

Declassified E.O. 12356 Section 3.3/NND No. 785015

ACC

10000/101/412

Declassified E.O. 12356 Section 3.3/NND No. 785015

MUSEUMS & ANTIQUITIES
DEC. 1943 - JULY 1944

101/412

Q. M. C. Form 100 (Old No. 400)
Revised July 26, 1948

LIST OF PAPERS

File under No. 000.4

MUSEUMS, ANTIQUITIES, ETC.

SECRETARY
GENERAL'S
OFFICE

SERIAL NUMBER	FROM—	DATE	TO—	SYNOPSIS
1)	HUGH MOLSON, MP	30 DEC	MR. MACMILLAN	FWDS. NOTES OF 9 DEC. OF BRIG. WHEELER ON PRESERVATION OF ANTIQUITIES, AND DITTO, UNDATED, BY FLY LT. NORRIS.
2) MGS 619-3	MAS. ROWELL	19 JAN	MR. WYNDHAM	REPLIES TO LATTER'S LETTER OF JAN 12 (NOT IN OUR FILES) & FWDS. SUGGESTED REPLY TO MR. MOLSON'S LETTER.
3)	MR. MACMILLAN	24 JAN	GEN. MACF	FWDS. (1) & (2) & ASKS FOR COMMENTS.
4) 20044/1 CC 0004	Gen. MacF	27 Jan	Mr. Wyndham	Thanks Royal Canadian Mounted
5) File 2178	Badoglio	6 Apr.	CC	Generally d'assure est tres snt.
6) 341/73/CA	CC	30 "	Badoglio	Replies to (5).
7) #2871	Badoglio	10 May	CC	Acknowledges (6)
8) 50/21 040.-6	Col. Spafford Lt. Stangate	16 " 17 "	CC .	Both find & comment on May Perkins letter about work of art.
9) —	A' bishop of Naples	—	?	Damage to Neapolitan churches
10) 20480/MFAA	Adm Sec	9 June	SG	Pl. fd. attached to CA letter, Apr 6/5
11) 2392/04 MFAA 20044/1/MFAA A/C 210 V	Adm Sec Shine MFAA A/C	9 June 25 June 30 " 3 July	Capt. Stone Ad Infante QUAYLE INFANTE	MONTECASSINO ABBEY

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Declassified E.O. 12356 Section 3.3/NND No. 785015

ews/ha
40

N/CC 000.4

3 July 1944

4 JUL 1944

Dear General Infante;

With reference to your letter 12392/07 of 25 June 1944, I am now able to inform you that, as a result of several visits to Montecassino Abbey by representatives of the Sub-Commission for Monuments and Fine Arts, the following action has been taken:

Stringent orders have been issued by the Commander of 55 Area to prevent looting and vandalism, and a military police patrol has been instituted.

I would appreciate it if you would inform me promptly should other similar cases come to your notice.

Yours very truly,

ELMER W. STONE
Captain, USNR
Acting Chief Commissioner

General Adolfo Infante
Deputy Chief of General Staff
Comando Supremo

RF
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NF 8 DCC

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

JBWP/bsp

Subcommission for Monuments Fine Arts and Archives

20044/1/MFAA

30 June 1944.

subject: Montecassino Abbey.

To : Major Quayle, P.A. to Chief Commissioner, ACC.

0331576
4 JUL 1944

Ref. your A/CC 000.4 of 28 June 44.

1. Action has already been taken on this matter as follows:

- a. Visits of inspection on 25 and 26 June 44 by Capt. A.S. Penroyer of this Subcommission, who reported evidence of considerable trespass and looting.
- b. Visit to HQ 55 Area on 27 June 44 by Major J.B. Ward Perkins, Deputy Director.

2. As the result of these visits 55 Area have issued the attached order and are undertaking to post suitable notices and to order GMP patrols twice weekly.

3. Further action is in the hands of R.C. & M.G. Section (Lt. Col. Shipp), who hold a copy of Capt. Penroyer's report.

/s/ J.B. WARD PERKINS, Major
for ERNEST T. DE WALD
Major, Spec. Res.
Director.

Copy to:
R.C. & M.G. Section

C O P Y

SUBJECT:- Protected Monuments

HQ 55 Area

55A/57/A
27 Jun 44

1 Gdn Corps
2 NZ Div
7 Armad Bde
21 Army Pk Bde

Copy to: Main Hq, AOC, CMF
3 District

1. Reference the attached Area order.
2. AOC have reported definite cases of theft of holy relics from the Vatican property at CASSINO, by irresponsible soldiers.
3. It will be appreciated if you will be good enough to take such action as you consider effective to prevent such vandalism.

/s/ R.A.D. Roseley
Brigadier,
Area Commander.

DWG/BFG

239. PROTECTED MONUMENTS

1. It is again emphasised that the MONASTERY at CASSINO is a sacred and historical property owned by the VATICAN.

It is OUT OF BOUNDS.

Already articles of no intrinsic worth but of such religious importance have been looted from the Monastery by troops; such thefts from holy property discredit every soldier concerned therein.

2. Notice boards show that the Monastery is out of bounds.

A military guard is now posted there and CMF patrols include it in their rounds.

3. Should any bona fide parties specially desire to visit the Monastery application will be made to HQ 55 Area for a permit. If a permit is granted, each party will always be in charge of an officer and, if possible, be accompanied by a Chaplain.

Applications will specify the numbers, by ranks, in the party, the name of the officer to be in charge of it, and proposed date of visit.

(A 57)

Declassified E.O. 12356 Section 3.3/NND No. 785015

KWS/hd

JAQ

A/CC 000.4

28 June 1944

Subject: Montecassino Abbey

30 JUN 1944

Dear General Infante:

I have to acknowledge your letter No. 12572/OP of Prot.

