

Alinari Photo Archive

From the Archivi Alinari, Florence
on microfiche



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Foreword

It was in 1854, after a period of apprenticeship which lasted almost 10 years, that Leopoldo Alinari and his brothers Romualdo and Giuseppe founded a photographic enterprise they called Fratelli Alinari Fotografi Editori. The development of photographic techniques was then in its infancy, and the invention of the calotype process and collodion plates had only recently made it possible to produce multiple copies from a single negative. Following in the footsteps of other photographers in Europe, for example the Frenchman Braun, the Alinari brothers began the systematic reproduction of all of the major Italian works of art in both public and private collections. Very soon, important commissioners of art — such as Prince Albert of England — and great art critics and scholars — such as the Duke of Luynes and later Berenson, Bruckhard, and Longhi — availed themselves of the Alinari's experience and ability. This led to an enlargement of their laboratory, a widening of the range of their activities, and the compilation of an extraordinary photographic record covering not only the major centres of Italian culture such as Florence, Rome, Naples, and Venice, but also other places in Italy and some important museums abroad. As the years passed the original collection continued to grow. The Alinari acquired the archives of Giacomina Brogi, a Florentine photographer who had started his activities in 1860, and those of James Anderson, an English photographer working in Rome in roughly the same period.

The photographic work continues to this day and is still developing due to collaboration with the principal institutions in Italy and abroad in the systematic compilation of photographic records of the Italian artistic heritage. The Alinari Archives represent the largest collection of historically dated original negative plates existing in Italy today and certainly form one of the most important in the world. Apart from its size and range, the collection is particularly interesting because of the quality of the pictures, which are always made from large negative plates (21x27 cm), and the fact that all of the negatives are dated. This dating means that important and interesting comparisons can be made between the varying states of preservation of works of art; it also permits the rediscovery of architecture and monuments in urban landscapes that have not suffered from the effects of traffic and modern superstructures; and it makes it possible to examine works of art which have since been destroyed by the ravages of time or war.

The archives are organized according to a uniform cataloging system used for all of the collections. The material is classified according to a topographic system which identifies first the Italian region, then the city, followed by the museum (or street or square), the title, and the name of the artist, in alphabetical order. For example: Lazio, Rome, the Basilica of St. Peter's, *La Pietà*, Michelangelo Buonarroti.

The Alinari collection includes photographs from all of the regions of Italy as well as from some museums abroad, for instance the Louvre and the Dresden Museum. There are also photographs of Athens, outdoor views of Greece, and some of Paris.

The Brogi collection too covers the whole of Italy but concentrates on Florence and Tuscany, and the Anderson collection is particularly rich in material on Rome. All of the collections have many reproductions of works of art belonging to private collections. In some instances enough photographs have been assembled to make up a complete collection, for example the Demidoff Collection, which was broken up at the end of the last century, the Chigi-Saracini Collection, which no longer exists either, and other minor collections.

One of the last and very important sections of the collection comprises landscapes and many Italian cities photographed in the second half of the nineteenth century, which can be compared with their present appearance.

The microfiche edition of the Alinari Archives maintains the current cataloging system and will therefore be published collection by collection and in the same order in which the photographs are arranged in the files of the Alinari Archives at present. Each photograph is accompanied by its original caption giving the archive number, the place, the title, and the artist (although this last item may sometimes be incorrect in the light of new studies). It will be possible to obtain directly from Alinari Brothers a print of any photograph published in the microfiche edition. This copy will measure 21x27 cm and will be a contact print, which assures perfect quality of the reproduction.

Dr. Filippo Zevi

The microfiche collection

IDC has made available on microfiche the following three photograph collections from the Alinari Photo Archive:

The Alinari Collection : 66,444 photographs
The Anderson Collection : 27,244 photographs
The Brogi Collection : 25,382 photographs

Each of these collections is arranged alphabetically by province and within each province alphabetically by place. Within each place (city or village), the arrangement is alphabetical by location (churches, museums, etc.), and further subdivisions are made where necessary.



FLORENCE. Bargello. Donatello, David.

Finding aids

In microfiche form

1. **Detailed catalogues** of the Alinari, Brogi, and Anderson collections, which were published over a period of seventy years. These catalogues give details for each photograph (number, subject, artist, technique, date), and also contain indexes of artists, subjects, and proper names.
2. **Subject indexes** (Alinari Collection only) for the following four categories: biblical subjects, saints, and historical persons of the Antique World.
3. **Name index** (Alinari Collection only), arranged alphabetically according to the names of persons shown in the photographs, with detailed biographical information about them.

In printed form

1. An extensive **Key to the Archive** simplifies the use of the finding aids on microfiche.
2. **Alphabetical listing of names** of the Italian cities, villages, etc., with references to the provinces in which they are situated.

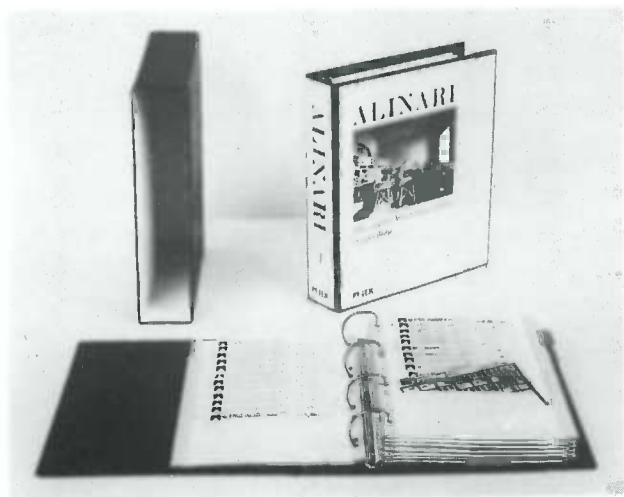


VENICE. Calleria dell'Accademia di Belle Arti. Giorgione, The Tempest.

Price and other information

Scope	119,070 photographs
Number of fiches	1,339 (1,215 concerning photographs and 124 bearing finding aids)
Size of fiches	105 x 148 mm
Film type	Positive silver halide
Reduction ratio	1 : 24
Internal finding aids	Eye-legible headers with the name of the collection, the province, and the city
External finding aids	<i>See under</i> Finding aids

For information about a flexible purchase plan, please contact IDC.



Attractive binders for storage

The microfiches are supplied in seven sturdy plastic binders with dust cover.

Order instructions

Orders should be placed directly with IDC. Prices are given in Swiss francs, and are subject to change without notice.

Prepaid orders are sent postpaid. If not prepaid, a 5% charge is added for postage, insurance, and handling costs (minimum charge Sfr 10).



FLORENCE. Cathedral. Michelangelo, Pietà.