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REGION II - APULIA, LUCANIA, CALABRIA - REPORTS

SEPT. - NOV. 1943

20381/1271A

AFHQ, PWB, SSB, Unit. No 8 - APO 542

R. H. Report No. 199 - 21 MAY 1944

DAVID KISS IN ITALIAN TO JALIX 713 KOS 2100 MAY 20Early PressAllied Looting of Art Treasures

The "Provincia Repubblica" has published an interesting article on the so-called protection afforded by the British and American Government to artistic monuments in occupied countries. We all know that all that has so far been removed under cover of "protection" has been taken over by the rapacious Jews. Shortly before Christmas, hundreds of high-ranking personalities in Britain and in the United States received cards announcing the sale of art treasures taken from southern Italy. Some neutral countries learned of this through the "Times" and expressed their astonishment. They had to come to the conclusion that Italy was indeed robbed of her treasures. Some Stockholm newspapers reported that large quantities of Italian works of art are for sale in New York. In one day alone objects were sold for a total value of thirty million dollars, and on another day for the sum of forty eight million dollars.

The "New York Herald-Tribune" wrote that a Jew lay his hands on the portals of the Cathedral in Milano and shipped them to the United States. Other treasures were shipped at the same time which had been taken from the Chapel of Santa Cecilia, the Patron Saint of Palermo.

Not only American Jews are guilty. British Jews had their fair share of the spoils. Some London papers commented that the treasure of Mont'Agata had been taken with great skill from an antique dealer of New York. Week after week, month after month, the Jewish hordes, the same who even before the war, looted Germany, go on robbing and looting. All this, while the Allied authorities talk of protection of the art treasures of the south.

The "Italia Repubblicana", the organ of the Republican Fascio of Venezia Giulia, published an appeal in its first edition. "Who has forgotten the tragic days that followed 9 September? General chaos, the dismemberment of the army, disorder everywhere. All seemed to be lost: country, honor, faith. An ominous menace threatened the peninsula; it seemed that soon all the country would be in the hands of the enemy. Today things have improved; but the danger is still there.

Copies to:

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War Damage to the Historic

Monuments of South Italy

(Following the publication of the official report by the War Office on the damage to historic monuments in Sicily published in last month's issue, here is the official report in full of the war damage to monuments in South Italy.)

The Allied advance from the toe and heel of Italy was so rapid and met, on the whole, with so little opposition, that the Southern towns experienced little of the ravages of war.

Reggio di Calabria had inevitably suffered severely from previous bombardment, but the town contained no outstanding example of architecture. The New Museum building was much damaged, but it had never been occupied, and the valuable contents of the old museum had been removed and stored for safety in an inland deposit. Cosenza, too, which was badly knocked about, was artistically unimportant, having been overthrown by earthquakes and rebuilt three times in the last hundred and fifty years. In the whole of Calabria no historic monument is reported to have been damaged in any way. In Lucania, Potenza suffered seriously as a town, but since it had been almost entirely rebuilt after the disastrous earthquake of 1857, the loss to art is not very great, although the Cathedral received a direct hit in the choir and the Archbishop's palace was burned. The chief loss here was that of the provincial museum which perished with virtually all its contents, including fragments, terra-cottas, etc., from the Greek temple at Metaponto, and fifteenth century tapestry. In Apulia, some harm was done to buildings in Taranto, but no details about it are yet to hand. In Bari, German bombing in December pierced the roof and cracked one wall of the Baroque chapter-house attached to the Cathedral, but the latter, a fine Byzantine building, lost only its window glass and a few roof tiles; the Baroque church of Sta. Chiara was slightly cracked, as was the Jesuit church (a building of no artistic merit at all); the magnificent church of S. Nicola had its windows blown in by blast but suffered no structural damage. Barletta and the many towns south of it such as Trani, Altamura, Canosa, Matera, with their splendid churches, and the romantic Gothic Castel del Monte (used as a deposit for pictures and treasures from the Bari district), are all intact. On the other hand in the Molise, further north, where German resistance has been strong and the Allied advance only achieved by desperate fighting, the towns and villages must have suffered heavily and the village churches, as at Fossacesia, must be for the most part in ruins. Few of them are important architecturally, but a good deal of interest must have perished.