This has been passed to the Sub-Commission for Monuments and Fine Arts with instructions to take early action in the matter.

Yours very truly,

WILLY W. STONE
Captain, USNR
Acting Chief Commissioner

General Adolfo Infante
Deputy Chief of General Staff
Comando Supremo

NF
RF 8 DEC
63.9

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TRANSLATION

SUPREME COMMAND

Section I -- Operations Office

No. 12392/OP of Prot.

P.M. 135, 25 June 1944

SUBJECT: Montecassino Abbey

TO: Captain Ellery W. Stone, USMC
Acting Chief Commissioner
Allied Control Commission

Dear Captain Stone,

For the purpose of retrieving objects of inestimable artistic value still buried among the ruins of Montecassino Abbey, I have arranged for a unit of the 10th Genio Regiment, under the direction of a competent authority (Padre Res), to go and recover all that can be found.

It now comes to my attention that individual Allied soldiers -- especially colored -- go frequently among the ruins and carry off objects evidently to save them as keep-sakes.

It is undoubtedly a question of soldiers who do not understand the very serious damage which, with the removals pointed out, is caused to the collection of relics of the historical Abbey.

To avoid this most serious inconvenience I have arranged, in agreement with the commander of the Allied Police (FAS), that a special guard service be activated by the Royal Carabinieri.

Knowing the deep interest which the Allied authorities have always shown for the preservation of Italian art treasures, I consider it opportune to inform you of what is being done so that you may take any immediate action you deem necessary.

/s/ A. Infante

ADOLFO INFANTE
MAJOR GENERAL, FAS

Trans - Sgt Chenfield/lwe

6313
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REAR HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Administrative Section

20480/MFA &A.

9 June 44.

SUBJECT : MFA &A Documents for War Department.

TO : Secy Gen. ACC.

- 1 Reference attached letter 20480/MFAA dated 8 June 44 addressed to Civil Affairs Centre, American School Centre, APO 645, US Army, Attention : Monuments and Fine Arts.
- 2 The forwarding of these is approved, will you please arrange accordingly in compliance with AG 312.3 of 4 Feb 44.

Copy to MFAA.

R. E. D.
for STANSGATE,
VP, Adm Sec.

SG 000.4 1st Ind. RED/dfe
HEADQUARTERS ALLIED CONTROL COMMISSION, APO 394, 10 June 1944.

TO: Civil Affairs Centre, American School Centre, APO 645, U.S. Army.
(Attention: Monuments & Fine Arts)

R.E.D.

6317/0

TRANSLATION

ARCHBISHOP OF NAPLES

In regard to damaged churches in the city and
Archdiocese of Naples

MEMORANDUM

The churches damaged by aerial bombardment in the city and Archdiocese of Naples number 115 among churches seriously damaged and damaged as described in letter of March 4th, 1944, addressed to the Office of the Genio Civile.

A summary estimate of the expense for repairs was calculated at twenty-eight millions, including restoration of the Seminary and the Opera Pia Landi at Capodimonte.

By a letter in April last, His Eminence the Cardinal Archbishop made request to Colonel Polatti for a grant to finance such an undertaking, limited to the most urgent works, and giving priority to the parishes where the need is most pressing.

And having been requested to define the legal status of the churches, by a letter to the Prefect of Naples it was stated that under the Concordate both the parish churches and those open to public worship have legal standing and that the Archbishop is their representative.

Furthermore, the obligation of the state was cited, which had already been confirmed by letter of 11/3/1941 No. 721 by the Ministry of Public Works, and notified by the Genio Civile both to the diocese and the Naples Prefettura.

But the request of the Cardinal Archbishop has not yet been granted, inasmuch as there are still in suspense the provisions also for the Seminary, Opera pia Landi and two parish churches, for which the Genio Civile had submitted the relative projects.

In view of the situation and for reasons of general character, and particularly for the moral and spiritual needs of the people, as repeatedly pointed out, it is urgent that the churches of Naples, and in the first place the parish churches, be repaired at least to the point that services can be held, leaving final repairs for a more convenient period and so that this work might be properly performed.

Secy. General
7925
18 May 1945
70
REAR HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
ADMINISTRATIVE SECTION

17 May 1944

040.-6

SUBJECT: Leaflets on Preservation of Works of Art.
TO : Chief Commissioner.

- pl*
- 1 I have inquired as to why the memorandum on preservation of works of art in Italy was not submitted to you.
 - 2 Major Ward Perkins was asked in a personal letter from ABCA to supply some notes presumably for use as a basis for talks to the British Troops, and these notes were accordingly supplied.
 - 3 Major Ward Perkins showed me the notes and I approved their issue. Any blame therefore falls upon me. The truth is I did not realize that it was of sufficient interest for your personal attention.
 - 4 I am informed unofficially that a copy of these notes came into the hands of the Supreme Commander, who gave directions that they were to be issued to all troops, British & American, and decided himself to write a foreword. This information comes to me through a private letter.
 - 5 I will gladly see that in future such matters are brought to your notice.
 - 6 I enclose a copy of the pamphlet.

Stansgate

STANSGATE
VP Admin Sec.

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C.C.
Why must you be
advised by AFHQ.
what members of your
staff are doing?
God bless ^{known} ~~known~~ ^{known} ~~known~~

RESTRICTED

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

CM8/003/r1

REF/DO/21

10 May 1946

Dear General Mason MacFarlane:

In case you have not seen it, I am sending an advance copy of a pamphlet on "Preservation of Works of Art in Italy."

I think you would like to know that, as a result of an unofficial request from this Section, the pamphlet was written by Major Jard Perkins, of Fine Arts and Monuments Sub-Commission. I think you will agree he has done a very good job - certainly those concerned at this Hq. from General Wilson downwards, are pleased with it, and I feel it is only fair that this piece of work by one of your staff should be brought to your notice.

