, Pietro Paolo.		
Papers	Box 4	Folder 24
Color photographs	Box 56	Folder 5
Luigi Salerno collection, undated	Box 4	Folder 25
<i>Scope and Contents:</i> Contains two black-and-white photographs and one photocopy of a work entitled <i>Veduta di Sorrento</i> , attributed to Vanvitelli. Written on the verso of one of the photographs: "Coll. L. Salerno, Roma."		
Miscellaneous, undated		
Images		
Black-and-white photographs	Box 4	Folder 26-28
Color photographs and transparencies	Box 56	Folder 6-8
Notes	Box 4	Folder 29

[^ Return to Table of Contents](#)**Series II. Expert opinions, 1975-1984, undated 0.1 Linear Feet (1 box)***Scope and Contents:*

Series II contains documents in which Salerno states his expert opinion regarding works of art, primarily in an official capacity. The series includes a bound inventory, printed in 1980, of the collection of Saverio Pugliese entitled "Collezioni di quadri," and Salerno's undated appraisal of these works. It also includes copies of records related to the Tribunale di Roma, for which Salerno served as an expert witness.

Arrangement:

Files are arranged alphabetically. These documents were originally interfiled with the correspondence. They have been separated into their own series based upon their distinct form and function. They were not filed with any accompanying correspondence.

Title/Description	Containers	
Pugliese appraisal and inventory, 1980, undated	Box 5	Folder 1
Tribunale di Roma		
Armati, Giancarlo (judge), 1984	Box 5	Folder 2
Cuppini, Lina and Aldo Nucci, 1975-1976	Box 5	Folder 3
Finarte, 1981-1982, undated	Box 5	Folder 4-5
Guglielmo, Giorgio vs. Galleria di Arte Esedra, 1975	Box 5	Folder 6

[^ Return to Table of Contents](#)**Series III. Research files, 1950-1992, undated 11.6 Linear Feet (26 boxes)***Scope and Contents:*

The research files cover artists and topics, as well as project files related to exhibitions, major publications and positions of employment. Research areas with a particularly strong concentration of materials include: Caravaggio, Guercino, Salvator Rosa, still-life painting, vedute and landscape painting. The wide-ranging nature of Salerno's scholarly interests is well documented, albeit in less depth, in the final subseries on other artists and topics.

Materials in this series include correspondence, extensive handwritten and typescript notes, a large number of offprints, extracts and articles, and numerous images including black-and-white photographs, color photographs, transparencies, black-and-white negatives and photomechanical reproductions of works of art, as well as publication drafts, proofs, essays and checklists.

Arrangement:

The series is arranged in seven subseries: Series III.A. Caravaggio, 1954-1992, bulk 1970-1985, undated; Series III.B. Guercino, 1952, 1980-1991, undated; Series III.C. Still-life painting, 1956-1990, bulk 1980-1990, undated; Series III.D. Rosa, Salvator, 1950-1991, undated; Series III.E. Landscapes and vedute, 1967-1991, undated; Series III.F. *Il Settecento a Roma*, exhibition, 1957-1959, undated; Series III.G. Other artists and topics, 1950-1975, undated.

In contrast to the photograph archive described in Series IV, whose organization is made evident by Salerno's clearly labeled enclosures, Salerno's research files were not filed in strict order, making their arrangement challenging. Whenever possible, the files were maintained in the order in which they were received. In other instances, files found in notable disarray have been arranged by artist, topic, publication or exhibition in line with the loose organizational schema utilized by Salerno.

Series III.A. Caravaggio, 1954-1992, bulk 1970-1985, undated

Scope and Contents:

The subseries includes numerous images and extensive notes regarding Caravaggio and his followers. Also included are articles, offprints and clippings related to the artist, a number of galleys from Benedict Nicolson's posthumously published volume *The International Caravaggesque Movement*, exhibition object checklists, draft essays by Salerno and others, technical examinations, conference remarks and correspondence. The bulk of the correspondence is from Denis Mahon.

In 1965 Salerno was invited to Pennsylvania State University to teach a graduate seminar on Caravaggio during the fall term. The file on this seminar includes correspondence from students, bibliographies, notes and several sketches.

In the 1970s Salerno and Denis Mahon were heavily involved in the rediscovery of two works acquired by American museums. The first of these, *Martha and Mary Magdalene* (also known as the *Conversion of the Magdalene* or the *Alzaga Caravaggio*), was acquired by the Detroit Institute of Arts in 1973. Files on the Detroit Magdalene include photographs of the work, an undated examination of the painting by Giovanni Corradini and drafts, in Italian, of Salerno's 1974 article entitled "The Art-Historical Implications of the Detroit 'Magdalen'," which appeared in *The Burlington Magazine*. The file also contains a technical examination of the painting by James L. Greaves and Meryl Johnson.

The second painting was the Cleveland Museum of Art's *The Crucifixion of Saint Andrew*. Files regarding the St. Andrew include numerous photographs, negatives and transparencies of the work, press releases from the museum regarding the acquisition and a photocopied, annotated draft of the footnotes for Ann Tzeutschler Lurie's article on the painting. The file also includes a galley of Lurie's article, 1977 newspaper clippings from "El Pais" regarding the painting's export from Spain, a copy of a questionnaire filled out by conservator Jan Dik and a photocopied statement of facts regarding the painting's sale.

In 1974 Salerno was invited to speak at the *Convegno internazionale di studi caravaggeschi* in Bergamo and this subseries includes his remarks. It also includes research material and correspondence from Denis Mahon and Mia Cinotti related to Salerno's 1984 *Apollo* article "Caravaggio: A Reassessment." In addition, the papers contain material on the 1985 Metropolitan Museum of Art exhibition *The Age of Caravaggio*.

Title/Description	Containers	
Pennsylvania State University seminar	Box 5	Folder 7
<i>Scope and Contents:</i> Includes 1965 correspondence with Mahon regarding a version of <i>David with the Head of Goliath</i> , and correspondence with students.		
Caravaggio and related artists		
Papers	Box 5	Folder 8
Negative	Box 56	Folder 9
Notes	Box 5	Folder 9-11
Articles, offprints and readings		
Papers	Box 5	Folder 12-15
Color photograph	Box 56	Folder 9
Exhibition catalog <i>In the Light of Caravaggio</i> (Trafalgar Galleries, 1976)	Box 5	Folder 16
Galley and images	Box 5	Folder 17
<i>Scope and Contents:</i>		

Includes *Bulletin of the Metropolitan Museum of Art*, October 1953.

Images	Box 5	
<i>Scope and Contents:</i> Includes a note from Giuseppe Pio fu Michele and a draft letter from the committee organizing the 1956-1957 exhibition <i>Il Seicento europeo: realismo, classicismo, barocco</i> .	Box 6	
<hr/>		
Followers of Caravaggio		
Papers	Box 6	Folder 2-5
Transparency	Box 56	Folder 9
<hr/>		
<i>Convegno internazionale di studi caravaggeschi, 1974</i>	Box 6	Folder 6-7
<i>Scope and Contents:</i> File relates to the activities held on the 400th anniversary of the birth of Caravaggio and to Salerno's essay "Caravaggio e la cultura nel suo tempo," in <i>Novità sul Caravaggio. Atti del Convegno internazionale di studi caravaggeschi di Bergamo</i> . Includes drafts of Salerno's remarks, correspondence regarding the conference, conference programs and receipts and reimbursements.		
<hr/>		
<i>Martha and Mary Magdalene, Detroit Institute of Arts</i>		
Papers	Box 6	Folder 8-15
Transparency	Box 56	Folder 9
<hr/>		
Other Alzaga painting		
<i>Scope and Contents:</i> After establishing contact with Salerno in relation to the Detroit Magdalen, it appears that Martin de Alzaga may have sent images of another painting in the family collections seeking advice. This painting is not by Caravaggio, however, Salerno filed these materials with those regarding the Detroit painting.		
<hr/>		
Papers	Box 6	Folder 16
Radiographs and transparencies	Box 56	Folder 10
<hr/>		
<i>The Crucifixion of Saint Andrew, Cleveland Museum of Art</i>		
Papers	Box 6 Box 7	
Negatives and transparencies	Box 56	Folder 11
<hr/>		
"Caravaggio: A Reassessment"	Box 7	Folder 6-10
<i>Scope and Contents:</i> In a June 1984 article published in <i>Apollo</i> titled <i>Caravaggio: A Reassessment</i> Salerno reviews Mia Cinotti and G. A. Dell'Acqua's work on the artist which appeared in <i>I Pittori bergamaschi dal XIII al XIX secolo</i> . In his review Salerno assesses the publication in juxtaposition to a book by Howard Hibbard released in the same year and discusses the painting <i>Boy Paring a Bitter Fruit</i> in detail.		

<i>The Age of Caravaggio</i> (Metropolitan Museum of Art, 1985) <i>Scope and Contents:</i> Includes preliminary object checklists, correspondence, and photocopies of catalog entries mailed to Salerno by Mina Gregori.	Box 7	Folder 11-13
Clippings and articles	Box 7	Folder 14
Radiographs <i>Scope and Contents:</i> Contains four radiographs, 30 x 40 cm. The radiographs were housed in an envelope labeled, "Caravaggio," addressed to Salerno from the Cassa di risparmio di Roma: Laboratorio scientifico di ricerche fisiche.	Oversize box 61	Folder 1

Series III.B. Guercino, 1952, 1980-1991, undated

Scope and Contents:

This subseries contains material Salerno amassed while researching the monograph *I dipinti del Guercino*, which he published in conjunction with Denis Mahon in 1988. The files include a number of photographs of works attributed to Guercino, annotated indices from the 1988 book, photocopies of articles and essays on the artist, Mahon's 1981 *Apollo* articles on Guercino, drafts of a letter regarding *La Sibilla Frigia*, correspondence and invoices related to the conservation of the *Santa Barbara*, extensive hand-written and typed notes, many on works included in the catalogue raisonné. Notes on particular paintings are written and annotated by both Mahon and Salerno.

The subseries also includes correspondence, scattered throughout the research files. Correspondents include: Prisco Bagni, Creighton Gilbert, Laurence B. Kanter, D. Stephen Pepper, Karin Rådström and Ksenija Rozman. A significant portion of the correspondence is actually addressed to, or written by, Mahon, rather than Salerno. Additional materials include, preliminary lists of works to be included in the catalog and their corresponding catalog numbers, notes from the Vatican archives and a summary description of *Semiramis Receiving Word of the Revolt of Babylon*, Museum of Fine Arts, Boston.

Finally, the subseries includes a number of photographic permissions, invoices and receipts related to the illustrations reproduced in the 1988 volume. The folders of permissions are interspersed with additional correspondence which is not related to the Guercino monograph, but appears to have been filed in this location because it was received by Salerno contemporaneously. Some of the letters request attribution advice while others grant permission for reproductions of works attributed to Salvator Rosa and other artists. Typically, only a single letter is present from the correspondents listed below. Correspondents in this section include: Andrzej S. Ciechanowiecki of the Heim Gallery, John Hand of the National Gallery of Art (U.S.), Richard Herner of P. & D. Colnaghi & Co., David Kolch of the Art Institute of Chicago, T.D. Llewellyn of Sotheby's, Ann Tzeuschler Lurie of the Cleveland Museum of Art, Lynn Federle Orr of the Fine Arts Museums of San Francisco, Wolfgang Prohaska of the Kunsthistorisches Museum Wien, Pierre Rosenberg of the Musée du Louvre and William H. Wilson of the John and Mable Ringling Museum of Art.

Title/Description	Containers	
Images		
Black-and-white photographs	Box 7 Box 8	
Color photograph and transparencies	Box 56	Folder 12
Indices, bibliography, reviews and other materials	Box 8	Folder 2
Correspondence, notes and images		

Papers	Box 8	Folder 3-10
Color photographs and transparencies	Box 56	Folder 13
Prints	Box 8	Folder 11
Papers and images		
Papers	Box 8	Folder 12-14
Color photographs, negative and transparencies	Box 56	Folder 14
<i>Atlas</i> , Museo Bardini	Box 9	Folder 1
<i>Scope and Contents:</i> Includes correspondence and remarks from Mahon, Joyce Plesters of the National Gallery (Great Britain) and Raffaella Rossi Manaresi of the Centro "Cesare Gnudi" per la conservazione delle sculture all'aperto.		
<i>The Toilet of Venus</i> , private collection, California		
<i>Scope and Contents:</i> Includes 1986 correspondence with the painting's owner.		
Papers	Box 9	Folder 2-3
Transparency	Box 56	Folder 15
<i>Scope and Contents:</i> Transparency is actually a version of <i>La Maddalena che contempla i chiodi della Passione</i> .		
Photographic permissions	Box 9	Folder 4-6

Series III.C. Still-life painting, 1956-1990, bulk 1980-1990, undated

Scope and Contents:

In 1984, Ugo Bozzi Editore published Salerno's work *La natura morta italiana*. The publication of this monograph resulted in a surge of correspondence with accompanying photographs, requesting attribution advice. The influx of new information on the subject prompted Salerno to write a second volume *Nuovi studi su la natura morta italiana*, which appeared in 1989.