The greatest loss recorded yet is that of the eleventh-twelfth century Cathedral of Benevento, which was completely destroyed by bombing of lines of communication. It is to be hoped that the wonderful bronze doors of the eleventh century, with their 72 panels in relief and the exquisite door frame, have been saved; but the building itself is a total wreck. The famous Arch of Trajan and the twelfth-century cloisters of St. Sophia are untouched. The town of Avellino has suffered heavily, but the cathedral (remodelled in the nineteenth century but with an interesting crypt) shows no structural damage although the Archbishop's palace adjoining it was razed to the ground.

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Of the seriously damaged churches, the Church of the Incoronata rebuilt in the fourteenth century is famous for a series of frescoes by Roberto Oderisio, pupil of Giotto. San Domenico Maggiore is a fine Gothic building, "restored" in 1850. It contained the tombs of the royal house of Aragon, which are examples of early Renaissance work, as important in their way as are the tombs of San Chirico for Gothic art; the sixteenth-century monuments of the Carafa family were also very fine. S. Giovanni a Carbonara, originally a fourteenth-century building, when altered, contains the splendid Gothic tomb of King Ladislaus (d. 1444) with an equestrian statue by Andrea da Firenze. S. Pietro ad Aram (twelfth century, rebuilt in late seventeenth) has two fine fifteenth-century tombs. The Gesù Nuovo, of the sixteenth century, has a good Renaissance portal and frescoes by Solimena, Ribera and other painters. S. Paolo Maggiore (built 1590) includes two Corinthian columns and part of the architrave of the Roman temple of Castor and Pollux; the choir, main altar and roof were all destroyed. The church of the Gerolomini (Baroque) has frescoes and coilings by Luca Giordani and Solimena, and Luca Giordano also did frescoes in S. Gregorio Armeno. The other damaged churches are not of great artistic importance.

Naples' most imposing monument, the Castello Nuovo, was hit by a bomb which gutted the interior of some of the angle towers but made only one crack in the outer wall and dislodged a few (modern) battlements; other bombs damaged the roof of the eastern wing and ceiling of the small chapel; but the Sala Grande and the magnificent triumphal arch and bronze doors of Alphonse I of Aragon are not harmed. The Palazzo Reale was hit a number of times and the roof of the chapel and theatre were destroyed. The buildings of the Museo Nazionale and of the S. Martino museum are intact; The Castel Sant'Elmo suffered somewhat from German demolitions and burning.

The whole town of Capua suffered severely and the Cathedral was destroyed; the greater part of the building was late, but its forecourt with antique columns dated from the twelfth century. At Caserta the Royal Palace, Vanvitelli's great work, erected in 1752, has not come off scatheless; one of the curves wings enclosing the forecourt has been burnt out (though the shell remains) and there has been damage to the roof of the chapel, but a apart from this the main building has suffered very little and the famous staircase is intact. The "Cascares" the two-mile-long waterway with its wealth of Baroque sculpture, has not come to any harm. The eleventh-century church of Sant'Angelo in Formis, four miles from Capua, was shelled by the Germans apparently wantonly, since there were no Allied troops in the neighborhood; part of the side wall was destroyed and much damage was done to the fine Romanesque frescoes. The facade and roof are intact, and the ruined wall is being rebuilt.

Of the classical ruins, Pompeii was heavily bombed in the course of operations. Most of the bones fell on the area excavated in recent years and a number of buildings along or near the Stada dell'Abbonanza were destroyed or damaged. Well-known buildings that suffered are the Casa delle Vestali, the Casa di Salustio, della Fortuna, and dei Vettii, the crypt-portal of the amphitheatre, the Peristyle, the theatre and the Herculaneum Gate. Work was begun in October to protect and make waterproof the damaged buildings. Fortunately Herculaneum Pompeii, received no hurt at all. At Pozzuoli only one small slab in the amphitheatre was broken. The temples of Paestum, though the battle of the Salerno beaches was fought round them, were unharmed.