Very sincerely yours,

Charles M. Crofford

CHARLES M. CROFFORD
Colonel, G. S. C.
Asst. Chief of Staff, G-5

Incl: as above.

Lt. Gen. Sir Noel Mason MacFarlane
Chief Commissioner
Hq., Allied Control Commission
APO 394

No answer

May 11 1946

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15 MAR. 1944

RESTRICTED

Admin Sec.
4578

CO
VP

PRESERVATION

OF

WORKS OF ART

IN ITALY

DISTRIBUTION:
061

Copy to Monuments & Fine Arts
with distribution list attached.

RESTRICTED

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RESTRICTED

FOREWORD

In war great damage to buildings, including churches and those of great historical value, has to be accepted when it is operationally unavoidable. To add to such destruction either by wanton action or through thoughtlessness is a crime against civilization.

The objects of this pamphlet are to:

- a. Outline the history of Art in Italy.
- b. Emphasize that whereas the Germans look upon collections of objects of Art belonging to occupied countries as fields for vandalism and lucrative looting, it is the duty of each member of the United Nations when in occupied territory to regard himself as a trustee for such possessions.

I wish all officers and men to study this little pamphlet which should help to give a true perspective of the importance of preserving all that is old and rare in any country which they may enter in the course of the war.



General,
Supreme Commander,
Allied Forces Mediterranean Theater.

Allied Force Headquarters
8 May 1944

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R E S T R I C T E D

1. What Is a Work of Art?

Man is distinguished from the beasts by his power to reason and to frame abstract hopes and ideas. Art, like literature and science, is one of the supreme ways in which that power can be expressed in tangible and visible shape. We all have, in varying degrees, these ideas and feelings at the back of our minds, but most of us lack the power to express them. The artist is the man who, by his special skill, can put them for us into concrete shape, whether in stone or paint or words.

Art is not the mere copying of nature. If it were, the wax-works at Madame Tussaud's would be greater works of art than the sculptures of Michelangelo. An artist needs technical skill, like any other craftsman. But only if he has also inspiration and vision will his product be a work of art, and the deeper that vision the greater the art. The work of an artist like Raphael or Botticelli ranks with that of the great thinkers, writers and scientists, among the supreme achievements of the human race.

2. What Is the Value of a Work of Art?

A work of art has a money value, often very large. The "Blue Boy" by Gainsborough, was sold for £180,000; and Titian's "Bacchus and Ariadne" fetched £250,000. Even so, works of art are not like diamonds. However valuable a diamond may be, you can always get another like it. But the "Mona Lisa" or the Sistine Chapel in the Vatican are unique. Their creators are dead, and no money could ever replace them.

But, apart from the money value, what useful purpose does a work of art serve? Should we not be just as well off without any? The answer is best given by the fact that, whatever the reason may be, wherever men are, they do find themselves compelled to try to express the artistic sense within them, and their fellow-men do get inspiration and pleasure from their work. Some of the earliest known works of man are not "useful" at all, in the sense that tools and weapons are useful, but paintings of animals and ivory-carvings, such as are found in the famous Stone Age caves of the Pyrenees; and even the most primitive of present-day tribesmen have an art of their own, often surprisingly advanced both in ideas and in technique--for example, the wood-carvings of West Africa. We ourselves, quite unconsciously, every day enjoy the inherited artistic tradition of carvings in our houses, in our furniture, and in our cities. There have been a few nations completely without art or learning, like the Hun or the Vandal; but they perished swiftly, and their names remain only as a by-word for ignorant savagery.

3. Why Is Italy so Rich in Works of Art?

6342

Of all European countries, Italy is the richest in art treasures. For over twenty-five centuries there has been an almost uninterrupted tradition of artistic creation; and in spite of a long and troubled

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history, Italy has succeeded to an astonishing degree in preserving its artistic heritage. Even today there is scarcely a town or village that does not boast at least one building of historical or artistic value.

The most powerful single influence has been the Church. Imperial Rome has been the center of the ancient civilized world, and the Roman Church inherited that position. Throughout the Middle Ages it was the great patron of the arts--architecture, painting, sculpture, music, literature. It was also their protector. Classical science and literature have survived because they were preserved in monastic libraries, while church treasuries were the great storehouses of ancient and medieval craftsmanship. The Vatican collections were the first museum as we know it in Europe.

While the Popes were making Rome a city of monuments, great ruling families such as the Medici in Florence, the Sforza in Milan, the d'Este in Ferrara were the patrons of the artists of their day and collectors of the art of the past. City-councils too employed architects and artists to build and adorn municipal palaces and other public buildings. All these influences of public as well as private patronage have gone to make Italy the home of many of the noblest achievements of the human spirit.

4. How Have the Germans Behaved?

The Nazis have systematically stripped large parts of Europe of their movable works of art. It is easy to see why:

- a. In their opinion, Germany has to be supreme in art collections as in everything else.
- b. To destroy a nation utterly, as Germany has tried for example to destroy the Poles, you must also destroy its cultural heritage of science, literature, and art.
- c. Works of art, like jewelry, are a good form of investment against the day of reckoning.

This organized looting is supervised by the Special Cultural Branch of the German Foreign Office under von Ribbentrop; some is done by open appropriation, some by fictitious sale, some by "exchange" for third-rate German works of art.

Much of the booty has passed into the hands of the Party Leaders. When Greece fell, Ribbentrop sent a special convoy of lorries to rob the museums of Athens. Goering has a fine collection of modern French art, while Goebbels is said to prefer the Flemish painters. The great central collection of all was to be at him, as a memorial to Hitler's mother. Here it was planned to bring together the greatest works of art in the world, the pick of the museums and galleries of Europe and America.