In the course of researching these volumes Salerno amassed a huge number of images of still-life paintings or *natura morta*. The subseries primarily consists of black-and-white photographs, but also includes photomechanical reproductions of paintings affixed to large sheets of cardstock, possibly gleaned from auction catalogs. Frequently the cardstock is labeled and organized by the artist's last name. Other photographic images in the subseries do not appear to be in a particular order. Many, but not all, of the artists represented are those featured in Salerno's 1984 work. Additional images of still life painters may be found in the photograph series, organized by artist name.

Papers include notes on particular artists, extracts, an exhibition catalog and correspondence from individuals and institutions seeking Salerno's aid in attributing paintings or congratulating him on his publications. Some of the correspondence is not related to still-life painting and appears to have been filed with this material because it was received by Salerno during the time period when he was active in this research area.

Title/Description	Containers
Papers and images	

Papers	Box 9	Folder 7-12
Color photographs, negatives and transparencies	Box 56	Folder 16
<i>Nuovi studi su la natura morta italiana</i> - Review	Box 9	Folder 13
<i>Scope and Contents:</i> Includes several drafts of a letter from Salerno to author Alessandro Morandotti of the <i>Giornale dell'Arte</i> , for errors published in a September 1990 review of the volume.		
Images		
Black-and-white photographs	Box 9	
	Box 10	
	Box 11	
Color photographs, negatives and transparencies	Box 56	
	Box 57	
Arcimboldi, Giuseppe and followers	Box 11	Folder 6
Bocchi, Ulisse		
<i>Scope and Contents:</i> Contains images of still life paintings sent by Bocchi to Salerno. See also Series I. Correspondence, Bocchi, Ulisse file.		
Black-and-white photographs	Box 11	Folder 7
Color photographs	Box 57	Folder 8
Muratori, Alfredo	Box 11	Folder 8
<i>Scope and Contents:</i> Contains images of still life paintings sent by Muratori to Salerno.		

Series III.D. Rosa, Salvator, 1950-1991, undated

Scope and Contents:

Salerno authored two monographs on Salvator Rosa, one in 1963 and another in 1975. The subseries consists primarily of images of works attributed to Rosa. Papers include research notes on Rosa, letters from Ronald Kutcha of the Santa Barbara Museum of Art, exhibition catalogs from the Leger Galleries and the Central Art Gallery, Northampton, correspondence and a contract from Rizzoli Editore, letters from the Matthiesen Gallery regarding the *Raising of Lazarus*, notes on Baldinucci and brief notes on other landscape painters of the seventeenth century.

Title/Description	Containers
<i>L'opera completa di Salvator Rosa</i>	
<i>Scope and Contents:</i> Includes photographs of the works reproduced in the volume, which are marked with illustration numbers on the verso. See also Series I. Correspondence, Rizzoli file.	

Black-and-white photographs	Box 11	Folder 9-13
Negatives and transparencies	Box 57	Folder 9
Works on paper <i>Scope and Contents:</i> Contains black-and-white photographs of drawings, sketches, watercolors and prints of works attributed to Rosa.	Box 12	Folder 1-4
Papers	Box 12	Folder 5-6
Images <i>Scope and Contents:</i> Image files are occasionally interspersed with correspondence or notes.		
Black-and-white photographs <i>Scope and Contents:</i> Also includes a large number of photocopies from the Witt Library.	Box 12 Box 13	
Color photographs, negatives and transparencies	Box 57	Folder 10-12
Correspondence and notes	Box 13	Folder 2
Notes on Salvator Rosa and other painters	Box 13	Folder 9
Witchcraft scenes <i>Scope and Contents note:</i> Contains images. Salerno published "Four Witchcraft Scenes by Salvator Rosa" in <i>The Bulletin of the Cleveland Museum of Art</i> , 1978.		
Black-and-white photographs	Box 13	Folder 10
Color photographs and transparencies	Box 57	Folder 13
Papers and images		
Papers	Box 13 Box 14	
Color photographs and transparency	Box 57	Folder 14
Offprint of "Due opere tarde di Salvator Rosa"	Box 14	Folder 2
Grabski (IRSA) <i>Scope and Contents:</i> Includes drafts of Salerno's article "Due momenti singolari di Salvator Rosa," in Italian and English, and a portion of a corrected essay entitled "Il trattamento della notte nella pittura di paesaggio italiana." The article on Rosa had been rejected by <i>Apollo</i> before being accepted by <i>Artibus et Historiae</i> . See also Series I. Correspondence, IRSA Verlag file.		
Papers	Box 14	Folder 3

Color photographs

Box 57

Folder 15

Series III.E. Landscapes and vedute, 1967-1991, undated

Scope and Contents:

A significant portion of the subseries relates to the planning of an unrealized 1971 show *Paesaggio e veduta a Roma dal Seicento all'Ottocento*. Materials related to the exhibition include annotated object checklists, notes, loan forms, institutional correspondence approving and rejecting loans and correspondence from the municipal government of Rome, as well as personal correspondence with Denis Mahon, Helen Mullaly and Terence Mullaly. The file also includes an object checklist from the Victoria and Albert Museum's 1968 exhibition *Englishmen in Italy*. "Post exhibition" material contains several drafts of an outline of complaints addressed to the mayor of Rome regarding the show's cancellation and a version signed by Andrea Busiri Vici, Salerno and Giuliano Briganti.

Repurposing his research from this aborted exhibition, Salerno published a three-volume, bilingual edition on Roman landscape painting entitled *Pittori di paesaggio del Seicento a Roma*, or, *Landscape Painters of the 17th Century in Rome* (1977-1980). Salerno's last major publication *I pittori di vedute in Italia: (1580-1830)*, appeared in 1991. Although Salerno published separate works on landscape painting and view painting, images and notes regarding artists are frequently intermingled. This subseries includes many black-and-white photographs and photomechanical images of landscapes, view paintings and prints. It also contains notes on individual artists.

Images of various landscape and vedute artists include painters such as: Francesco Albotto, Nicolaas Pietersz Berchem, Canaletto, Gaspard Dughet, Adam Elsheimer, Jean-François Millet, Thomas Patch, Cornelius van Poelenburgh, Adam Pynacker, Salvator Rosa, Herman Saftleven, Willem Schellinks, Israël Silvestre and Thomas Wyck. Notes on individual artists include: Robert Adam, Paolo Anesi, Bernardo Bellotto, Nicolas-Didier Bogue, Charles-Louis Clérisseau, Alexander Cozens, John Robert Cozens, Louis Ducros, Philothée-François Duflos, Jean-Honoré Fragonard, Pier Leone Ghezzi, Hans de Jode, Antonio Joli, Joseph Anton Koch, Hendrik Frans van Lint, Andrea Locatelli, Adrien Manglard, William Marlow, Hubert Robert, Carle Vernet and Claude-Joseph Vernet.

Title/Description	Containers	
<i>Paesaggio e veduta a Roma dal Seicento all'Ottocento</i> , exhibition		
Checklists and loan forms	Box 14	Folder 4
Post exhibition	Box 14	Folder 5-6
Notes	Box 14	Folder 7
Various artists - Images		
Photomechanical prints	Box 14	Folder 8
<i>Scope and Contents:</i>		
Majority of images are taken from auction catalogs, however, file also includes a few black-and-white photographs.		
Black-and-white photographs	Box 14	Folder 9
Color photograph and transparency	Box 57	Folder 16
Marine painters and others		
Papers and images	Box 14	Folder 10
Color photograph	Box 57	Folder 17
Notes	Box 14	Folder 11

Images
Scope and Contents:

File also includes an extract on Giambattista Bassi and a few images of figural works.

 Black-and-white photographs

Box 14

Box 15

 Transparency

Box 57

Folder 18

Pittori di paesaggio del Seicento a Roma - Appendix
Scope and Contents:

Includes correspondence from Clovis Whitfield, Daan Cevat, the Germanisches Nationalmuseum and the Toledo Museum of Art, as well as black-and-white photographs, illustration proofs and annotated text proofs for several of the entries. Materials on vedute, which are divided into the categories of foreign artists (artisti stranieri) and Italian painters (pittori italiani), are organized alphabetically by the artist's last name and consist of images, usually one or two per artist, publications and brief notes. Some of the images are the same as those published in the 1991 volume. Illustration proofs are photomechanical, AM halftones in blue ink. Also includes one letter from Benedict Nicolson, which is entirely unrelated and concerns his publication on Caravaggesque pictures.

 Papers and proofs

Box 15

Folder 4-6

 Transparencies

Box 57

Folder 19

 Various photographs (landscapes, vedute and attributions)
Scope and Contents:

Images are primarily organized by artist name.

 Black-and-white photographs

Box 15

Folder 7-11

 Color photographs and transparency

Box 57

Folder 20

 Vedute - Foreign artists
Scope and Contents:

Organized alphabetically by artist's last name. See page 383 in *I pittori di vedute in Italia (1580-1830)*, for the "Artisti Stranieri - Indice."

 Papers and images

Box 15

Box 16

 Transparencies

Box 57

Folder 21

 Vedute - Miscellaneous artists

Box 16

Folder 4

 Vedute - Foreign artists and Italian painters
Scope and Contents:

Salerno divided artists published in his monograph on view painting into these two categories. File includes artists represented in *I pittori di vedute in Italia (1580-1830)*.

Papers and images	Box 16	Folder 5-7
Transparencies	Box 57	Folder 22
Research on view painting, the Grand Tour and other topics <i>Scope and Contents:</i> Includes notes from the Vicariato.	Box 16	Folder 8
Research notes on Manglard, Adrien and several others	Box 16	Folder 9
<i>Italian Landscape Painting</i> , exhibition <i>Scope and Contents:</i> Includes 1986-1988 correspondence from Lynn Federle Orr, curator at the Fine Arts Museums of San Francisco. Orr was planning a show and sent Salerno a list of artists which she intended to include to ask for his comments. Much of the file consists of photocopies of works of art by these artists. The show was unrealized.	Box 16 Box 17	

Series III.F. *Il Settecento a Roma*, exhibition, 1957-1959, undated

Scope and Contents:

Salerno served on the organizing committee of the exhibition *Il Settecento a Roma*, which took place in 1959. He also contributed entries to the catalog *Il Settecento a Roma: Mostra promossa dall'Associazione amici dei musei di Roma, realizzata sotto gli auspici del Ministero della pubblica istruzione e del Comune di Roma: 19 marzo-31 maggio 1959*, published by De Luca editore. This subseries contains materials related to the planning of the show. Papers include object checklists, research notes, offprints, correspondence and comments from other exhibition committee members on works being considered for inclusion, in particular, the opinions of Brinsley Ford, Corrado Maltese and Ellis Kirkham Waterhouse appear. Materials on eighteenth century and related artists contain images and notes organized alphabetically by artist last name, typically with one or two photographs and one page of notes enclosed in a paper wrapper. Some, but not all, of these artists appear in the exhibition catalog. It seems that Salerno continued adding to these files in the decades following the show, as they also include a few of the neoclassical artists featured in the 1972 exhibition *The Age of Neo-Classicism*.

Title/Description	Containers	
Offprints <i>Scope and Contents:</i> Includes two unrelated 1972 letters from Edward Morris, Keeper of Foreign Art, at the Walker Art Gallery in Liverpool.	Box 17	Folder 2
Various images <i>Scope and Contents:</i> Images may also related to Salerno's work with the Soprintendenza.	Box 17	Folder 3, 5
Image checklists and other materials	Box 17	Folder 4
Papers <i>Scope and Contents:</i> Includes a few black-and-white photographs.	Box 17	Folder 6-8
Eighteenth century and related artists <i>Scope and Contents:</i>	Box 17	

Artists organized alphabetically by last name.

Box 18

Series III.G. Other artists and topics, 1950-1975, undated

Scope and Contents:

This subseries includes research materials on other artists and topics in which Salerno was interested. Many of the files contain only a single essay draft, photocopy, reprint or offprint. Files on Lanfranco, the Soprintendenza ai monumenti del Lazio, the Carracci family and Gaspard Dughet are among the more substantial.

Early in his career, Salerno published several articles on Lanfranco. Materials related to Lanfranco include extensive research notes, essays, article drafts, images, offprints and correspondence, primarily from Mahon.