POI:II: War Damage 1945

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of the Cathedral (cathedral), the Palazzo and the Palazzo. The other damaged churches are not of great artistic importance.

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POMPEII: War Damage 1943

Owing (it is reported) to the fact that the German army had made a camping-ground of the excavated city of Pompeii, it was treated as a military objective by the Allies, and certain damage has been done to several of its buildings. The War Office report above gives more complete information, but from the information supplied by a British officer, who had recently visited the spot, in a recent issue of The Times, the following map has been got out by Mr. H.V. Molesworth Roberts, which shows some at least of the damage.

After lying buried from A.D. 79, the date of the eruption, till 1748, that of the first excavation - nearly seventeen centuries - and lying open for two, it is strange that it should be at last disturbed.

Damaged buildings only are named and are shown with black discs where the damage is definitely described, except in the case of two spots only vaguely located; one monument, cited as the "house of Rex Tiberinus", has not been identified. This may be intended for the house of Marcus Loreius Tiburtinus, one of the last of the "Nuovi Scavi" (new excavations) to be uncovered in the 1920's; it is on the south side of the eastern extension of the Strada della Abbondanza, at the east end of the excavated area. Where the damage was reported only on hearsay, a circle only has been used; the reported term "Temple of Hercules", has been assumed to relate to the ancient Doric Temple in the Triangular Forum, which was once (inaccurately) so described. As these cases are further described by the numbers of the Regione (regions), it should be mentioned, to avoid confusion, that the numbers in early guides (including Mau and Beedeker, the last transcribed into the *Brit.*, s.v., 1911) are those of a superseded numbering; the new numbering starts with the middle of the south-east side and proceeds anti-clockwise, ending in the middle. The names are given mostly in English. To make the map more interesting, civilization periods and state before the eruption have in a few cases been added, the chief ones affected being the Samnite (circa fourth century B.C.) and the Roman (circa third century B.C. on). The earlier periods - Ocean and Etruscan - are, happily, not affected, with the possible exception of the Doric Temple (style of the sixth century B.C.)

In time no doubt further particulars will be available, and discoveries will probably be made on the sites as some small compensation of what is lost.

APULIA.

WESTERN AND CENTRAL.

(Not including Adriatic Coast nor heel of Italy - Lecce.).

LIST OF MUSEUMS, TREASURES, MONUMENTS
AND WORKS OF ART.

TARANTO

Museo Nazionale.

The Museum of Taranto is the most important in all South Italy, except the Museo Nazionale at Naples. The Museum

was originally designed to contain the Greek and Roman antiquities in which the soil of Taranto is so rich;

but in the first years of the XX century and especially under the direction of Prof. Quintino Magliati the

whole scope was enlarged and the museum was filled with a multitude of objects coming not only from the Taran-

tine territory or even from Apulia, but from Calabria and the Basilicata.

On the ground floor is the Prehistoric section - Palaeolithic and Neolithic finds from Terranova di Venosa and

the Gargano. Here too, are the ceramics of the Bronze Age discovered at Taranto (Scoglio del Tonno); the urns

from the necropolis between the end of the Bronze Age and the Iron Age, objects of Etruscan; together with

the linear ceramics of Apulia both prehistoric and later.

There follow Greek, Roman and Messapic epigraphy all from the neighbourhood of Taranto save the last, and a fine

series of mosaics and ampura, both Roman, also from Taranto.

Above is a small but fine collection of Greek and Hellenistic sculpture; especially to be noted a Praxitelean head of

Aphrodite, also from Taranto, and a most complete collection of terracotta statuettes etc., referring to the cults of

Demeter, Aphrodite, Artemis and the Dioscuri.

The collection of ceramics from the necropolis of the city (Borgo Nuovo and S. Erasmo) from the Archaic Greek tombs

of the VII - VI Cent. B.C. and the Roman, among them some fine Cyrene goldlets and Kylites and especially the gold

objects and the small funeral bas-reliefs and the glass are of the highest interest. These collections have

been made from tombs in the provinces of Taranto, Lecce, Bari and Canosa. Objects from the Basilicata follow

in the fifth room. There is also a fine collection from Locri of votive tablets and ceramic statuettes.