RESTRICTED

Italy, until recently an ally, has so far fared better at German hands. But since the Italian armistice, there have been at least two cases of wanton and deliberate savagery. The library of the Royal Society of Naples they burned, together with its irreplaceable collection of manuscripts; and at Rome they deliberately destroyed the contents of the Filangieri museum and the six-hundred-year-old state archives of the Kingdom of Naples.

5. Is Art National or International?

This tale of organized robbery and senseless destruction makes it all the more important that we, by comparison, should guard by our behavior in occupied territory that we cannot be accused of such crimes. It is inevitable that, in the actual fighting and in the bombing of military targets, historic buildings and works of art will suffer. That is only one of the many tragedies of war. But we can, and must, see that what is left is preserved from all further harm.

Art and science are not things that belong to any one nation. The Nazis do not agree. They tolerate an artist or a scientist only insofar as he works for Nazi ends--and as a result, the standard of both has deteriorated in Germany. We believe, on the other hand, that science and art are international, and that only if men are absolutely free to follow their own spirit can they produce and enjoy great work. Even the Nazis were hasty when it came to excluding Shakespeare from Germany: they had to call him "an essentially Germanic poet". And in turn, generations of Englishmen (Shelley, Byron, Browning, Ruskin, Sir Christopher Wren, the Adams brothers, Burne-Jones, Rossetti, to name only a few) have been inspired by the art of Italy and have passed that inspiration on to us. In the words of the notice in the park--"This is yours; look after it".

6. What You Can Do.

Most of the damage that is done to works of art in wartime is done by sheer thoughtlessness. Here are a few suggestions:

Don't carve your name, chip off "souvenirs", or cut out bits of pictures.

If you are billeted in a historic building, treat it as you would expect a stranger to treat your own home.

Books and libraries are going to be badly needed for the reeducation of the Italian people. Help to preserve them from damage.

The man who gave you your torch-battery was an Italian scientist, Volta. The research of Italian doctors has helped to save Allied lives. Treat the collections and laboratories on which such work depends, with respect.

Have you thought who, in the long run, pays for the damage you do?

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10 ACC, APO 394

Sec'y Gen.

Rec'd 12 May PM

By DFE

THE CHIEF OF THE GOVERNMENT

Salerno, 10 May 1944

No. 2821

My dear General:

I am very grateful to you for your letter No. 541/73/CA of April 30th, relative to the conservation of the Italian artistic and cultural patrimony and I ask you, on my behalf, to thank the Allied Authorities for the serious consideration given to the problem and the measures adopted.

With reference to point 7 of your communication, I may come back to this matter, if the Italian technical organs should have further suggestions and proposals, with the intent of obtaining those ends which are equally desired both by us and the Allied Authorities.

I remain, my dear General, cordially yours,

/s/ RADOGLIO

Lieutenant General
Sir Noel Mason MacFarlane
Chief Commissioner
Allied Control Commission
NAPLES

*Good.
No answer.*

Wm. H. [unclear]

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IL CAPO DEL GOVERNO

N° 2821

HQ APO 394

Sec'y Gen.

Rec'd

2 May 1944

By

DFE

Salerno, 10 MAG. 1944

Caro Generale,

Le sono molto grato della Sua lettera n.341/73/CA del 30 aprile, relativa alla salvaguardia del patrimonio artistico e culturale italiano e La prego di ringraziare a mio nome le Autorita' Alleate per la seria considerazione data al problema e per le disposizioni adottate in proposito.

Mi riservo, con riferimento al punto 7 della Sua nota, di tornare sull'argomento, nell'eventualita' che gli organi tecnici italiani avessero ulteriori suggerimenti e proposte intese a raggiungere piu' completamente quel fine che parimenti sta a cuore sia a noi che alle Autorita' Alleate.

Mi creda, caro Generale, cordialmente

Lieutenant General
Sir Noel Mason Mac Farlane
Chief Commissioner
Allied Control Commission
N a p l e s .

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7

Ref: 341/73/GA

NE
30th April 1944

SUBJECT: Damage to Monuments.

TO : S. Excellency Marshal Badoglio,
Capo de Governo.

Your file No. 2173.

1. Your letter of 6th April has been given very full and sympathetic consideration. The special points raised in the memorandum which accompanies your letter have been and still are of great concern to the Allied Governments.
 2. You will like to know the arrangements that have been made to meet our mutual requirements.
 3. General Eisenhower and General Alexander have by letter drawn the attention of all Commanders to the need of avoiding by all possible means, damage to monumental buildings of historic and artistic importance; it is considered that no absolute prohibitions to occupation by troops can be made.
 4. Lists of buildings, graded by importance, have been drawn up in consultation with Italian Superintendents. These lists are now being printed for circulation. These buildings may only be occupied under certain clearly defined conditions and authority from a Major General or officer of equivalent rank.
 5. Where it has been found necessary to occupy a listed building, provision is made for the dispersal of the contents on the lines you suggest.
 6. Arrangements for protection are included in all plans for future operations.
 7. I am happy to be able to inform you that your proposals have been so covered and to assure you that further proposals on this subject will receive consideration.
- cy 48304*

6338
NOEL MASON MACFARLANE,
Lieutenant General,
Chief Commissioner.

Declassified E.O. 12356 Section 3.3/NND No. 785015TRANSLATION

File No. 2178

Salerno, 6 April 1944

Dear General,

There have not escaped your attention the damages inflicted upon Italian buildings and monuments of high artistic value during their occupation by Allied units and offices. To the solemn declarations of the responsible political heads of Great Britain and United States, there have followed the definite orders issued by General Eisenhower and later by General Alexander for the respect to the artistic buildings which the Allied troops were obliged to use because of war necessity. Nevertheless, many irreparable damages have been inflicted and continue to be committed. The frequent contacts between the officers of the Italian Government and the members of the Fine Arts Sub-Commission do not seem to have brought concrete results.