Files related to the Soprintendenza primarily contain black-and-white photographs of sites before and after restoration. The bulk of the files contain between two and 15 images. Many of the photographs document damage to buildings prior to treatment, including cracking, flaking and loss. Some illustrate preliminary in-fill treatments or samples of cleaned or treated areas, while others document the final results of restoration work. The majority of the photographs in this section were found in envelopes and folders labeled by Salerno with abbreviated site names. These original containers have been retained. Some of the images in these files may have been gathered in relation to an exhibition of work undertaken by the soprintendenze in Rome and Lazio and a small number are reproduced in the exhibition catalog *Tutela e valorizzazione del patrimonio artistico di Roma e del Lazio: Mostra documentaria dell'attività di tutela, restauro, sistemazione museografica e incremento patrimoniale svolta dal 1. gennaio 1963 al 30 marzo 1964 dalle Soprintendenze e dagli Istituti di Roma dipendenti dalla Direzione generale delle antichità e belle arti: Roma, Palazzo Venezia: 12-19 aprile 1964*. A few of the files also include Salerno's hand-written notes, sketched floor plans, restoration proposals, typed site summaries, clippings and other research materials.

Materials concerning Gaspard Dughet include a significant number of images of works attributed to the artist, a draft of Salerno's essay "La cronologia di Gaspard Dughet" and extensive research notes and checklists of works attributed to Dughet.

Additional information on other artists and topics that received less coverage are described in greater detail at the file level. Miscellaneous materials which could not be identified are filed at the end of the subseries. It seems that these papers and images may have been gathered by Salerno with the intention of filing them with other related materials; however, they remained unfiled.

Title/Description	Containers	
Research on collecting and the rococo style	Box 18	Folder 15
"Daniel Webb Plagiario di Raffaello Mengs"	Box 18	Folder 16
<p><i>Scope and Contents:</i> This essay was published in 1951 in the periodical <i>English Miscellany</i>. File includes research notes and a draft.</p>		
"Il Vasari in Inghilterra"	Box 18	Folder 17
<p><i>Scope and Contents:</i> This essay was published in 1952 in a compilation of conference proceedings entitled <i>Studi vasariani: Atti del convegno internazionale per il IV. centenario della prima edizione delle "Vite" del Vasari. Firenze, Palazzo Strozzi, 16-19 settembre 1950</i>.</p>		
Notes on cross-cultural exchange between Italy and foreign countries	Box 18	Folder 18
Lanfranco, Giovanni		

"L'opera romana di Giovanni Lanfranco" <i>Scope and Contents:</i> Includes an essay, a few black-and-white photographs and other reprints.	Box 19	Folder 1
Images	Box 19	Folder 2-3, 5
Lanfranco and related artists	Box 19	Folder 4
Papers	Box 19	Folder 6
Brandi, Giacinto <i>Scope and Contents:</i> Contains papers related to the artist.	Box 19	Folder 7
Lanfranco and Sisto Badalocchio	Box 19	Folder 8-9
"La giovinezza di Giovanni Lanfranco" <i>Scope and Contents:</i> Includes a 1951 letter from Mahon in which he offers suggestions on Salerno's article. The article in question is likely a 1952 publication on "The Early Work of Giovanni Lanfranco," however no drafts of the article are in the file.	Box 19	Folder 10
Photographs	Box 19	Folder 11, 13
Publications from Schleier	Box 19	Folder 12
"Il profeta Isaia di Raffaello e il putto della Accademia di S. Luca" and other materials <i>Scope and Contents:</i> Contains an offprint of Salerno's article, an extract and an auction catalog.	Box 20	Folder 1
"A Study of Some Frescoes in the Villa Lante Bagnaia: Cavaliere d'Arpino, Tassi, Gentileschi and their Assistants" <i>Scope and Contents:</i> Contains a copy, wanting first page, of Salerno's 1960 <i>Connoisseur</i> article and a 5 lire note. See also Series IV. Photographs, Bagnaia, Villa Lante file.	Box 20	Folder 2
Galleria Ruffo <i>Scope and Contents:</i> Contains brief notes and a photocopied 1916 essay from <i>Bollettino d'arte</i> regarding the Ruffo collection.	Box 20	Folder 3
"The Picture Gallery of Vincenzo Giustiniani" <i>Scope and Contents:</i> Contains a reprint.	Box 20	Folder 4
"Arte, scienza e collezioni nel manierismo" <i>Scope and Contents:</i>	Box 20	Folder 5

Contains images from the essay Salerno contributed to a 1963 publication edited by Alessandro Marabottini, entitled *Scritti di storia dell'arte in onore di Mario Salmi*.

Museums (Pallavicini, Colonna, Barberini)	Box 20	Folder 6-7
<i>Scope and Contents:</i> File includes what appears to be a review of the 1966 exhibition catalog <i>Il mobile e l'artigianato romano del '600 e '700</i> , which was held at the Palazzo ducale di Zagarolo under the auspices of the Associazione artistica culturale G. Pallavicini. File also contains notes on a publication by Evelina Borea and photographs of different palazzi, frescoes undergoing restoration and neoclassical furniture.		
"La Calcografia nazionale"	Box 20	Folder 8
<i>Scope and Contents:</i> Contains a 1969 extract from <i>Musei e gallerie d'Italia</i> on the Calcografia, authored by Salerno.		
"Il dissenso nella pittura: Intorno a Filippo Napoletano, Caroselli, Salvator Rosa e altri"	Box 20	Folder 9
<i>Separated Materials:</i> Contains an offprint.		
Exportation and thefts of works of art	Box 20	Folder 10
<i>Scope and Contents:</i> Contains clippings related to art exportation and art thefts, which may be related to Salerno's work for the Ufficio esportazione.		
Soprintendenza ai monumenti del Lazio		
<i>Scope and Contents:</i> File titles devised by Luigi Salerno. In some instances, additional information has been provided for the purposes of disambiguation.		
Palazzo di Zagarolo	Box 20	Folder 11
Palazzo Farnese di Caprarola	Box 20	Folder 12-13
Santa Maria della Quercia, Viterbo	Box 20	Folder 14
Oratorio di Santa Caterina, Viterbo	Box 20	Folder 15
Valmontone	Box 21	Folder 1
Trevi nel Lazio	Box 21	Folder 2-3
Trevignano	Box 21	Folder 4
Roccasecca dei Volsci	Box 21	Folder 5
Subiaco	Box 21	Folder 6
Poli	Box 21	Folder 7
Pofi	Box 21	Folder 8

Palazzo Barberini, Palestrina	Box 21	Folder 9-11
Palazzo del Drago, Bolsena	Box 21	Folder 12
Santa Cristina, Bolsena	Box 21	Folder 13
Capradosso, Rieti	Box 21	Folder 14
San Lorenzo a Cave	Box 21	Folder 15
Santa Maria della Filetta, Amatrice, Rieti	Box 21	Folder 16
Corchiano, Viterbo	Box 21	Folder 17
Farfa Badia	Box 21	Folder 18
Grottaferrata	Box 21	Folder 19
Magliano Romano	Box 21	Folder 20
Montefiascone, San Flaviano	Box 21	Folder 21
San Marcello		
Black-and-white photographs	Box 21	Folder 22
Transparencies	Box 57	Folder 23
San Giovanni Decollato	Box 21	Folder 23
Palazzo Spada	Box 21	Folder 24
San Stefano del Cacco	Box 21	Folder 25
Roma	Box 21	Folder 26
Images		
<i>Scope and Contents:</i> Contains black-and-white images of assorted sites including Castel Sant'Angelo, Palazzo Mattei, Palazzo Spada, San Pietro in Montorio and others.		
Black-and-white photographs	Box 21	Folder 27-28
Color photograph	Box 57	Folder 24
Images of Viterbo, Rome and others	Box 22	Folder 1
Via Giulia		
<i>Scope and Contents:</i> In 1973, Salerno co-authored a monograph with Luigi Spezzaferro and Manfredo Tafuri entitled <i>Via Giulia: una utopia urbanistica del 500</i> . File contains images of buildings featured in the volume such as the Palazzo Spada, San Giovanni dei Fiorentini and the Oratorio del Gonfalone. Some of the photographs, however, do not appear to relate to this street.		
Images and other locations	Box 22	Folder 2
Images and notes	Box 22	Folder 3

Photographic permissions	Box 22	Folder 4
L'Accademia nazionale di San Luca	Box 22	Folder 5-9
<i>Scope and Contents:</i> Salerno contributed an essay to a 1974 volume on the Accademia entitled "L'Ambiente di Palazzo Carpegna." The file includes extensive research notes, a bibliography and correspondence from the Accademia.		
Carracci family		
<i>Scope and Contents:</i> Materials on the Carracci family include black-and-white photographs, checklists of works and research notes. A typescript note and a draft bear the titles "I Carracci" and "De i Caraccioli da Bologna," respectively.		
Carraccis and Bartolomeo Passarotti	Box 22	Folder 10-11
Carracci and his followers	Box 22	Folder 12
Essays and notes	Box 22	Folder 13
Images	Box 23	Folder 1
Carracci, Annibale	Box 23	Folder 2-3
Dughet, Gaspard		
"La cronologia di Gaspard Dughet"	Box 23	Folder 4
Etchings	Box 23	Folder 5
Notes	Box 23	Folder 6
Images		
Black-and-white photographs	Box 23	Folder 7-12
Transparency	Box 57	Folder 25
Frescoes	Box 23	Folder 13
Palazzo Colonna	Box 24	Folder 1
<i>Scope and Contents:</i> A number of the images are labelled Palazzo Colonna on the verso, however, some may be from other sites.		
Images of prints and other works	Box 24	Folder 2
Colonna Inventory		
<i>Scope and Contents:</i> Contains photographic prints of the Colonna inventory and negatives from which the prints were derived.		
Black-and-white photographs	Box 24	Folder 3-4
Negatives		

	Box 57	Folder 26
Gentileschi, Orazio and Artemisia Gentileschi	Box 24	Folder 5-7
<i>Scope and Contents:</i> Includes Longhi's 1916 article on the Gentileschis and a number of black-and-white photographs of works attributed to the artists.		
Battle scenes		
<i>Scope and Contents:</i> Primarily consists of images grouped by artist last name.		
Images and notes	Box 24	
	Box 25	
Color photographs and transparencies	Box 57	Folder 27
History of collecting, mannerism and other materials	Box 25	Folder 3
Notes and correspondence on various topics	Box 25	Folder 4
Notes on English literature and the history of collecting	Box 25	Folder 5
Archives - L'Accademia nazionale di San Luca	Box 25	Folder 6
Miscellaneous,		
<i>Scope and Contents:</i> Miscellaneous materials include: correspondence from dealers, restoration photographs (similar to those found in the Soprintendenza files), materials on the Palazzo Doria Pamphilj and Palazzo Spada, images of works attributed to Guercino, Polidoro da Caravaggio, Caravaggesque copies and a 1987 letter from Ferdinando Arisi addressed to one of the Busiri-Vicis of Ugo Bozzi Editore, expressing interest in collaborating with Salerno on a work on battle scene painters. Also includes a letter from Clovis Whitfield.		
Images and papers	Box 25	
	Box 26	
Color photographs, negatives and transparencies	Box 57	Folder 28-33
Introduction		
<i>Scope and Contents:</i> Although Salerno labeled this file "Introduction" there is no apparent artist, topic or theme uniting the majority of these materials. The last folder is an exception, being comprised almost entirely of images of view paintings.		
Images	Box 26	Folder 9
Color photographs, slide and transparencies	Box 58	Folder 1
Photograph requests	Box 26	Folder 10
Images - Vedute	Box 26	Folder 11

Images (*Storia dell'arte*, 6)

Box 26

Folder 12

Scope and Contents:

Images are a mixture of religious, mythological and historical works, portraiture, nocturnal landscapes, landscapes, trompe l'œil, battle scenes and view paintings. As most of these bear the annotation, "Storia dell'arte, vol. 6" on their verso, the research file may be related to Salerno's essay entitled "Immobilismo politico e accademia," in *Storia dell'arte italiana: Dal Cinquecento all'Ottocento: Cinquecento e Seicento* (Giulio Einaudi editore, 1981).

[^ Return to Table of Contents](#)

Series IV. Photographs, circa 1948-1992, undated 12.85 Linear Feet (28 boxes, 1 flatfile)

Scope and Contents:

Series IV consists of photographs and other documents organized by artist or topic. These materials are largely undated. The vast majority of the files contain black-and-white photographs of works of art. These photographs were gathered by Salerno from a variety of sources including museums, archives, commercial photographers, auction houses, dealers and private collectors. The series also includes scattered sales catalog pages, journals, articles, offprints, extracts, correspondence, handwritten and typescript notes, color photographs, transparencies, black-and-white negatives, photograph receipts and other documents. Although most letters regarding attribution may be found in Series I. Correspondence, Salerno filed some of these letters and their accompanying photographs with his photograph archive. In instances where this has occurred, the correspondence has been left in situ and a file-level note has been created in the finding aid to alert users to its existence.

Arrangement:

The series is arranged in two subseries: Series IV.A. Artists, undated; Series IV.B. Topics, undated.