The collection of coins and medals is one of the finest extant of the moneys of Taranto and Magna Grecia, and to

this is added a collection of Roman moneys and Byzantine gold pieces.

Biblioteca Civica.

Cathedral. (XI cent., much rebuilt XV-XVII) Romanesque apse (in part)

Facade Baroque. Ancient columns over Font.

Ancient columns of Nave with XIV capitals.

Ancient columns of Baldacchino over altar.

Chapel of S. Cataldo (XVII).

Roof (XVII).

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a multitude of objects coming not only from the Tarentine territory or even from Apulia, but from Calabria and the Basilicata. On the ground floor is the Iron Age section - Palaeolithic and Neolithic finds from Terranova di Verona and the Gargano. Here too, are the ceramics of the Bronze Age discovered at Taranto (Scoglio del Tonno); the urns from the necropolis between the end of the Bronze Age and the Iron Age, objects of Trismari; together with the linear ceramics of Apulia both prehistoric and later.

There follow Greek, Roman and Messapic epigraphy all from the neighbourhood of Taranto save the last, and a fine series of mosaics and amphorae, both Roman, also from Taranto.

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Biblioteca Civica.

Cathedral. (XI cent. much rebuilt XV-XVII) Romanesque

apse (in part)

Facade Baroque. Ancient columns over Port.

Ancient columns of Nave with fine capitals.

Ancient columns of Baldaquino over altar. Roof (XVII).

Chapel of S. Cataldo (XVII).

Silver Statue of S. Cataldo (XIX).

Golden Cross of S. Cataldo (VIII).

Ivory Crucifix and another smaller.

SS. Trinità.

In the Cortile large Doric column VI cent. B.C.

S. Domenico.

Facade (XIII) with portal and rose.

Palazzo de Seminario.

Byzantine Lions.

Palazzo del Municipio.

Archives.

Castello. (Byzantine rebuilt XV - XVI).

Palazzo Ducale (Municipio) Baroque. Cathedral (XII rebuilt XVI).

ACQUAVIVA DELLA PORTA

/Miro

2.

ADRIANOPOLIS DALLA PONTI (cont.)ALTAIR

Fine facade with sculptures in lunettes.
Mendocino di Constantinioli covered with silver
plaques.

Remains of prehistoric walls. Medieval walls.
Cathedral (XIII, XIV, and XVI)
Magnificent Portal (XIV) with sculptures and
rose window.
Two fine Campanelli and exterior gallery.
Fine interior with columns and Byzantine capitals.
Choir stalls.
S. Niccolò dei Greci - fine doorway and early sculptures.

ANCONA

Porta S. Andrea with inscription.
Cathedral (XV - XVIII). Crypt (IX). Campanile
(XII-XIII-XV)
Chiesa delle Benedettine (XVIII)
S. Francesco - Portal, Cloister.
S. Domenico - Bust of Del Balzo (XV) Louvre.
S. Agostino (XIII) Portal
S. Maria di Porta Santa (XVI)
Palazzo Ducale
Castello.

ASCOLI SANTIPIANO

Cathedral. Silver statue of S. Petrus.
Castello (XVI)
Arco dell' Ospedale
Arco del Municipio

BICCARI

Il Torro.
Cathedral.

BRESCIA

L'Assunta (XII)
Font and Holy Water basin (1562)

BRESCIA

Cathedral.
Magnificent building (XII) Portals with sculptures.
Rose window, apsidal windows, loggia, two Campanelli
(XII).
Interior: columns with beautiful capitals magnificent
arches and pulpit (XIII)
Tomb of Garafa (1651) surrounded by balustrade (1242).
Crypt.

Palazzo Vescoville - restored.
S. Domenico (XV) tomb of Lovio (1465)
Palazzo Vulpiano - Portal (XV)
Abbadia di S. Leo - frescoes (XIII)

BRESCIA

Cathedral (X-XIII-XIV) Portals, sculpture (XII) in
lunette. Interior: columns with good capitals (X).
Tomb of Bishop (XVII) Ostensorio in silver (XIV).