I shall limit myself to mention, among the most serious damages, those inflicted at the Palazzo Reale at Naples from which large quantities of furniture, paintings, books and tapestries have been carried away; similar fate has befallen the Palazzo Reale at Caserta and the Accademia di Belle Arti of Naples, to mention only the principal cases.

In order to obviate in the future such serious occurrences (and in the very near future we hope to find ourselves in cities such as Rome, Firenze, Siena, Assisi, etc., where the artistic treasures are innumerable), I have summed up in the enclosed memorandum several measures which could be taken in common agreement between the A.C.C. and the Italian Government, and later made known to AMHQ in Italy for the execution of the consequent instructions.

If you are in agreement, in principle, with the proposals contained in the said memorandum, contacts could be established between your appropriate representatives and officers of the Italian Government to determine the details.

I have no doubt that my proposals will find favorable consideration on your part, because I know how vivid and profound the concern is in British and North American public opinion to safeguard this common cultural patrimony of humanity.

In anticipation of your courteous reply, I beg of you to accept, my dear General, my best regards.

The Chief of Government

/s/ BADOGLIO

6337

TRANSLATION

(NOTE: Enclosure to Marshal Badoglio's letter #2178 of 6 Apr 1944).

M E M O R A N D U M

1. Renewal of absolute prohibition to occupy and requisition for military use buildings of high monumental, archeological and artistic importance.

A list of such buildings (beginning with those of the region of Rome) shall be drawn up in agreement between the Subcommittee of Fine Arts and the R. Soprintendenza Belle Arti of Naples.

Such buildings, gradually as the Italian cities become occupied, should be closed and watched over by the Military Police and by the Royal Carabinieri.

2. Always in agreement, compilation of a list of historical buildings which could be used only in case of absolute necessity, only with certain precaution.

In these the objects of art shall be removed and turned over to local Soprintendenze delle Belle Arti or to the technical offices of the Communes. The furniture of artistic value shall be assembled in an enclosure which shall be walled. There will remain in effect the prohibition to carry away the tapestries and other accessories.

3. Representatives of the Subcommittee of Fine Arts will supervise, along with the Allied Commands, to the closing of the buildings referred to in item 1, and to the eventual requisition of those mentioned in item 2.

- - - - -

Ref: 20034/1
CC 000.4

27 March 1944

Subject: Royal Palace at Naples

To: G.O.C.-in-C.,
Headquarters, Allied Armies in Italy

1. As a result of reports of damage done to monuments and fine arts in Italy you caused to be appointed a Commission of Enquiry to investigate damage alleged to have been caused to property of historical and educational importance in Italy.

2. This Commission made certain recommendations, some general and others for immediate action, in the area in and around Naples.

3. One of the general recommendations was that liaison between Commanders and the Allied Military Government should be improved. The Commission had noted that insufficient use had been made by Commanders of the knowledge and experience of the experts in the Allied Military Government.

4. Of the six recommendations regarding the area in and around Naples, three have been rejected, viz., those concerning the Royal Palace at Naples, San Martino, and Lists of Furniture. The recommendation regarding a permanent police piquet at Pompeii has been accepted in a form which practically nullifies its value.

5. In spite of the recommendation to make more use of the experts in Allied Military Government, these recommendations were rejected without any consultation with, or reference to, myself or the Sub-Commission for Monuments and Fine Arts.

6. The continued occupation by troops of the Royal Palace in Naples, contrary to the recommendations of the Collier Commission, has resulted, as was to be feared, in a great deal of stupid and unnecessary damage done in the process of restoration by the Royal Engineers under the D.D.E.

7. In particular, the only remaining 19th Century fresco, by Francesco de Mura, previously damaged, has now been utterly destroyed in spite of verbal assurance that it would not be touched; period-mouldings have been stripped wholesale; several painted doors have been removed.

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8. The Italian Superintendent of Monuments and the Palace Foreman-of-works both of whom work under the Monuments & Fine Arts Sub-Commission, were denied all access to the work. The D.S.A. is now prepared to admit them only in the presence of an officer, a concession which affords no practical guarantee of a repetition of this stupidity.

9. The occupation of a building of this character, carried out against the recommendations of the Commission of Enquiry, throws a heavy onus of responsibility on the occupying troops. So far no practical steps seem to have been taken to meet this responsibility. I fear that similar damage may be caused in other places which are to be occupied in spite of General Collier's recommendations and I can confirm that at Pompeii considerable and constant damage is done by troops who visit the ruins in great quantities, damage which might be prevented or reduced if the recommendations of the Commission were carried out.

10. The staff of the Sub-Commission for Monuments & Fine Arts is at the disposal of the military authorities who find it necessary to occupy buildings of historical importance and I would ask that at least these authorities should be instructed to consult and refer to the Sub-Commission and to abide by their recommendations during such occupation. In particular I would ask that if historical buildings have to be occupied, the senior officer should be made personally responsible for securing the building against damage and that he should, on departure, hand over that building to a member of the Sub-Commission for Monuments & Fine Arts.

11. The recommendations of the Collier Commission, if carried out, will go a long way to preserving historical buildings from unnecessary damage in the future. But, if proper use is made of the staff of the Sub-Commission for Monuments & Fine Arts by all military formations, much can be done.

NOEL MASON MCMURDO
Lieutenant-General
Chief Commissioner

P.S. From the point of view of war effort this monuments business is just a nuisance. But we will lay ourselves--and our masters--open to vitriolic criticisms if we don't do everything practicable to avoid damage at any rate in rear areas.

NMS

6336

Office of the Resident Minister
at Allied Force Headquarters,
ALGIERS.