Folders in this series are arranged alphabetically, largely in the order in which they were maintained by Luigi Salerno. In cases of obvious misfilings, alphabetical order has been restored. The contents of individual folders have not been arranged and remain in the order in which they were received.

Salerno originally stored the images in his photograph archive in eight filing cabinet drawers. He maintained his photograph files in individual envelopes or four-flap enclosures labeled with the last name of a single artist, multiple artists or rarely, a topic, such as "Arti minori" or decorative arts. Groupings of more than one artist in a single enclosure have been maintained, as the groupings appear to be intentional and relate to questions of attribution. These groupings are filed under the artist appearing first in the alphabet. For example, the grouping of Baschenis and Bettera is filed under "Baschenis." Frequently, Salerno labeled the envelopes and folders in this series with only the last name of an artist. Whenever possible, the processor has endeavored to identify the artist's full name for the purposes of clarification and disambiguation. Several folders, without content, have been left as found, where they were filed, as they document Salerno's research, but they are not listed here.

Series IV.A. Artists, undated

Scope and Contents:

Many of the artists represented in this series were featured in Salerno's publications, particularly *La natura morta italiana, 1560-1805, I pittori di vedute in Italia (1580-1830)* and *Pittori di paesaggio del Seicento a Roma*. Files concerning artists covered in Salerno's publications often include bibliographical references, brief biographical notes and annotated chronologies of works in the artist's oeuvre. It is important to note, however, that the depth of coverage of each artist varies. A number of the artist files contain only a single photograph or auction catalog clipping, while others span several file folders and include a number of photographs, notes and articles. When coverage of an artist is minimal, this has been noted at the file level.

Arrangement:
Arranged alphabetically by artist's last name.

Title/Description	Containers	
Adam, Robert	Box 27	Folder 1
Aglione, Agostino	Box 27	Folder 2
Agricola, Christoph Ludwig	Box 27	Folder 3
Albani, Francesco	Box 27	Folder 4
Algardi, Alessandro	Box 27	Folder 5
<p><i>Scope and Contents:</i> Contains a publication from the Minneapolis Museum on Algardi bozzetti.</p>		
Allegrain, Étienne	Box 27	Folder 6
Amidano	Box 27	Folder 7
Anesi, Paolo	Box 27	Folder 8
Angeli, Filippo (Filippo Napoletano)	Box 27	Folder 9-12
<p><i>Scope and Contents:</i> Includes 18 etchings from the <i>Skeletons of Animals</i> series, printed on modern paper, notes, an incomplete, annotated, draft of Salerno's article "Il vero Filippo Napoletano e il vero Tassi," and an entire, annotated issue of <i>Paragone</i>. Salerno also published other articles on Angeli including: "Il dissenso nella pittura: Intorno a Filippo Napoletano, Caroselli, Salvator Rosa e altri," in 1970; "Precisazioni su Filippo Napoletano e i suoi 'affini,'" in 1974; and "Inediti di Filippo Angeli e di Scipione Compagno," in the 1984 festschriften <i>Scritti di storia dell'arte in onore di Federico Zeri</i>.</p>		
Angeluccio	Box 27	Folder 13
Annoni/Lanfranchi	Box 27	Folder 14
<p><i>Scope and Contents:</i> Annoni, Felice and Carlo Lanfranchi.</p>		
Anonymous	Box 27	Folder 15
<p><i>Scope and Contents:</i> Mostly images of vedute paintings.</p>		
Anonymous still-life painters		
Black-and-white photographs	Box 27	Folder 16-17
Color photographs and transparencies	Box 58	Folder 2
Ansaldo, Andrea	Box 28	Folder 1
Antoniani, Pietro	Box 28	Folder 2

Scope and Contents:

See also Barra, Didier, as material was originally filed together.

Antoniazio Romano	Box 28	Folder 3
<i>Scope and Contents:</i>		
Includes a paper, dated 1961 and 1962, by Biagio Cascone of the Vatican Museums on the restoration of the frescoes in the Chiesa di San Nicola in Carcere and related photographs.		
Appelman, Barend	Box 28	Folder 4
Arbotori/Crespi		
<i>Scope and Contents:</i>		
Arbotori, Bartolomeo and Antonio Crespi. Also includes notes on Giuseppe Maria Crespi.		
Black-and-white photographs	Box 28	Folder 5
Transparency	Box 58	Folder 3
Arciboldi, Giuseppe	Box 28	Folder 6
Arellano, Juan de	Box 28	Folder 7
Arthois, Jacques d'	Box 28	Folder 8
Ascione, Aniello	Box 28	Folder 9
Asselyn, Jan	Box 28	Folder 10
Assereto, Gioacchino	Box 28	Folder 11
Baburen, Dirck van	Box 28	Folder 12
Baciccio (Gauli, Giovanni Battista)	Box 28	Folder 13
<i>Scope and Contents:</i>		
Mostly photographs of the Chiesa del Gesù.		
Badalocchio, Sisto	Box 28	Folder 14
Bagetti, Giuseppe Pietro	Box 28	Folder 15
Baglione, Giovanni		
<i>Scope and Contents:</i>		
Also includes notes on Orazio Borgianni.		
Black-and-white photographs	Box 28	Folder 16
Color photograph	Box 58	Folder 4
Baldi, Lazzaro	Box 28	Folder 17
Balestra, Antonio [?]	Box 28	Folder 18

Barbazza, Antonio Giuseppe	Box 28	Folder 19
Barbieri, Paolo Antonio	Box 28	Folder 20
Barocci, Federico	Box 28	Folder 21-22
Barra, Didier		
Black-and-white photographs	Box 28	Folder 23
Transparency	Box 58	Folder 5
Baschenis/Bettera		
<i>Scope and Contents:</i> Baschenis, Evaristo and Bartolomeo Bettera. See also Bettera, Bartolomeo.		
Black-and-white photographs	Box 28	Folder 24
Transparencies	Box 58	Folder 6
Basiletti, Luigi	Box 29	Folder 1
Bassano, Leandro da Ponte	Box 29	Folder 2
Bassante, Bartolomeo	Box 29	Folder 3
<i>Scope and Contents:</i> Also known as, Passante, Bartolomeo. See also Bassante (Passante)/Quinsa.		
Bassante (Passante)/Quinsa		
<i>Scope and Contents:</i> Bassante, Bartolomeo and Giovanni Quinsa. See also Bassante, Bartolomeo.		
Black-and-white photographs	Box 29	Folder 4
Transparency	Box 58	Folder 7
Bastianino (Filippi, Sebastiano)	Box 29	Folder 5
Batoni, Pompeo	Box 29	Folder 6
Battaglioli, Francesco	Box 29	Folder 7
<i>Scope and Contents:</i> Includes a letter from Ronald Cohen of Trafalgar Galleries regarding photographs and transparencies and Salerno's attribution of <i>Lobster, Chestnuts, Pomegranates and Other Items on a Ledge</i> to Frans Snyders.		
Battistello (Caracciolo, Giovanni Battista)	Box 29	Folder 8-9
Baudesson, Nicolas (Bodesson)		
Black-and-white photographs	Box 29	Folder 10-11
Transparency	Box 58	Folder 8
Baur, Johann Wilhelm	Box 29	Folder 12

Begeyn, Abraham	Box 29	Folder 13
Beich, Joachim Franz	Box 29	Folder 14
Bella, Gabriele	Box 29	Folder 15
Bellotto, Bernardo	Box 29	Folder 16
Beltrano, Agostino	Box 29	Folder 17
Belvedere, Andrea		
Black-and-white photographs	Box 29	Folder 18
Color photograph and transparencies	Box 58	Folder 9
Benedetti, Andrea and four others		
<i>Scope and Contents:</i> Benedetti, Andrea, Pier Francesco Cittadini, Alessandro Gori, Gilardo da Lodi and Ursula-Magdalena Caccia.		
Black-and-white photographs	Box 29	Folder 19
Color photographs and transparencies	Box 58	Folder 10
Berchem, Nicolaas Pietersz	Box 29	Folder 20
Berentz, Christian		
Black-and-white photographs	Box 29	Folder 21
Color photograph and transparency	Box 58	Folder 11
Bergen, Dirk van	Box 29	Folder 22
Bernini, Gian Lorenzo	Box 29	Folder 23-24
<i>Scope and Contents:</i> Almost exclusively publications about Bernini by other authors.		
Berti, Camillo and five others		
<i>Scope and Contents:</i> Berti, Camillo, Carlo Coppola, Domenico Grosso, Giovanni Pini, Maestro della Floridiana and A. San Giovanni.		
Black-and-white photographs	Box 30	Folder 1
Transparencies	Box 58	Folder 12
Bertuzzi, Nicola	Box 30	Folder 2
Bettera, Bartolomeo		
<i>Scope and Contents:</i> See also Baschenis/Bettera.		
Black-and-white photographs	Box 30	Folder 3

Transparency	Box 58	Folder 13
Bettini, Domenico	Box 30	Folder 4
Beyeren, Abraham van	Box 30	Folder 5
Bianchi, Pietro	Box 30	Folder 6
<i>Scope and Contents:</i> Contains only one page of handwritten notes.		
Bibiena, Giuseppe Galli		
<i>Scope and Contents:</i> Includes the 1968 exhibition catalog <i>Mostra di sculture e disegni scenografici del Seicento e del Settecento della Accademia di belle arti di Bologna</i> .		
Black-and-white photographs	Box 30	Folder 7
Negatives	Box 58	Folder 14
Bigari, Vittorio	Box 30	Folder 8
Bigi, Felice Fortunato (Biggi)		
Black-and-white photographs	Box 30	Folder 9
Transparency	Box 58	Folder 15
Bigot, Trophime	Box 30	Folder 10
Bimbi, Bartolomeo		
<i>Scope and Contents:</i> Includes two 1989 letters from Peter A. Lipp and one 1986 letter from Patrick Perrin.		
Black-and-white photographs	Box 30	Folder 11
Color photographs and transparencies	Box 58	Folder 16
Bison, Giuseppe Bernardino	Box 30	Folder 12
Blanchet, Louis Gabriel	Box 30	Folder 13
<i>Scope and Contents:</i> Contains only one page of handwritten notes.		
Bloemaert, Adriaen	Box 30	Folder 14
Bloemen family (van Bloemen)		
<i>Scope and Contents:</i> Includes photographs of works attributed to siblings Jan Frans van Bloemen, Norbert van Bloemen and Pieter van Bloemen.		
Black-and-white photographs	Box 30	Folder 15-21
Color photograph and transparencies	Box 58	Folder 17

Bonavia, Carlo	Box 30	Folder 22
<i>Scope and Contents:</i> Includes a 1979 letter from Faustus Galleries of London.		
Bonocore, Giovanni Battista (Buoncore) (Boncore)	Box 30	Folder 23
Bonone, Carlo	Box 30	Folder 24
Bonzi, Pietro Paolo		
<i>Scope and Contents:</i> Includes a 1971 letter from P. & D. Colnaghi & Co.		
Black-and-white photographs	Box 30	Folder 25-27
Color photograph and transparencies	Box 58	Folder 18
Borgianni, Orazio	Box 31	Folder 1-2
<i>Scope and Contents:</i> See also Baglione, Giovanni.		
Borgognone (Courtois, Guillaume)	Box 31	Folder 3
Borromini, Francesco	Box 31	Folder 4
<i>Scope and Contents:</i> Contains a July 1955 issue of <i>Quaderni dell'Istituto di storia dell'architettura</i> , Facoltà di architettura, Università di Roma.		
Borzone, Francesco Maria	Box 31	Folder 5
Boselli, Felice		
Black-and-white photographs	Box 31	Folder 6
Transparencies	Box 58	Folder 19
Bosschaert, Jan Baptist	Box 31	Folder 7
<i>Scope and Contents:</i> Contains only a single auction catalog page.		
Both, Jan	Box 31	Folder 8-9
<i>Scope and Contents:</i> Some of the photographs are labeled Andries Dirksz Both, but the majority of the works have been attributed to Jan Both.		
Bottani, Giuseppe	Box 31	Folder 10
Boucher, François	Box 31	Folder 11
Boulogne, Valentin de	Box 31	Folder 12
Bourdon, Sébastien	Box 31	Folder 13