CANOSA

Cathedral (XI-XVII) Chiesa antica with 18 ancient columns
nearly all porphyry and 6 of which are Verde Antico
from an ancient temple. Antons (XII) Episcopal Throne
(XI) Crypt with ancient columns. Tomb of Bohemond.
Bronze doors (XI).
Castello.

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ASCIOLI SANTILIANO

BICCARI

BIGNATO

BIRCHIO

BOTTEGO

CANOSA

CARUSINO

CASTEL DEL MONTE

CASTELLANETA

Chiesa delle Benedettine (XVIII)
S. Francesco - Portal, Cloister.
S. Eusebio - East of Del Balzo (XV) Laureate.
S. Agostino (XIII) Portal
S. Maria di Porta Santa (XVI)
Palazzo Ducale
Castello.

Cathedral. Silver statue of S. Potito.
Castello (XVI)
Arco dell' Ospedale
Arco del Municipio

Il Torre.
Cathedral.

L. Asinara (XII)
Port and Holy Water basin (1560)

Cathedral.
Magnificent building (XII) Portals with sculptures, rose windows, apical windows, loggia, two Campanili (XII).
Interior: columns with beautiful capitals magnificent arches and pulpit (XIII)
Tomb of Garafa (1651) surrounded by balustrade (1240).
Crypt.

Palazzo Vesuvio - restored.
S. Apollonio (IV) tomb of Bovio (1465)
Palazzo Valsecchi - Portal (XV)
Abbadia di S. Leo - frescoes (XIII)

Cathedral (X-XIII-XIV) Portals, sculpture (XII) in lunette. Interior: columns with good capitals (X). Tomb of Bishop (XVII) Ostensorio in silver (XIV).

Cathedral (XI-XVII) Chiesa Antica with 18 ancient columns nearly all monolithic and 6 of which are Verde Antica from an ancient Temple. Amione (XII) Episcopal Throne (XI) Crypt with ancient columns. Tomb of Bohemond. Bronze doors (XI).
Castello.
Roman Arch (Porta Romana).
Palazzo.

Castello (XIII)

Cathedral (XIII-XV) Baroque pictures.
Polyptych by Girolamo da Santacroce (1551)
Campanile (XV)
S. Michele (XVII)
Biblioteca Comunale - Polyptych by Girolamo da Santacroce

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3.

ORRATO

S. Maria Maggiore - Portal (XI)
S. Domenico (XII)

FOZZA

Cathedral (XII-XVIII)
Panel of the Madonna del sette Veli (Byzantine).
Picture of St. Peter Repentant (School of Elbera)
Palazzo de Rosa (XV)
Arco in Piazza Vincenzo Nigri (1223). Only remains
of the Imperial Palace.
Crucifixion on column in tomb of S. Giovanni (XVI).
Chiesa del Monte Calvario (XVII)
Castello Angino
Castello di Ponte Albano.
Biblioteca Comunale - Greek vases, figurine and
loops found near Ruvo - terracotta plates and the
drawing of the globe by Jannetani di Foggia.

FRANCVELLA PORTUNA

Cathedral (Baroque)
Palazzo Imperiale (XV)
Palaces in Via Roma especially Palazzo Margherita.

GIOLA DEL COME

Castello (one of the finest) (XIII)
Cathedral (XI-XV) columns in nave with fine capitals;
choir stalls.

GRAVINA

S. Michele - grotto church
Madonna della Stella - grotto church, remains of
early frescoes.
S. Francesco (XV) Campanile. Altarpiece (Tuscan) XV.
Sepulchral monument of Angela Castrioto (XVI)
Palazzo Orsini
Rione di Mandicite - cloisters.
Museo Pomarici. Library - Pinacoteca etc.

LICIA

Museo. Established 1905. Mainly archaeological
objects from neighbourhood. Coins, small bronzes
and especially the Roman mosaic discovered in a
plaza in 1895 and the Hellenistic Venus with
dolphin and cupids. Library.
Cathedral (XIV). Statue of Carlo II of Anjou.
Sculpture, pulpit, frescoes, altarpiece by Gir.
da Santoroc.
S. Francesco (XV) Fine Portal.
Castello - the greatest in Apulia.
Walls.
Gates.