To: General Sir Noel Mason MacFarlane.
From: Mr. Macmillan.

I enclose:

(1) A Private and Confidential letter
and documents which Mr. Hugh Molson, M.P. has
sent me about the preservation of objects of
historical and artistic interest in Italy.

(2) A suggested reply furnished by the
Military Government Section.

I have just sent an interim acknowledge-
ment to Mr. Molson.

I should be very grateful for your
comments on what he says.

24th January, 1944.

Mr. Macmillan
I agree to suggested
reply.
hm 26 633
dm

HTR/mit

ALLIED FORCE HEADQUARTERS
Military Government Section

MGS-619.3

19 January 1944

SUBJECT: Reply to Mr. Hugh Molsen

TO : Mr. Wyndham

1. Reference is made to your letter of 12 January stating that the British Resident Minister would welcome a suggested reply to the letter of Mr. Hugh Molsen, M.P., regarding the protection of monuments.

2. The suggested reply is transmitted herewith.

For the Acting Chief of Section:

HENRY T. ROWELL,
Major, C.M.F.

Incl. as above

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Declassified E.O. 12356 Section 3.3/NND No. 785015

HTR/it

My dear _____

In answer to your letter of December 30, regarding the protection of objects of historic and artistic interest in Italy, I can give you the following information.

The Allied officers at Headquarters and in the field are ~~very~~ much concerned with the problems presented by historic monuments and works of art, and decisive steps are constantly being taken to insure the greatest amount of protection compatible with operational necessity. The personal interest of the Commander-in-Chief is now evinced in General Orders 68 of 29 December and a covering letter of the same date addressed to all Commanders. These Orders forbid the use of the more important monuments for military purposes while the letter states the reasons for the Orders and the spirit in which they are to be carried out.

The Art officers of Allied Military Government and the Allied Control Commission who have the proper civilian background and training for their duties have carried out the directives of the Combined Chiefs of Staff with energy and ability. They have been hampered at times by lack of transportation and rank but the former can be said to be a problem which has not been solved any better by other units. It is simply inherent in the military situation as a whole.

As for the suggestions contained in the memoranda of Brigadier Wheeler and Flight Lieutenant E. C. Norris, many of them have already been put into effect. More Art officers are now attached to the combat troops and a Commission of Enquiry has been appointed to investigate earlier abuses and to take steps to prevent their recurrence.

I hope I have covered your main points. You would indeed be doing us all a favor if you could point out at home that the general situation is improving with time and experience. The Army is aware of the problems involved and is doing its best to solve it.

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[Handwritten signature]
(2)

Declassified E.O. 12356 Section 3.3/NND No. 785015Private and Confidential

30th December 1943

My dear Harold,

For some time a number of us in both Houses have been anxious to make certain that no unnecessary damage was done by our forces to objects of artistic and historic interest. We began by urging so far as possible that places of beauty and interest in Italy should be spared aerial bombardment, unless there were an over-riding operational need. Of even greater importance appears to be the preservation and restoration of such places after they have been occupied by our forces.

With regard to the first matter, we know that Tedder was extremely sympathetic and we know that he instructed Morris, whose Memorandum I enclose, to prepare a list of places which were not to be bombed from the air if it could be avoided. It was unfortunate that ancient Pompeii was unnecessarily bombed from the air, but the bombing of the marshalling yards in Rome is an example of the care that has been taken to avoid unnecessary damage.

generally

Brigadier Mortimer Wheeler has now left the Army and is due to go out to India at Lord Wavell's request to take charge of the Department of Archaeology in India. He was a combatant brigadier with the Eighth Army and I enclose a report which he has written. He gave an address to the Amenities Group in the House and he is lecturing to the Society of Antiquaries on the 15th January. Both he and Morris emphasise in their Memoranda that most of the avoidable damage which is done occurs after our troops have occupied a country. What is apparently required is that there should be a number of officers attached to Formation Headquarters who would go round accompanied by military police and make certain that looting and wanton damage is not done by our troops or that due to ignorance harm is done carelessly. Behind this organisation, there is need for development of the A.M.G.O.T. Service which should work in close liaison with the Italian Department of Antiquities - stated

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C. J. M.

Declassified E.O. 12356 Section 3.3/NND No. 785015

the only efficient department of the Italian Government!

Sir Leonard Woolley, as you know, has been out making an inspection on behalf of the War Office and I understand that his report will show that there has been even a deterioration in conditions since these two officers came home.

I am writing this private and confidential letter to you in the hope that you and Mr. Murphy might be willing to take this matter up from your end. I know you will be interested in this matter from the cultural point of view, but I think you will also realise that as political propaganda it is important to show that we have done all that we can to prevent destructive war from doing unnecessary and avoidable damage to the heritage of our civilisation. Much damage of course cannot be avoided but that merely makes it more important to avoid the slightest unnecessary damage. We are agitating at this end, but the Secretaries of State and such-like people feel obliged to assist "the men on the spot" unless you take the same view that we do. If you could indicate from your end that you would like to have something done on the lines of the two enclosed reports, it would be immensely helpful. These two combatant officers wrote their reports quite independently and without consultation, but you will see that their recommendations are broadly on the same lines.

Yours ever,

Hugh Morrison

The Rt. Hon. Harold Macmillan, M.P.
Minister Resident in North-West Africa,
Algiers.

PRESERVATION OF BUILDINGS, COLLECTIONS, ETC. OF ARTISTIC OR ARCHAEOLOGICAL IMPORTANCE IN OCCUPIED TERRITORIES.

(Notes by Brigadier Mortimer Wheeler (Keeper of the London Museum) based on first-hand experience with the 8th Army in Africa and the 5th Army in Italy).