Bout, Peeter	Box 31	Folder 14
Bramante, Donato	Box 31	Folder 15
<i>Scope and Contents:</i> Contained an entire, unannotated periodical which was removed to the library collections.		
Bramer, Leonard	Box 31	Folder 16-17
Brandi, Micco (Brandi, Domenico)		
Black-and-white photographs	Box 31	Folder 18
Transparency	Box 58	Folder 20
Breenbergh, Bartholomeus	Box 31	Folder 19-20
Briglia, Giovanni Francesco	Box 31	Folder 21
Brill, Paolo (Bril, Paul)	Box 32	Folder 1-4
Bronhorst, Jan van (Bronchorst, Jan Gerritsz. van)	Box 32	Folder 5
Brouwer, Adriaen	Box 32	Folder 6
Brown, John	Box 32	Folder 7
Brueghel, Abraham		
Black-and-white photographs	Box 32	Folder 8
Transparencies	Box 58	Folder 21
Brueghel, Jan		
<i>Scope and Contents:</i> Contains photographs of works by both Jan Brueghel and Pieter Brueghel.		
Black-and-white photographs	Box 32	Folder 9
Transparency	Box 58	Folder 22
Brugnaroli	Box 32	Folder 10
Burrini, Giovanni Antonio	Box 32	Folder 11
<i>Scope and Contents:</i> Contains only a single article on the artist.		
Busiri, Giovanni Battista	Box 32	Folder 12
Buti	Box 32	Folder 13
Cabel, Adriaen van der	Box 32	Folder 14
Cades, Giuseppe	Box 32	Folder 15
Caffi, Ippolito	Box 32	Folder 16
Caffi, Margherita		

Black-and-white photographs	Box 32	Folder 17
Transparency	Box 58	Folder 23
Cagnacci, Guido	Box 32	Folder 18
<i>Scope and Contents:</i> See also Series I. Correspondence, Pasini, Pier Giorgio file.		
Callot, Jacques	Box 32	Folder 19
Calvaert, Denys	Box 32	Folder 20
Calza, Antonio	Box 32	Folder 21
<i>Scope and Contents:</i> Contains only a single auction catalog page.		
Cammarano	Box 32	Folder 22
Campi family		
<i>Scope and Contents:</i> Campi, Giulio and Vincenzo Campi.		
Black-and-white photographs	Box 32	Folder 23
Transparencies	Box 58	Folder 24
Campovecchio, Luigi	Box 32	Folder 24
Canaletto	Box 32	Folder 25
Cantarini, Simone	Box 32	Folder 26
Canuti, Domenico Maria	Box 32	Folder 27
Caravaggio, Cecco del	Box 32	Folder 28
Caravaggio and Caravaggeschi		
Black-and-white photographs	Box 33	Folder 1-3
Transparencies	Box 58	Folder 25
Cardellino (Desti)/Rasio	Box 33	Folder 4
<i>Scope and Contents:</i> Desti, Giacomo (Il Cardellino) and Antonio Rasio.		
Carlevarijs, Luca (Carlevaris)	Box 33	Folder 5
Carlieri, Alberto		
Black-and-white photographs	Box 33	Folder 6
Color photograph	Box 58	Folder 26
Carpaccio, Vittore	Box 33	Folder 7

Scope and Contents:

Contains only a single article on the artist.

Caro, Baldassare de	Box 33	Folder 8
<i>Scope and Contents:</i>		
Also includes two photographs of works attributed to Marco de Caro.		
Carpioni, Giulio	Box 33	Folder 9
Casissa, Nicola	Box 33	Folder 10
Cassana, Giovanni Agostino		
Black-and-white photographs	Box 33	Folder 11
Color photograph and transparency	Box 58	Folder 27
Castello, Giacomo da (Kerckhoven)		
Black-and-white photographs	Box 33	Folder 12
Transparency	Box 58	Folder 28
Castello, Valerio	Box 33	Folder 13
Castiglione, Francesco	Box 33	Folder 14
<i>Scope and Contents:</i>		
Contains only a single auction catalog page.		
Castiglione, Giovanni Benedetto (Il Grechetto)	Box 33	Folder 15
Cattamara, Paolo (Paoluccio Napoletano)		
<i>Scope and Contents:</i>		
Includes a 1986 letter from P. & D. Colnaghi & Co.		
Black-and-white photographs	Box 33	Folder 16
Color photograph	Box 58	Folder 29
Cavallino, Bernardo		
Black-and-white photographs	Box 33	Folder 17
Transparency	Box 58	Folder 30
Cavarozzi, Bartolomeo	Box 33	Folder 18
Cavedone, Giacomo	Box 33	Folder 19
Ceccarini, Sebastiano	Box 33	Folder 20
<i>Scope and Contents:</i>		
Contains only a single auction catalog page.		
Cennini, Pietro Paolo	Box 33	Folder 21

Cerano	Box 33	Folder 22
<i>Scope and Contents:</i> Includes a 1956 letter from the Sovrintendenza alle gallerie, Milano, addressed to Emilio Lavagnino.		
Cerquozzi, Michelangelo		
Black-and-white photographs	Box 33	Folder 23-24
Color photograph and transparencies	Box 58	Folder 31
Ceruti, Giacomo		
Black-and-white photographs	Box 34	Folder 1
Transparencies	Box 58	Folder 32
Cesari	Box 34	Folder 2
Cignani, Carlo	Box 34	Folder 3
Cignaroli, Vittorio Amedeo	Box 34	Folder 4
Cioci, Antonio		
Black-and-white photographs	Box 34	Folder 5
Transparency	Box 58	Folder 33
Circignani, Antonio (Pomarancio)	Box 34	Folder 6-7
<i>Scope and Contents:</i> Includes extensive handwritten notes and a 1952 letter from a colleague at the Soprintendenza alle gallerie, Modena. Salerno published an article in <i>Commentari</i> in 1952 entitled "L'opera di Antonio Pomarancio."		
Civetta (Bles, Herri met de)	Box 34	Folder 8
Clérisseau, Charles-Louis		
Black-and-white photographs	Box 34	Folder 9
Transparency	Box 58	Folder 34
Coccorante, Leonardo	Box 34	Folder 10
Codazzi, Niccoló and Viviano Codazzi	Box 34	Folder 11-12
Codino, Francesco	Box 34	Folder 13
Compagno, Scipione	Box 34	Folder 14
Conca, Sebastiano	Box 34	Folder 15
<i>Scope and Contents:</i> Contains only two auction catalog pages.		
Coninck, David de	Box 34	Folder 16

Cortona, Pietro da (Berrettini, Pietro)	Box 34	Folder 17
Corvi, Domenico	Box 34	Folder 18
Cossiau, Jan Joost van	Box 34	Folder 19
Costa, Angelo-Maria	Box 34	Folder 20
Costa, Giovanni Francesco	Box 34	Folder 21
<i>Scope and Contents:</i> Also includes a photograph of a work attributed to Francesco Costa and a sales catalog illustration of a work attributed to Vincenzo Costa.		
Cozza, Francesco	Box 34	Folder 22
Crastona, Margherita and others		
<i>Scope and Contents:</i> Crastona, Margherita, Fardella, Peirano Genovese, Genovesi, Pseudo-Fardella and Giovanni da Udine. See also Fardella.		
Black-and-white photographs	Box 34	Folder 23
Color photographs and transparency	Box 58	Folder 35
Crescenzi, Giovanni Battista	Box 34	Folder 24
Crespi, Daniele	Box 34	Folder 25
Crespi, Giuseppe Maria	Box 34	Folder 26
Creti, Donato	Box 35	Folder 1
Cruyl, Leiven	Box 35	Folder 2
Cuosta (Questa)/Garri	Box 35	Folder 3
<i>Scope and Contents:</i> Cuosta, Francesca della and Giorgio Garri.		
Cusati, Gaetano		
Black-and-white photographs	Box 35	Folder 4
Color photograph	Box 58	Folder 36
Cuylenborch, Abraham van	Box 35	Folder 5
Cuyp, Aelbert	Box 35	Folder 6
Dalens, Dirck	Box 35	Folder 7
Dietrich, Christian Wilhelm Ernst	Box 35	Folder 8
Dionigi, Marianna	Box 35	Folder 9
Does, Simon van der	Box 35	Folder 10
Dolci, Carlo	Box 35	Folder 11

Dubois, Guillam	Box 35	Folder 12
Dughet, Gaspard	Box 35	Folder 13
<i>Scope and Contents:</i> Contains only a single auction catalog page. See also Series III. Research files, Other artists and topics, for material on Dughet.		
Dujardin, Karel	Box 35	Folder 14
Durante, Giorgio	Box 35	Folder 15
Dyck, Anthony van	Box 35	Folder 16
<i>Scope and Contents:</i> Contains a single postcard.		
Eismann, Johann Anton		
Papers	Box 35	Folder 17
<i>Scope and Contents:</i> Contains only a single article on the artist.		
Color photograph	Box 58	Folder 37
Elsheimer, Adam	Box 35	Folder 18
Esselens, Jacob	Box 35	Folder 19
Fabris, Jacopo	Box 35	Folder 20
<i>Scope and Contents:</i> Also includes two photographs of works attributed to Pietro Fabris.		
Fabris, Pietro	Box 35	Folder 21-22
Faccini, Pietro	Box 35	Folder 23
Falcone, Aniello	Box 35	Folder 24
Falda, Giovanni Battista	Box 35	Folder 25
Fardella	Box 35	Folder 26
<i>Scope and Contents:</i> Includes photographs of works attributed to Giuseppe Fardella and Giacomo Farelli. Also includes several photographs labeled as pseudo-Fardella. See also Crastona, Margherita and others.		
Ferg, Franz de Paula	Box 35	Folder 27
<i>Scope and Contents:</i> Contains only two auction catalog pages.		
Ferrari	Box 35	Folder 28
<i>Scope and Contents:</i>		

May be the Genoese painter Giovanni Andrea de Ferrari, as one photo bears his name.

Ferrari, Luca da Reggio	Box 35	Folder 29
Ferretti	Box 35	Folder 30
Ferroni, Leonardo (Il Bigino)	Box 35	Folder 31
Feti, Domenico (Fetti)	Box 35	Folder 32-33
Fiasella, Domenico		
Black-and-white photographs	Box 35	Folder 34
Transparency	Box 58	Folder 38
Fidani, Orazio		
Black-and-white photographs	Box 36	Folder 1
Color photograph	Box 58	Folder 39
Fidanza, Francesco and Gregorio Fidanza	Box 36	Folder 2-3
<i>Scope and Contents:</i> Includes an undated letter from Zsuzsanna Dobos, Assistant Curator at the Szépmvészeti Múzeum, Budapest, in response to Salerno's request for information on these artists.		
Fieravino, Francesco (Maltese)		
Black-and-white photographs	Box 36	Folder 4
Transparency	Box 58	Folder 40
Finoglia, Paolo	Box 36	Folder 5
Finson, Louis	Box 36	Folder 6
Fioravanti	Box 36	Folder 7
Fontana, Lavinia	Box 36	Folder 8
Forte, Luca		
Black-and-white photographs	Box 36	Folder 9
Color photographs and transparency	Box 58	Folder 41
Foschi, Francesco	Box 36	Folder 10
Fragonard, Jean-Honoré	Box 36	Folder 11
Franceschini, Baldassare	Box 36	Folder 12
Franceschini, Marcantonio	Box 36	Folder 13
Fuolerni, Orazio [?] and four others		
<i>Scope and Contents:</i>		

Names are difficult to decipher, but original envelope appears to include: Fuolerni, Orazio, Ganzino, Gnolibono, Antonio Mezzadri and Andrea Scacciati I. See also Scacciati, Andrea, I.

Black-and-white photographs	Box 36	Folder 14
Transparency	Box 58	Folder 42
Galizia, Fede		
Black-and-white photographs	Box 36	Folder 15
Color photograph and transparencies	Box 59	Folder 1
Gamberini, Giuseppe	Box 36	Folder 16
Ganassini, Marzio	Box 36	Folder 17
<i>Scope and Contents:</i> Includes a letter, addressee wanting, regarding attribution.		
Gandolfi family	Box 36	Folder 18
<i>Scope and Contents:</i> Gandolfi, Gaetano and Ubaldo Gandolfi.		
Garbieri, Lorenzo	Box 36	Folder 19
Gargiulo, Domenico	Box 36	Folder 20
Garoli, Pietro Francesco	Box 36	Folder 21
Garzoni, Giovanna		
<i>Scope and Contents:</i> Includes a 1986 letter from Roberto Zaniboni regarding the attribution of three still life paintings including one signed by Garzoni.		
Black-and-white photographs	Box 36	Folder 22
Transparencies	Box 59	Folder 2
Gaspari, Antonio and Pietro Gaspari	Box 36	Folder 23
Gatta, Saviero della	Box 36	Folder 24
Gelton, Toussaint	Box 36	Folder 25
Gennari	Box 36	Folder 26
Genoels, Abraham		
Black-and-white photographs	Box 36	Folder 27
Color photograph and negatives	Box 59	Folder 3
Gentileschi, Artemisia and Orazio Gentileschi	Box 36	Folder 28
<i>Scope and Contents:</i>		

In 1960 Salerno published an article on "Cavaliere d'Arpino, Tassi, Gentileschi and their assistants: a study of some frescoes in the Villa Lante Bagnaia."