MARTINA FRANKA

Palazzo Lucule (1666)
S. Martino (XVIII) Marble statue of Abundance and
Charity. Two silver statues of S. Martino and
S. Cosmasia (XVIII). Altarpiece by Carella (XVIII).
S. Pasquale (Baroque) Renaissance cloister ruined.
Del Carmine (Baroque) Altarpiece (XVII)

MISSANIA

S. Lucia (IX)
S. Rocco - Egypt - Church - wall paintings.
Museum dell'isola (XVIII) Remains of ancient

FRANCIVILLA, PUGLIAGIOTA DEL COLEGRANICA

Cathedral (Baroque)
 Palazzo Imperiale (XV)
 Palaces in Via Roma especially Palazzo Margarita.

Castello (one of the finest) (XIII)

Cathedral (XI-XV) columns in nave with fine capitals;
 choir stalls.

S. Michele - grotto church
 Madonna della Stella - grotto church, remains of
 early frescoes.

S. Francesco (XV) Campanile. Altarpiece (Bosco) XV.
 Sepulchral monument of Angela Castrioto (XVI)

Palazzo Graild

Ricovero di Mendicite - cloisters.

Museo Romarici. Library - Pinacoteca etc.

LIBERA

Museo. Established 1905. Mainly archaeological
 objects from neighbourhood. Coins, small bronzes
 and especially the Roman mosaic discovered in a
 piazza in 1899 and the Hellenistic Venus with
 dolphin and cupid. Library.

Cathedral (XIV). Statue of Carlo II of Anjou.
 Sculpatures, pulpit, frescoes, altarpiece by Gar.
 da. Santeramo.

S. Francesco (XIV) Fine Portal

Castello - the greatest in Puglia.

Halls.

Gates.

MARTINA FRANCA

Palazzo Ducale (1668)

S. Martino (XVIII) Marble statues of abundance and
 Charity. Two silver statues of S. Martino and
 S. Cosmas (XVIII). Altarpiece by Cavallia (XVIII).

S. Donato (Baroque) Renaissance cloister ruined.

Del Carmine (Baroque) Altarpiece (XVII)

S. Lucia (IX)

S. Marco - Egypt - Church - wall paintings.

Madonna della Lodea (XVIII) Remains of ancient
 frescoes.

S. Lorenzo (XIV)

Castello (XIII)

Grottoes: especially Grotta della Candelabra with
 Basilian fresco.

MONACIA

Museo - Biblioteca Popolare - archaeological objects
 from neighbourhood.

Castello.

Parish church (Baroque) with Baroque pictures.

S. Maria in Settlemas (Baroque)

Castello

MURGEVIA MURGE

4.

NORRICHIO

L'Annunziata - central part of altarpiece by Bart. Vivarini (1472) Campanile.

MODUGNO ENVIRONESMANTUENSOLAMOCI

S. Pietro in Balsignano - fine Romanesque church.

Palazzo Baronale (1734)

Chiesa di Bersento (VI)

PAJO DEL COLLE

S. Maria della Porta (XII)

Campanile (very fine)

Castello (Palazzo Rocca - Filomarino)

PULIGNANO

S. Pietro (IV-XI-XV-XVII) Portal and Rose window. Archivio Comunale - XI cent. parchments.

RUVO

Museo Jatta - fine collection of vases.

Cathedral (XIII. Magnificent Romanesque church).

Facade with sculptures. Portals and Roses.

Tabernacle (XII). Roof.

Palazzo Spada

Castello

Walls and Tower.

SAN SEVERO

Cathedral

S. Severino - Baroque but with Romanesque facade and Portal with fine Rose, and Campanile.

TRIVIGNOLI

S. Maria della Nova - altarpiece. Madonna and

Child with saints (Venetian XVI)

Presidio by Savoldo

pulpit.

Madonna del Rosario - Portal.

TORRELAGGIORE

Castello.