1. The General Problem

In all enemy territory occupied by our forces are sites and remains and collections of outstanding artistic, historical or archaeological importance which are liable to destruction or irreparable damage. We shall incur the obloquy of friends and enemies alike, for all time, if we fail to do everything in our power to mitigate such destruction and damage.

Thus in Cyrenaica and Libyopolitania are the remains of five large cities which are not merely local relics of the Carthaginian, Greek, Roman and Byzantine civilisations but are an integral part of the European cultural tradition. They have been extensively excavated by the Italians (from a variety of motives), and it is now our responsibility to conserve them, together with such records and collections as can be recovered after the armies have passed over them.

In Italy the accumulative mass and the unsurpassed value of historic buildings and collections of works of art, books and antiquities are common knowledge. In varying degree, France and other countries of Europe present a similar problem. Urgent and continuous action is necessary both before, during and after the actual launching of an attack.

2. The Three phases of the problem

The problem of conservation falls into three phases:

- (a) Mitigation of destruction, particularly by bombing, during the preparation of an attack.
- (b) Mitigation of destruction in the immediate wake of an attack.
- (c) Conservation during the subsequent period of occupation.

In phase (a) it will obviously be impossible, normally, to vary the military plan to save a monument of art or antiquity,

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although at least one instance occurred recently (at Pompeii) where informed advice would not only have prevented the gratuitous destruction (mostly by bombs) of much of the ancient Roman city, but might have aided the war-effort by diverting the attack to the intended target (the modern town of the same name). Other occasions will undoubtedly occur from time to time when at least some damage can be obviated in the planning of an operation, if good reason can be shown from an authoritative source.

In phase (b), i.e. in the immediate wake of an attack, much can be done to prevent wilful, unnecessary and unintelligent damage to buildings, sculptures, pictures, books, etc., by troops in the first flush of victory. Details of some of the damage done are as follows: At Tripoli, the Castello was used as the H.Q. of the garrison, and no steps were taken to safeguard the Department of Antiquities, which was looted. The library of the town was left unprotected.

At Leptus Magna (Roms), statuary was overturned by our troops, names were carved on statuary, and vaults sealed up in the Roman theatre were broken into by Arabs and looted in the absence of any guards. The presence of a military policeman or two in both cases would have prevented much of this.

At Sabratha, sculptures were looted from the proscenium of the superb Roman theatre, and historic inscriptions were removed.

At Pompeii, our British soldiers held down the Italian custodian and removed some bronze vessels.

In phase (c), almost as much damage may be done as in the actual attack, both positively by the occupation of historic buildings by troops and by souvenir-hunters (including civilian looters) and negatively by mere failure to recover hidden valuables from their hiding-places. It is certain that more in the way of pictures, church treasures, antiquities, etc., has been hidden away in Italy than will ever be recovered in the absence of immediate measures.

3. What has been done?

In Africa, no steps were taken in advance by O.E.T.A. to safeguard any of the historical sites, collections or records. The ⁶⁸2 certain measures were in fact ultimately taken was due solely to the intervention of a combatant officer who happened to be on the spot and, appreciating the urgent need, dealt summarily with the situation, with the ready complaisance and sympathy of

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Eighth Army and C.E.T.A. Subsequently he arranged for the attachment of an officer to C.E.T.A. for the supervision of historical sites and records in Cyrenaica and Tripolitania, and exceedingly useful work was done by that officer both in preventing further damage and theft and in organising the work of preservation.

In Italy, the situation was deplorable. Enquiry discovered on the staff of AMGOT at Naples a major with one sergeant as his total staff, appointed to look after "Education and Fine Arts"! "Education" included the immense task of reopening the Italian schools, and it will be appreciated that "Fine Arts" scarcely entered the picture. Short lists of outstanding historic buildings, etc. in towns occupied or likely to be occupied by our forces had been prepared, and letters asking Army and Air Forces commanders to give special consideration to these buildings and, in particular, not to billet troops in them, had been sent out, but no acknowledgment had been received and billeting, etc. had proceeded without interruption. No police were available for the safeguarding of any of these places, and at no time had the major had effective access to the responsible senior commanders in relation to his task. In other words, nothing effective had been done, in an area containing some of the most notable historical buildings and relics in the Mediterranean area!

4. What is urgently needed

The solution of the problem is not in fact difficult to find, and the following machinery is urged:-

- (a) An Archaeological Adviser to the Director of Civil Affairs, of the rank of Brigadier or full colonel, i.e. with sufficient military authority to talk to the most senior commanders on a more or less equal footing. (A major, however distinguished personally, cannot carry enough guns for this purpose. Red tabs are essential).
- (b) District Officers. A carefully chosen and fully qualified officer of field rank (preferably Lt.Col) as the Adviser's local deputy in each main district (e.g. one for Tripolitania and Cyrenaica, one for Sicily and Calabria, one for central Italy, etc.)
- (c) A lien on a limited force of military police - say, half-a-dozen - in each district. (This is essential).
- (d) A very small staff of clerks (say, two) for each district.

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(e) A car for each officer

(f) Delegation of authority
necessary to prevent a

5. Further Points.

(a) It is essential that the principal district officers should be chosen with the greatest care. Their names should be made known either to the general public or at least to bodies such as the British Academy and the Society of Antiquaries which are expert in such matters.

(b) The present report extends only down to 24th November 1943, i.e. exactly two months after the Salerno landing. It is understood that since then Sir Leonard Woolley has been appointed Archaeological Adviser to the Director of Civil Affairs (with the rank of Lieut. Col) and has gone out to Africa and Italy to investigate; also that two or three other officers of lesser rank have been sent to the Mediterranean area to deal with certain of the matters raised above. This tardy action is still utterly inadequate. The need for higher rank for the principal Adviser is again submitted, and a comprehensive and detailed scheme for conservation, enquiry and protection, not only behind the lines but also in the most forward areas, is a vital and urgent requisite, alike on cultural and political grounds.