Gessi, Giovan Francesco	Box 36	Folder 29
Gherardi	Box 36	Folder 30
Ghisolfi, Giovanni		
<i>Scope and Contents:</i>		
Includes a 1989 letter from Giuseppe dello Ioio, Antiquario, Napoli, and two undated letters, one from Il Palazzetto Antiquari of Modena and the other from Gianfranco Rotolo. Also includes a 1986 letter from Andrea Norris, Chief Curator at the Huntington Art Gallery of the University of Texas, Austin regarding the attribution of a pair of paintings.		
Black-and-white photographs	Box 36	Folder 31-33
Transparencies	Box 59	Folder 4
Gianlisi, Antonio	Box 36	Folder 34
Giaquinto, Corrado	Box 36	Folder 35
<i>Scope and Contents:</i>		
Includes a letter, addressee wanting, regarding attribution.		
Gili/Rapous	Box 36	Folder 36
<i>Scope and Contents:</i>		
Gili, Anna Caterina and Michele Antonio Rapous.		
Gimignani, Giacinto	Box 36	Folder 37-38
Giordano, Luca	Box 36	Folder 39
Glauber, Johannes	Box 37	Folder 1
Gramatica, Antiveduto	Box 37	Folder 2
Grare	Box 37	Folder 3
Graziani, Ciccio	Box 37	Folder 4
Greco, Gennaro		
<i>Scope and Contents:</i>		
Includes a 1991 letter from Bonfrancesco Vinci regarding paintings on the Parisian market.		
Papers	Box 37	Folder 5
Transparencies	Box 59	Folder 5
Grimaldi, Giovanni Francesco		
<i>Scope and Contents:</i>		
Includes two undated letters regarding attribution, both with addressee wanting, and one 1980 request for attribution from George Watson of St. John's College,		

Cambridge, England. File also contains one etching by Grimaldi *Two Men on a Hillcock, after Annibale Carracci*, on modern paper.

Black-and-white photographs	Box 37	Folder 6-7
Color photograph and transparency	Box 59	Folder 6
Grosso, Domenico	Box 37	Folder 8
Gru	Box 37	Folder 9
Grubacs, Carlo	Box 37	Folder 10
Guardi, Francesco	Box 37	Folder 11-12
Guardi, Giacomo	Box 37	Folder 13
Guarino, Francesco	Box 37	Folder 14
<i>Scope and Contents:</i> Contains only a single article on the artist.		
Guerrieri, Giovanni Francesco		
Black-and-white photographs	Box 37	Folder 15
Transparencies	Box 59	Folder 7
Guidobono, Bartolomeo	Box 37	Folder 16
Haensbergen, Johan van	Box 37	Folder 17
Hamme	Box 37	Folder 18
Heintz, Joseph, the younger	Box 37	Folder 19
Helmbreker, Dirk	Box 37	Folder 20
Hermans, Joannes (Monsù Aurora)	Box 37	Folder 21
Heusch, Jacob de		
Black-and-white photographs	Box 37	Folder 22
Transparency	Box 59	Folder 8
Heusch, Jacob de and Willem de Heusch	Box 37	Folder 23
<i>Scope and Contents:</i> See also Heusch, Jacob de.		
Hondius, Abraham		
Honthorst, Gerrit van	Box 37	Folder 25
Hooch		
Box 37		Folder 26
<i>Scope and Contents:</i> Includes two 1979 letters from Rainer Wilhelm regarding a work attributed to David de Hooch. Also includes photographs of works attributed to Gerrit de Hooch, Carel Cornelisz. de Hooch and Horatius de Hooch.		

Houbraken, Niccolino van	Box 37	Folder 27
Huchtenburg, Jacob van and Jan van Huchtenburg		
Black-and-white photographs	Box 37	Folder 28
Transparencies	Box 59	Folder 9
Huysmans, Cornelis	Box 37	Folder 29
<i>Scope and Contents:</i> Also includes one photograph of a work attributed to Jan Baptiste Huysmans.		
Huysum, Jan van	Box 37	Folder 30
Immenraet, Andries	Box 37	Folder 31
König	Box 37	Folder 32
L'Empoli (Chimenti, Jacopo) (Jacopo da Empoli)		
Black-and-white photographs	Box 37	Folder 33
Color photograph and transparencies	Box 59	Folder 10
Labruzzi, Carlo	Box 38	Folder 1
Lacroix, Charles François (de Marseille)	Box 38	Folder 2
Laer, Pieter van		
Black-and-white photographs	Box 38	Folder 3-5
Color photograph	Box 59	Folder 11
Lallemand, Jean-Baptiste	Box 38	Folder 6-8
Lanfranco, Giovanni		
<i>Scope and Contents:</i> Includes several letters regarding Lanfranco attributions including one, undated, from Piccirilli Antichità of Rome; one 1984 letter from Ferdinando Bologna; and one 1980 letter from Erich Schleier. See also Series III. Research files, Other artists and topics, for material on Lanfranco.		
Black-and-white photographs	Box 38	Folder 9
Color photograph	Box 59	Folder 12
Lapp, Jan Willemsz.	Box 38	Folder 10
Lastman, Pieter	Box 38	Folder 11
Lauri family		
<i>Scope and Contents:</i> Lauri, Baldassare (Lauwers, Balthasar), Filippo Lauri and Francesco Lauri. The bulk of the photographs are works attributed to Filippo Lauri.		

Black-and-white photographs	Box 38	Folder 12-13
Color photographs	Box 59	Folder 13
Lavagna, Francesco and Giuseppe Lavagna		
Black-and-white photographs	Box 38	Folder 14
Color photograph	Box 59	Folder 14
Le Brun, Charles	Box 38	Folder 15
Legi, Giacomo	Box 38	Folder 16
Lemaire, Jean	Box 38	Folder 17-19
Leoni	Box 38	Folder 20
Levoli, Nicola		
Black-and-white photographs	Box 38	Folder 21
Color photograph	Box 59	Folder 15
Ligozzi, Jacopo	Box 38	Folder 22
Lilio, Andrea (Lilli)	Box 38	Folder 23
<i>Scope and Contents:</i> Contains only a single article on the artist.		
Lingelbach, Johannes		
<i>Scope and Contents:</i> Includes rough layouts from Ugo Bozzi Editore for <i>Pittori di paesaggio del Seicento a Roma</i> , vol. II, 1977-1980, pages 577-591 and 593-608. The final version of the Lingelbach entry on page 590 is changed from that which appears in the layout. The entry on Grimaldi has also been changed. Layouts include photomechanical, AM halftone illustration proofs in blue ink. For additional proofs from the same publication see also Series III. Research files, Landscapes and vedute, <i>Pittori di paesaggio del Seicento a Roma</i> - Appendix file.		
Black-and-white photographs	Box 38	Folder 24-26
Transparency	Box 59	Folder 16
Lint, Hendrik Frans van and Jacob van Lint	Box 39	Folder 1
<i>Scope and Contents:</i> Includes an undated letter, addressee wanting, attributing two paintings to Jacob van Lint.		
Lippi, Lorenzo	Box 39	Folder 2
Lisse, Dirck van der	Box 39	Folder 3
Locatelli, Andrea		
<i>Scope and Contents:</i> Includes a letter, addressee wanting, regarding attribution.		

Black-and-white photographs	Box 39	Folder 4-6
Color photographs and transparency	Box 59	Folder 17
Lopez, Gasparo		
Black-and-white photographs	Box 39	Folder 7
Transparency	Box 59	Folder 18
Lorrain, Claude	Box 39	Folder 8-11
Loth, Onofrio		
Black-and-white photographs	Box 39	Folder 12
Color photographs	Box 59	Folder 19
Lusieri, Titta	Box 39	Folder 13
Luti, Benedetto	Box 39	Folder 14
<i>Scope and Contents:</i> Contains only a single auction catalog page.		
Maestro del Metropolitan	Box 39	Folder 15
Maestro della Fruttiera Lombarda		
Black-and-white photographs	Box 39	Folder 16
Color photograph and transparencies	Box 59	Folder 20
Maffei, Francesco	Box 39	Folder 17
Magini, Carlo		
Black-and-white photographs	Box 39	Folder 18-19
Color photograph and transparencies	Box 59	Folder 21
Magnasco, Alessandro	Box 39	Folder 20-22
Majoli, Clemente (Maiola)	Box 39	Folder 23
Malinconico, Nicola	Box 39	Folder 24
Maltese, Francesco		
Black-and-white photographs	Box 39	Folder 25
Transparency	Box 59	Folder 22
Mancadan, Jacobus Sibrandi	Box 39	Folder 26
Manetti, Rutilio	Box 40	Folder 1
Manfredi, Bartolomeo	Box 40	Folder 2-3
<i>Scope and Contents:</i> Includes an essay draft by Salerno titled "Two Paintings by Manfredi from the Giustiniani Collection." Salerno published an inventory of the picture gallery of		

Vincenzo Giustiniani in 1960, and in 1974, an article in *The Burlington Magazine*,
 "A Painting by Manfredi from the Giustiniani Collection."

Manglard, Adrien	Box 40	Folder 4-5
Mara, Antonio	Box 40	Folder 6
Maratti, Carlo	Box 40	Folder 7-8
Marchioni, Elisabetta		
Black-and-white photographs	Box 40	Folder 9
Color photograph and transparencies	Box 59	Folder 23
Marchis, Alessio de	Box 40	Folder 10
Marieschi, Michele		
<i>Scope and Contents:</i> Also includes one photograph of a work attributed to Jacopo di Paolo Marieschi.		
Black-and-white photographs	Box 40	Folder 11
Transparency	Box 59	Folder 24
Martinelli, Giovanni	Box 40	Folder 12
Mastelletta	Box 40	Folder 13
Matteis, Paolo de		
Black-and-white photographs	Box 40	Folder 14
Transparency	Box 59	Folder 25
Matteus, Cornelis	Box 40	Folder 15
Mazzoni	Box 40	Folder 16
<i>Scope and Contents:</i> Includes one work attributed to Sebastiano Mazzoni.		
Mehus, Livio	Box 40	Folder 17
<i>Scope and Contents:</i> Contains only one page of handwritten notes.		
Meléndez, Luis	Box 40	Folder 18
Mercati, Giovanni Battista	Box 40	Folder 19
Meulen	Box 40	Folder 20
Meyering, Albert	Box 40	Folder 21
Miel, Jan	Box 40	Folder 22-23
Mignard, Pierre	Box 40	Folder 24
<i>Scope and Contents:</i>		

Contains only a single auction catalog page.

Milani, Aureliano	Box 40	Folder 25
Millet, Jean François, the younger and the elder	Box 40	Folder 26
Miradori, Luigi		
Black-and-white photographs	Box 40	Folder 27
Transparency	Box 59	Folder 26
Mitelli, Giuseppe Maria	Box 40	Folder 28
Moeyaert, Claes Cornelisz	Box 40	Folder 29
Mola, Pier Francesco		
<i>Scope and Contents:</i> Includes a 1969 letter from Andrea Busiri Vici.		
Black-and-white photographs	Box 40	Folder 30-32
Transparency	Box 59	Folder 27
Molijn, Anthony (Molyn)	Box 41	Folder 1
Mommers, Hendrik	Box 41	Folder 2
Momper	Box 41	Folder 3-4
<i>Scope and Contents:</i> Includes a loan form from the unrealized exhibition <i>Paesaggio e veduta a Roma dal Seicento all'Ottocento</i> , and a 1968 letter from Andrea Busiri Vici. See also Momper, Joos de, the younger.		
Momper, Joos de, the younger	Box 41	Folder 5
<i>Scope and Contents:</i> See also Momper.		
Monaldi	Box 41	Folder 6
Mondo, Domenico	Box 41	Folder 7
<i>Scope and Contents:</i> Contains only a single article on the artist.		
Monrealese (Novelli, Pietro)	Box 41	Folder 8
Montanini, Pietro	Box 41	Folder 9
<i>Scope and Contents:</i> Includes 1971 correspondence between Salerno and Galleria Pontremoli, Milan, regarding a painting attributed to Montanini.		
Montagna, Marco Tullio	Box 41	Folder 10

Monti, Francesco	Box 41	Folder 11
Morazzone	Box 41	Folder 12
Moretti, Giuseppe	Box 41	Folder 13
Moucheron, Frederik de and Isaac de Moucheron	Box 41	Folder 14
Mulier, Pieter, the younger	Box 41	Folder 15
Munari, Cristoforo		
<i>Scope and Contents:</i>		
Includes a letter, dated between 1987 and 1988, addressed to "Dottor Violante" in which Salerno contests the attribution of a painting well-established as a Munari. Addressee may be Marcello Violante of Chaucer Fine Arts Inc.		
Black-and-white photographs	Box 41	Folder 16
Color photographs and transparency	Box 59	Folder 28
Musso	Box 41	Folder 17
Nani, Giacomo		
Black-and-white photographs	Box 41	Folder 18
Transparencies	Box 59	Folder 29
Natoire, Charles Joseph	Box 41	Folder 19
Navarra, Pietro	Box 41	Folder 20
Neeffs, Peeter, the younger	Box 41	Folder 21
Nieulandt, Willem van, II	Box 41	Folder 22
Nomé, François de	Box 41	Folder 23
Nuvolone, Panfilo		
Black-and-white photographs	Box 41	Folder 24
Transparencies	Box 59	Folder 30
Nuzzi, Mario		
<i>Scope and Contents:</i>		
Includes three letters (1987-1988) from Jean-Jacques Nalpas of Marseille, regarding a Mario dei Fiori (Mario Nuzzi) painting in his collection.		
Black-and-white photographs	Box 41	Folder 25
Transparencies	Box 59	Folder 31
Ocker, Adriaen Jansz	Box 41	Folder 26
Onofri, Crescenzio		
Black-and-white photographs	Box 42	Folder 1