TROIA

Cathedral (XII-XIII). Facade (Portal with sculptures and Rose) - perhaps the finest of all those in Apulia. Bronze doors at sides (XII) among the finest in Italy. Interior: columns (some porphyry) with fine capitals, magnificent Ambone.

Treasury: magnificent cassette (XI) in silver.

Several Chalices in silver and silver gilt, pyx

and reliquaries, pax etc. The Portal of the Rose.

Telegraph Office opposite the Cathedral was once in the Cathedral.

S. Giovanni Evangelista (XVI)

S. Basilio (XII) columns.

L O A K I A
(BASIC DATA)

LIST OF MONUMENTS, TREASURES, MONUMENTS
AND WORKS OF ART

ABBAZIA DI SANT' ANTONIO (near S. Martino d'Argel)
Abbey buildings (IX-XI)

ACQUEDOTTO Cathedral (XI-XIII) beautiful apses. Bust of Julian the
Apostate. Campanile (XVI)

ANCONA (BANDIERA) Ex-Cathedral (XIII) Campanile.

AREZZO Cathedral (XIV). Campanile. S. Lucia (fresco of the
Madonna XV). Castello.

CACCIAGIO Castello. S. Salvatore (pulpit).

FERENZA Cathedral (restored XVIII). Fine facade. Vestments
(XVI-XVII). Campanile (XIV). S. Francesco (very
interesting crypt) with oratory (frescoes XIV).
Museo Jacopa (local objects).

LAGOFRATE Castello. S. Nicola (XV. Trinity) Silver bust of S.
Michael (XVIII). S. Anna (XVII) picture (XVIII).
S. Nicola Testa - Donatello (17-X).

MATERA Cathedral (XIII) very fine facade, fine baroque interior.
Fine columns and interesting capitals (XIII). Chapel.
S. Maria di Costantinopoli (XI). Vestments (XVI-XVII)
Tapestries. S. Zenobio (XII) Sone.
S. Giovanni Battista - Fine Portal with Rose (XIII)
Interesting capital on pilasters.
S. Agostino (in S. Maria) Madonna del Duomo XIV).
S. Francesco (XVII). Six panels of a polyptych by Bart.
Viviani in organ loft. SS. Pietro and Paolo 3 frescoes (II)
Castello. Palazzo (XIII-XVIII).
Museo Domenico Riccio - Local archaeological objects.
Holy water stoup (XIV) Triptych (XV) Neapolitan School.

MATERA MARONE S. Barbara (frescoes XIII). Chiesa della Vaglia (XIII).

MILANO Cathedral (XII-XVIII). Campanile (XII).
St. Maria la Nuova (XIII). S. Antonio di Padova (Portal)
Palazzo del Municipio (Baroque) in the Cortile.
Castello. Porta Verucina.

MILANO SEVERINO S. Margherita (frescoes XIII). S. Maria di Piero (XII).

MILANO Fine remains of Greek Temple.

MILANO (near S. Maria) Castello. S. Maria Maggiore - Portal. Campanile (XI-XV)
S. Francesco - Campanile (XIII). Polyptych by Sina (XV).

MILANO SEVERINO SS. Pietro and Paolo (XIII).

COSTANTINOCASTELLO

Castello. S. Salvatore (pulpit).

Cathedral (restored XVIII). Fine facade. Vestments (XVI-XVII). Campanile (XII). S. Francesco (very interesting crypt, with ermy (frescoes XIV). Museo Jacopo (local objects).

CASTELLO

Castello. S. Nicola (SS. Trinita) Silver host of S. Nicholas (XVIII). S. Anna (XVII) picture (XVIII). S. Ecclesia Vecchia - Campanile (II-X).

CASTELLO

Cathedral (XIII) very fine facade, fine baroque interior. Fine columns and interesting capitals (XIII). Chapel. S. Maria di Costantinopoli (XII). Vartanta (XVI-XVII) tapestries. S. Zenobio (XII) Rose. S. Giovanni Battista - Fine Portal with roses (XIII) interesting capital on pilasters. S. Agostino (In Society Madonna del Braccio XIV). S. Francesco (XVI). Six panels of a polyptych by Bart. Viviani in organ loft. SS. Pietro and Paolo 9 frescoes (XI) Castello. Palazzo (XIII-XVIII). Museo Domenico Ridola - local archaeological objects. Holy water stoup (XIV) Triptych (XV) Neapolitan School.