9th December 1943

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PRESERVATION OF ITALIAN MONUMENTS AND WORKS OF ART

(Memorandum by Flight Lieutenant M.C. Norris based on first hand experience in Sicily and Italy)

1. The Problem

At the outbreak of war the various Italian Superintendents of Fine Arts took action on an agreed plan by which all movable works of art were transferred to Deposits selected for their isolation and distance from military objectives. Immovable works of art and monuments were extensively protected against blast or collapse by elaborate brickwork or timber and sandbag frameworks. As a general rule, even when deposited with religious bodies, these deposits were left in the charge of an administrative official with some three or four attendants. Telephones were installed.

The Italian plans did not take into consideration the risks arising from ground operations following an invasion of Italy herself. These risks are mainly:-

- (a) Risk of destruction through aerial bombardment during local ground operations.
- (b) Risk of destruction by ground forces during operations, i.e. through artillery bombardment or looting immediately after attacks.
- (c) Risk of damage through the billeting of allied forces in museums, libraries, or in buildings containing State Deposits, e.g. billeting of Catania museum by North Hunts Regiment after taking city, billeting of provincial Deposit at Castel S. Angelo near Barletta by Indian Division.
- (d) Risk of demolition of State Deposits by retreating German forces, e.g. Deposit of Naples State Archives and Filangieri Museum destroyed September 28th.

2. The existing Italian organisation

The whole of Italy is covered by an elaborate organisation once dependant on the Ministry of Education by which the Ancient Monuments and Sites, the Monuments and Buildings - Mediaeval and Modern, the State, Civic and ecclesiastical collections of paintings and sculpture, are controlled by an expert body of provincial or metropolitan superintendents responsible for research, preservation and maintenance. Their fields of action are zoned, varying in size according to province or density of distribution of monuments or works of art.

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A National Laboratory, instituted a few years ago and existing in Rome, is now responsible for the restoration and repair of paintings and sculpture. Libraries and Archives have the same organization although their Superintendents have frequently a very much larger field of administration.

3. The existing Allied organization (up to 10th November 1943)
A department of the Allied Control Commission dealing with Monuments, Fine Arts, and Archives exists in principle and is intended to collaborate with the local administrations. In October Major P.V. Saillie-Reynolds was acting Director and the writer has met the provincial Fine Arts Officer at Naples - Major Gardner (Director of the Museum at Kansas City). This officer was in close touch with the local Italian organizations but was hampered by inadequate staff and inadequate transport facilities; the existing Italian organization was willing but helpless having neither any transport nor means of communication. In spite of the activities of a few well intentioned people there appeared to be no comprehensive organization in the real sense of the word.
4. Outline of suggested Allied organization.
Such an organization must be composed of a small and adequately ranked number of allied military liaison officers and of a number of allied officials whose duty it would be to report on damage and to assist and organize the local Italian services for the preservation of monuments behind the lines.

The military liaison officer should on no account be of less than field rank while their recommendations and standing should be of such character as to give them access to senior commanding officers. They should be able to advise Staff planning operations in the best interests (where possible) of monuments or deposits in the area under discussion. They should assist the above mentioned officials by circulating Town Major's in advance with descriptions of such buildings as may be declared exempt from billeting or having a lien on an adequate force of military police, by temporarily protecting damaged areas or monuments from looting. These officers should be attached both to major Army formations (Army Group, Main Army and Corps - both British, Dominion and American) and to both the Strategic and Tactical Bombing Air Force Headquarters. Liaison with the French or Italian Forces should be provided where necessary. Each officer must be assured of his own Transport.

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The officials or officers organising the local Italian services should have knowledge of Italian and preferably critical experience of Italian Architecture, Sculpture or Painting. They should be controlled by the Allied Control Commission to whom their commanding officer or Director should be attached in an advisory capacity. It would be the duty of these officers to report on damage, to collaborate with the military liaison officers and to organise the existing Italian services as quickly as possible for salvage or for the repair of such monuments as may have been reduced to a critical condition.

They must be provided with such recommendations and have such standing as may ensure the assistance of military transport units, of local military authority, of requisitioned military stores, and of all local Italian authorities in the execution of their duties. For these purposes and for their status with Italian authorities such officers as may be employed should have field rank and each official should be assured of his own transport.

The body of officers or officers available should be divided into an advance and base force, the latter taking over from the former as the sphere of operations moves onwards. For ease of co-operation with the Italian superintendents and their staff it would appear that the same distribution of officers should be adhered to in the disposal of the base force.

5. Preparatory Measures

(a) It is recognised that liaison officers with military units can act only in an advisory capacity, operational necessities having constant priority. At the same time planning staffs should be instructed by higher authority to give preference to equally satisfactory alternative targets, objectives, or routes should the first thought endanger recognised major monuments or central deposits of works of art. For this purpose such military liaison officers (especially those attached to army units) should be provided with the fullest possible information as to the minimum number of monuments or deposits having the requisite importance.

(b) On the instruction of the Commander-in-Chief, Mediterranean Air Command, the writer prepared a priority list of Italian monuments and understands that this - together with subsidiary target maps - is to be circulated by that Headquarters to all major Allied Mediterranean air formations. This list is of necessity incomplete since the exact location of the bulk of the major deposits of movable works of art is still unknown and must remain so until the

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arrival of the Allied forces in Rome. The writer has been promised that the three known sources of such information there will be immediately tapped and the information distributed. Such information must also be made available to Army planning staffs.

(c) The demolition and destruction of monuments by the retreating German forces is as much more difficult to control as it can be more disastrous. It might be suggested, and an official warning given, that in such cases a replacement in kind will be demanded of German public and private collections on the conclusion of hostilities.

December 1943

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