Color photographs	Box 59	Folder 32
Orbetto (Turchi, Alessandro)	Box 42	Folder 2
Ossenbeck, Jan van	Box 42	Folder 3
Pace del Campidoglio, Michele		
Black-and-white photographs	Box 42	Folder 4
Transparencies	Box 59	Folder 33
Panfi, Romolo	Box 42	Folder 5
Panfili, C.	Box 42	Folder 6
Panini, Gian Paolo		
<i>Scope and Contents:</i> Includes two 1988 letters from Galerie Robert Finck and one undated, which may have been sent to Christie, Manson & Woods, circa 1979.		
Black-and-white photographs	Box 42	Folder 7-10
Color photographs	Box 59	Folder 34
Paolini, Pietro		
Black-and-white photographs	Box 42	Folder 11-12
Transparencies	Box 59	Folder 35
Pasinelli, Lorenzo	Box 42	Folder 13
Passarotti, Bartolomeo	Box 42	Folder 14
Passignano	Box 42	Folder 15
Patel, Pierre Antoine and Pierre Patel I	Box 42	Folder 16-17
<i>Scope and Contents:</i> Includes the 1974 exhibition catalog <i>Le choix de l'amateur: sélection de peintures et sculptures du XVe au XVIIIe siècle</i> , produced by Galerie Heim.		
Patinir, Joachim	Box 42	Folder 18
Pavone, Francesco	Box 42	Folder 19
Pecchio, Domenico	Box 42	Folder 20
Pedretti, Giuseppe Carlo	Box 42	Folder 21
<i>Scope and Contents:</i> Contains only a single illustration clipping.		
Pellegrini	Box 42	Folder 22
<i>Scope and Contents:</i> Contains only a single auction catalog page.		

Penninks, Johann	Box 42	Folder 23
<i>Scope and Contents:</i> Contains only a single periodical page.		
Pereda y Salgado, Antonio	Box 42	Folder 24
Peruzzini, Antonio Francesco	Box 42	Folder 25
Pesce, Girolamo	Box 42	Folder 26
<i>Scope and Contents:</i> Contains only a single auction catalog page.		
Petrazzi, Astolfo		
<i>Scope and Contents:</i> Includes a 1989 letter from José Fiorio.		
Black-and-white photographs	Box 42	Folder 27
Color photographs	Box 59	Folder 36
Pfeiler, Maximilian	Box 42	Folder 28
Pianca, Giuseppe Antonio		
Black-and-white photographs	Box 42	Folder 29
Color photographs	Box 59	Folder 37
Piemont, Nicolaes (Pimont)	Box 42	Folder 30
Pillement, Jean	Box 42	Folder 31
Piola family	Box 42	Folder 32
<i>Scope and Contents:</i> Contains only three auction catalog pages.		
Piranesi, Giovanni Battista	Box 42	Folder 33
Pittore di Rodolfo Lodi and two others		
<i>Scope and Contents:</i> Pittore di Rodolfo Lodi, Arcangelo Resani and Giovanni Rivalta.		
Black-and-white photographs	Box 43	Folder 1
Transparencies	Box 59	Folder 38
Po, Giacomo del	Box 43	Folder 2
<i>Scope and Contents:</i> Contains only a single periodical page.		
Poel, Egbert van der		

<i>Scope and Contents:</i> Contains only a single auction catalog page.	Box 43	Folder 3
Poelenburgh, Cornelis van	Box 43	Folder 4-5
Poli, Gherardo	Box 43	Folder 6
Polidoro da Caravaggio	Box 43	Folder 7
Pomarancio (Circignani, Antonio)	Box 43	Folder 8
<i>Scope and Contents:</i> Salerno published an article entitled "L'opere di Antonio Pomarancio," in a 1952 issue of <i>Commentari</i> .		
Porpora, Paolo		
Black-and-white photographs	Box 43	Folder 9
Transparencies	Box 59	Folder 39
Poussin, Nicolas	Box 43	Folder 10-12
<i>Scope and Contents:</i> Also includes some photographs of works attributed to Gaspard Dughet (Gaspard Poussin), a student of Nicolas Poussin.		
Pozzo, Andrea	Box 43	Folder 13
Pozzoserrato (Toeput, Lodewijk)	Box 43	Folder 14
Preti, Mattia	Box 43	Folder 15
Procaccini, Giulio Cesare	Box 43	Folder 16
Pulzone, Scipione	Box 43	Folder 17
Pynacker, Adam	Box 43	Folder 18
Pynas, Jacob Symonsz. and Jan Symonsz. Pynas	Box 43	Folder 19
<i>Scope and Contents:</i> See also Wyck, Thomas.		
Ramsay	Box 43	Folder 20
Raphael	Box 43	Folder 21-22
<i>Scope and Contents:</i> Includes works attributed to Raphael and his workshop. Also includes a 1971 letter from Geraldine Keen of <i>The Times</i> , London, who wrote an article about a Raphael smuggled into the United States and acquired by the Boston MFA. The painting was seized by the government and the associated scandal precipitated Perry Rathbone's resignation as museum director in 1972. The letter to Salerno seems to hint that he considered the work spurious. He was likely involved in the case through his work at the Ufficio esportazione. Salerno also published an article entitled "Il Profeta Isaia di Raffaello e il Putto della Accademia di S. Luca," on the restoration work in the		

Chiesa di Sant'Agostino undertaken by the Soprintendenza. It appeared in a 1960 issue of *Bollettino d'arte*.

Realfonso, Tommaso			
Black-and-white photographs	Box 43	Folder 23	
Transparencies	Box 59	Folder 40	
Recco, Elena			
Black-and-white photographs	Box 43	Folder 24	
Transparency	Box 59	Folder 41	
Recco, Giacomo			
Black-and-white photographs	Box 44	Folder 1	
Transparencies	Box 59	Folder 42	
Recco, Giovanni Battista			
Black-and-white photographs	Box 44	Folder 2-3	
Transparencies	Box 59	Folder 43	
Recco, Giuseppe			
Black-and-white photographs	Box 44	Folder 4	
Color photograph and transparencies	Box 59	Folder 44	
Recco, Nicola	Box 44	Folder 5	
Reder, Christian and Giovanni Reder	Box 44	Folder 6	
Regnier, Nicolas	Box 44	Folder 7	
Rembrandt Harmenszoon van Rijn	Box 44	Folder 8	
Remps, Domenico	Box 44	Folder 9	
Reni, Guido			
<i>Scope and Contents:</i>			
Includes a 1979 letter addressed to José Manuel and a report on the technical examination of works related to Reni's <i>Judith and Holofernes</i> . The report, entitled "Un chef-d'œuvre perdu et retrouvé: la Judith et Holopherne de Guido Reni," is accompanied by a 1983 cover letter from the Instituto tecnico de expertizacion y restauracion, Madrid. The report discusses the provenance of the Spanish work and several preparatory studies and other versions of the painting in Italy, France and England. Reni's painting of <i>Lucretia</i> is also mentioned in this study.			
Black-and-white photographs	Box 44	Folder 10-13	
Color photographs and transparencies	Box 60	Folder 1	
Reschi, Pandolfo			
Black-and-white photographs	Box 44	Folder 14	

Color photographs and transparencies	Box 60	Folder 2
Ribera, Jusepe de	Box 44	Folder 15-16
Ricci, Marco	Box 44	Folder 17-18
Ricciardelli, Gabriele	Box 44	Folder 19
Riminaldi, Orazio	Box 44	Folder 20
Robert, Hubert	Box 45	Folder 1
<i>Scope and Contents:</i> Includes a photocopy of a 1991 letter from the Sammlungen des Fürsten von Liechtenstein museum to Patrizio Busiri Vici of Ugo Bozzi Editore.		
Roberti, Domenico	Box 45	Folder 2
Roberti, Roberto	Box 45	Folder 3
Rocca, Michele	Box 45	Folder 4
Roghman, Roelant	Box 45	Folder 5
Rombouts, Theodoor	Box 45	Folder 6
Romeyn/Ruthart	Box 45	Folder 7
<i>Scope and Contents:</i> Romeyn, Willem and Carl Borromäus Andreas Ruthart.		
Roncalli	Box 45	Folder 8
Roos family		
<i>Scope and Contents:</i> Roos, Johan Heinrich, Johann Melchior Roos and Philipp Peter Roos. The vast majority of the works are attributed to Johan Heinrich Roos and Philipp Peter Roos, called Rosa da Tivoli. Includes a brief, undated note from Marcella Ambrosi Bacchi of Rome.		
Black-and-white photographs	Box 45	Folder 9
Color photograph	Box 60	Folder 3
Roos, Jan	Box 45	Folder 10
Rosa, Francesco de	Box 45	Folder 11
<i>Scope and Contents:</i> Contains only a single auction catalog page.		
Rosselli	Box 45	Folder 12
<i>Scope and Contents:</i> Contains only a single auction catalog page.		
Ruoppolo, Giovanni Battista	Box 45	Folder 13

Ruoppolo, Giuseppe			
Black-and-white photographs	Box 45	Folder 14	
Transparencies	Box 60	Folder 4	
Rustici, Francesco			
Rysbrack, Pieter			
Sacchi, Andrea			
Saftleven and six others	Box 45	Folder 18	
<i>Scope and Contents:</i> Saftleven, Roelandt Savery, Willem Schellinks, Pieter Schoubroeck, J. van Schyndel, Jan Siberechts and Abraham Storck.			
Salci, Gabriele			
Salini, Tommaso			
<i>Scope and Contents:</i> Includes a 1989 letter from Leonardo Piccagliani of Modena regarding attribution of a painting and an offprint of Salerno's 1952 article "Di Tommaso Salini, un ignoto caravaggesco." Also includes an entire 1969 issue of <i>Bollettino dei musei comunali di Roma</i> .			
Black-and-white photographs	Box 45	Folder 20-21	
Transparencies	Box 60	Folder 5	
Salucci, Alessandro			
Salviati, Francesco			
Sandrart, Joachim von			
Saraceni, Carlo	Box 45	Folder 26-28	
<i>Scope and Contents:</i> Includes a reproduction of an engraving by Flemish engraver and print publisher, Nicolaus van Aelst.			
Sarto, Andrea del			
<i>Scope and Contents:</i> Contains a single postcard.			
Sartori, Benedetto			
Sassoferrato			
Scacciati, Andrea, I			
<i>Scope and Contents:</i> See also Fuolerni, Orazio [?] and four others.			

Scaramuccia, Luigi Pellegrino	Box 46	Folder 5
Scarsellino	Box 46	Folder 6
Schedoni, Bartolomeo	Box 46	Folder 7
Schellinks, Daniel and Willem Schellinks	Box 46	Folder 8
<i>Scope and Contents:</i> See also Saftleven and six others.		
Scorza, Sinibaldo	Box 46	Folder 9
Seghers, Daniel	Box 46	Folder 10
Serodine, Giovanni	Box 46	Folder 11
Silvestre, Israël	Box 46	Folder 12
Sirani, Elisabetta	Box 46	Folder 13
Sirani, Giovanni Andrea	Box 46	Folder 14
Smith, John	Box 46	Folder 15
Snyders, Frans		
<i>Scope and Contents:</i> Includes an undated letter from Ronald Cohen of Trafalgar Galleries and one addressed to Cohen from the Victoria and Albert Museum, London, dated 1989. See also Battaglioli, Francesco.		
Black-and-white photographs	Box 46	Folder 16
Color photograph	Box 60	Folder 6
Sole, Giovan Gioseffo dal	Box 46	Folder 17
Solimena, Francesco	Box 46	Folder 18
Spada, Leonello	Box 46	Folder 19
Spadarino (Galli, Giovanni Antonio)	Box 46	Folder 20-21
<i>Scope and Contents:</i> Includes a 1969 letter from Patrick Matthiesen, regarding different versions of the painting <i>Santa Francesca Romana e l'Angelo</i> , and a 1963 letter from Benedict Nicolson.		
Spadino, Bartolomeo (junior)		
Black-and-white photographs	Box 46	Folder 22
Transparencies	Box 60	Folder 7
Spadino, Bartolomeo (senior)	Box 46	Folder 23
Spadino, Giovanni Paolo		

Scope and Contents:

Includes a 1987 letter from Giorgio Devoto of Genova regarding the attribution of a still life painting.

Black-and-white photographs	Box 46	Folder 24-25
Color photographs and transparency	Box 60	Folder 8
Spierincks, Karel Philips	Box 46	Folder 26
<i>Scope and Contents:</i> Includes a 1988 letter, addressee wanting, in which Salerno resolutely attributes a painting to Spierincks.		
Stanzione, Massimo	Box 46	Folder 27
Stella, Jacques	Box 46	Folder 28
<i>Scope and Contents:</i> Contains only a single auction catalog clipping.		
Stern, Ludovico, I	Box 46	Folder 29
Stom, Antonio and Matteo Stom	Box 46	Folder 30
<i>Scope and Contents:</i> Includes a 1991 letter from Marcello Violante of Chaucer Fine Arts Inc.		
Stom, Mattais (Stomer)	Box 46	Folder 31
Storck, Abraham	Box 46	Folder 32
<i>Scope and Contents:</i> Contains only a few auction catalog pages. See also Saftleven and six others.		
Strozzi, Bernardo		
Black-and-white photographs	Box 47	Folder 1-2
Color photographs and transparencies	Box 60	Folder 9
Subleyras, Pierre	Box 47	Folder 3
Swanevelt, Herman van		
<i>Scope and Contents:</i> Includes a number of 1972 photograph requests submitted by Didier Bodart to the Bibliothèque royale Albert Ier of Brussels, as well as their accompanying images.		
Black-and-white photographs	Box 47	Folder 4-7
Transparency	Box 60	Folder 10
Sweerts, Michael	Box 47	Folder 8
Tamm, Franz Werner		
<i>Scope and Contents:</i>		

Includes a 1987 letter from the London firm Richard Green, regarding attribution.

Black-and-white photographs	Box 47	Folder 9
Transparency	Box 60	Folder 11
Tassi, Agostino		
<i>Scope and Contents:</i>		
Includes two brief notes from Andrea Busiri Vici, dated April 1981; a 1974 letter regarding attribution from the Ulster Museum, Belfast; one undated letter, addressee wanting, regarding attribution; and numerous handwritten notes regarding Tassi's works. Salerno published a 1960 article "Cavaliere d'Arpino, Tassi, Gentileschi and their assistants: a study of some frescoes in the Villa Lante Bagnaia," and "Il vero Filippo Napoletano e il vero Tassi," in 1970. Also includes undated, typescript comments on the Mancini manuscript.		
Black-and-white photographs	Box 47	Folder 10-12
Transparency	Box 60	Folder 12
Tavella, Carlo Antonio	Box 47	Folder 13
Tempesta, Antonio	Box 47	Folder 14
Teniers, David, I and two others	Box 47	Folder 15
<i>Scope and Contents:</i>		
Teniers, David, I, Jean-Baptiste Antoine Tierce and Rombout van Troyen. Includes a 1979 letter from Rainer Wilhelm regarding a van Troyen painting in his possession.		
Terreni, Giuseppe Maria	Box 48	Folder 1
Testa, Pietro	Box 48	Folder 2-3
Tiarini, Alessandro	Box 48	Folder 4
Tintore, Simone del		
Black-and-white photographs	Box 48	Folder 5
Color photographs and transparencies	Box 60	Folder 13
Todeschini (Cipper, Giacomo Francesco)		
Black-and-white photographs	Box 48	Folder 6
Transparency	Box 60	Folder 14
Toma	Box 48	Folder 7
Torreggiani, Bartolommeo	Box 48	Folder 8
<i>Scope and Contents:</i>		
Includes a letter, addressee wanting, regarding attribution.		
Tournier, Nicolas	Box 48	Folder 9
<i>Scope and Contents:</i>		
Includes one page of notes on Jean Jacques Tournier.		

Traversi	Box 48	Folder 10
Trevisani, Francesco	Box 48	Folder 11-12
Troppa, Girolamo	Box 48	Folder 13
Turner, Joseph Mallord William	Box 48	Folder 14
Uyttenbroeck, Moses van	Box 48	Folder 15
Vaccaro, Andrea	Box 48	Folder 16
Valckenborch, Frederik van and five others	Box 48	Folder 17
<i>Scope and Contents:</i> Valckenborch, Frederik van, Jan Peeter Verdussen, Dirck Verhaert, Hendrik Verschuring, Daniel Vertangen and Sebastian Vrancx.		
Valentino, Giovan Domenico	Box 48	Folder 18
Vanni, Francesco	Box 48	Folder 19
Vassallo, Antonio Maria		
Black-and-white photographs	Box 48	Folder 20
Transparency	Box 60	Folder 15
Vermeer, Johannes	Box 48	Folder 21
Vermeer van Haarlem, Jan (II and III)	Box 48	Folder 22
Vernet, Claude-Joseph	Box 48	Folder 23-24
Verrocchio, Agostino		
Black-and-white photographs	Box 48	Folder 25
Color photograph and transparencies	Box 60	Folder 16
Vicenzino, Giuseppe		
Black-and-white photographs	Box 48	Folder 26
Transparencies	Box 60	Folder 17
Viola, Giovanni Battista	Box 48	Folder 27
Visentini, Antonio	Box 48	Folder 28-29
Viso, Nicola	Box 49	Folder 1
Vitali, Candido	Box 49	Folder 2
Vogelaer, Karel van		
Black-and-white photographs	Box 49	Folder 3
Transparency	Box 60	Folder 18
Voltaire, Pierre-Jacques Antoine	Box 49	Folder 4

Volpato, Giovanni	Box 49	Folder 5
Vrancx, Sebastian	Box 49	Folder 6
<i>Scope and Contents:</i> See also Valckenborch, Frederik van and five others.		
Vroom, Hendrick Cornelisz.	Box 49	Folder 7
<i>Scope and Contents:</i> Contains only one page of handwritten notes.		
Wael, Cornelis de	Box 49	Folder 8
Wals, Goffredo		
<i>Scope and Contents:</i> Includes a 1991 letter from Alex Wengraf Limited, London and a 1990 letter from Simon Dickinson of Christie, Manson & Woods International Inc., London.		
Black-and-white photographs	Box 49	Folder 9-10
Transparencies	Box 60	Folder 19
Weenix, Jan Baptist	Box 49	Folder 11
Wildens, Jan	Box 49	Folder 12
Withoos	Box 49	Folder 13
Wittel, Gaspar van (Vanvitelli)		
<i>Scope and Contents:</i> Includes a copy of a 1988 letter written by Giuliano Briganti, addressee wanting, regarding attribution.		
Black-and-white photographs	Box 49	Folder 14-18
Transparencies	Box 60	Folder 20
Wolfaerts, Jan Baptist	Box 49	Folder 19
Wouwerman, Philips	Box 49	Folder 20
<i>Scope and Contents:</i> Also includes a photograph of a work attributed to Pieter Wouwerman.		
Wtewael, Joachim Anthonisz	Box 49	Folder 21
Wyck, Thomas	Box 49	Folder 22
<i>Scope and Contents:</i> Also includes Salerno's notes on Jacob Symonsz. Pynas and Jan Symonsz. Pynas.		
Zais, Giuseppe	Box 49	Folder 23
Zocchi, Giuseppe	Box 49	Folder 24-28

Zuccarelli, Francesco	Box 49	Folder 29
Zuccati, Adeodato	Box 49	Folder 30
Zucchi	Box 50	Folder 1
<i>Scope and Contents:</i> Contains an inventory of works labeled "Cat. Gen. di Tutte le Opere." This document was filed in Salerno's Zucchi folder, however, it appears to relate to a number of artists.		
Zucchi, Antonio		
Black-and-white photographs	Box 50	Folder 2
Color photograph	Box 60	Folder 21
Zucchi, Francesco		
Black-and-white photographs	Box 50	Folder 3
Color photographs	Box 60	Folder 22
Miscellaneous artists	Box 50	Folder 4
<i>Scope and Contents:</i> Folder contains photographs found loose among the files, frequently with no clear attribution established by Salerno.		

Series IV.B. Topics, undated

Scope and Contents:

Although most of Salerno's photograph archive consists of artist files, in some cases he grouped related photographs by topic. These topical groupings are organized by school, geographic locale, site, subject, type of work or time period.

Arrangement:

Arranged alphabetically by topical grouping assigned by the creator. Topical files were originally integrated alphabetically among the artist files, however, they have been moved to the end of the series to facilitate research.

Title/Description	Containers	
Antichi	Box 50	Folder 5
<i>Scope and Contents:</i> The file labeled "Antichi sec. XIV-XV-XVI" by Salerno, consists primarily of images of townscapes and early view paintings, several of which were published in the introductory chapters of <i>I pittori di vedute in Italia: (1580-1830)</i> .		
Architecture	Box 50	Folder 6
<i>Scope and Contents:</i> Contains images of vedute.		
Bagnaia, Villa Lante	Box 50	Folder 7
<i>Scope and Contents:</i>		

Salerno published an article on the frescoes of Villa Lante, "Cavaliere d'Arpino, Tassi, Gentileschi and their assistants: a study of some frescoes in the Villa Lante Bagnaia," in a 1960 issue of *The Connoisseur*, and a short volume on the villa in 1969 with Angelo Cantoni, entitled *Villa Lante di Bagnaia*.

Bolognese	Box 50	Folder 8-9
<i>Scope and Contents:</i> Includes a 1991 letter from the Musei civici d'arte antica, Bologna and a brief 1964 note from the Istituto per la collaborazione culturale, <i>Enciclopedia universale dell'arte</i> .		
Costaguti (Palazzo Costaguti)		
<i>Scope and Contents:</i> Oversize file contains one hand-colored, copy of a floor plan of Palazzo Costaguti, stamped and signed by Giuseppe Guerrieri, Rome, 55 x 71 cm.		
Papers and images	Box 50	Folder 10-11
Oversize	Flatfile 1	
Decorative arts		
Black-and-white photographs	Box 50	Folder 12
Transparency	Box 60	Folder 23
Drawings	Box 50	Folder 13
Dutch	Box 50	Folder 14
English	Box 50	Folder 15
Flemish		
<i>Scope and Contents:</i> Includes an incomplete, first edition of the exhibition catalog <i>I Fiamminghi e l'Italia; pittori italiani e fiamminghi dal XV al XVIII secolo</i> , which has been heavily annotated.		
Black-and-white photographs	Box 50 Box 51	
Transparency	Box 60	Folder 24
French		
<i>Scope and Contents:</i> Includes two 1979 letters between Salerno and Jean Jacques Vannier of Paris.		
Black-and-white photographs	Box 51	Folder 4-10
Color photograph	Box 60	Folder 25
Genoese	Box 51	Folder 11

Lombards	Box 51	Folder 12-13
Magic	Box 51	Folder 14
<i>Scope and Contents:</i> Includes a 1974 letter from Giuseppe Bernardi of Torino regarding a painting in his possession.		
Medieval	Box 52	Folder 1-4
Naples		
<i>Scope and Contents:</i> Includes a 1979 letter from Giuseppe de Vito Piscicelli of Rome and a number of letters dated 1983, including: one from Francesco Giovanetti of Naples and its corresponding response from Salerno; one from Giuseppe dalla Vecchia of Naples; one addressed to Raffaello Causa from Federico Zeri; one from Causa to Salerno; and an offprint of Salerno's article "Il dissenso nella pittura: Intorno a Filippo Napoletano, Caroselli, Salvator Rosa e altri."		
Black-and-white photographs	Box 52	Folder 5-11
Transparencies	Box 60	Folder 26
Neapolitan	Box 52	Folder 12
Neoclassical		
<i>Scope and Contents:</i> Includes 1971-1972 correspondence which relates to the 1972, Council of Europe exhibition <i>The Age of Neoclassicism</i> , from Anna Forlani Tempesti, The Arts Council of Great Britain, the Museo Glauco Lombardi of Parma, a copy of a letter from Augusta Ghidiglia Quintavalle to the Arts Council with its corresponding response and a brief note from Clelia Alberici to Salerno.		
Black-and-white photographs	Box 53	Folder 1-5
Color photograph	Box 60	Folder 27
Nineteenth century	Box 53	Folder 6
Palaces	Box 53	Folder 7
<i>Scope and Contents:</i> Contains images of Palazzo Doria Pamphilj, Rome.		
Sculpture	Box 53 Box 54	
Sculpture - Chiesa di Gesù e Maria	Box 54	Folder 2
Spain	Box 54	Folder 6
<i>Scope and Contents:</i> Contains only a single article extract.		

Tuscans		
Black-and-white photographs	Box 54	Folder 7-9
Transparency	Box 60	Folder 28
Viterbese	Box 54	Folder 10
<i>Scope and Contents:</i> Contains only a single article extract.		

[^ Return to Table of Contents](#)