CASTELLO

S. Barbara (frescoes XIII). Chiesa della Vergine (XIII).

CASTELLO

Cathedral (XII-XVIII). Campanile (XII). S. Maria la Nuova (XIII). S. Antonio di Padova (portal). Palazzo del Municipio (Sarcophagus in the Cortile). Castello. Porta Veresina.

CASTELLO

S. Margherita (frescoes XII). S. Maria di Piccola (XII).

CASTELLO

Fine remains of Greek Temple.

CASTELLO

Castello. S. Maria Maggiore - Portal. Campanile (XII-XV). S. Francesco - Campanile (XIII). Polyptych by Gino (XV).

CASTELLO

SS. Pietro and Paolo (XIII). Ex Convent of Benedictines (fine cloisters) Campanile.

CASTELLO

Abazia di S. Michele del Vulture (XI-XVIII)

CASTELLO

Cathedral (rebuilt XVIII-XIX) Left Transept: Altarpiece Madonna del Rosario - great historical interest (XII). S. Maria della Grazie (XII-XIII).

CASTELLO

Museo - local archaeological objects. Fragments from the Greek Temple at Antipolis - terracottas, especially head of Gorgon etc. Small bronzes - ossuaries, coins, etc. Triptych (XV). S. Francesco (Portal XIII - tomb). S. Michele (XII).

CASTELLO

Pignola - S. Maria Maggiore - Campanile. Castello - S. Giuseppe - Portal. Lagopesole - Castello (significant)

CATHEDRAL (XIII-XIV) magnificent Portal. Campanile (XIII)
bas-reliefs. S. Ubaldo. Chiesetta del Crocifisso
(frescoes XIV)
CATHEDRAL - Campanile.
PALAZZO ALBERICO GRAMMATICO (Baroque 1722).
ABBAZIA DELLA TRINITA (XI) Chiesa Vecchia: Chiesa Nuova.
Cathedral (restored XVI). Campanile. Cartello.

SPINACON (Demolition).

Until the French invasion at the beginning of the XIX
Century and later the Napoleonic invasion (1871) and the
this Abbey was very rich in art, more than 4000.
Today there remain 2 of the I Century; 13 of the XI;
10 of the XII; 23 of the XIII; 122 of the XIV and a number
of the XV. (Italo Benvenuto (Rome 1929)).

Very triple church covered with frescoes. No M.S.S. here.

SPINACON (Demolition).

Very beautiful Gothic church (XIII) and convent, cloisters
etc. No M.S.S. here.

SPINACON

SPINACON

SPINACON

SPINACON

S. Isolamento.

Santo Spirito

S.S. Giovanni & Paolo.

LIST OF MONUMENTS AND SITES OF ARTIIILUCANIA.ABANZA DI S. GIUSEPPE (near S. Martino d'Agri)

Abbey

ACQUINIA

Cathedral

ALIPHA

Amphitheatre

ANDRANO
(Monas San Maurizio)

Pre-Roman ruins

BARONIACathedral
Santo Domenico NicolaBELLMunicipal
CathedralPAULIA

Monastery. Cartosa di San Lorenzo

FOSSANOCathedral
Museo ProvincialePAPULO

Church of S. Lucia

RASSANO (2 1/2 miles on Teggiano road)

Roman Bridge

STRANO

Roman Temple

VERSA

Abazia della Trinita

For information only
for info 12C
for info 2003

TERAMO
(Rione San Maurizio)

Pro-Roman Ruins

MATERA

Cathedral
Museo Domenico Nicola

MONTE

Municipio
Cathedral

PANZA

Monastery. Certosa di San Lorenzo

PERUGIA

Cathedral
Museo Provinciale

PERUGIA

Church of S. Lucia

SASSANO (2 1/2 miles on Tegulano road)

Roman Bridge

SIBARI

Roman Temple

VERONA

Abazia della Trinita

20023

Prepared by the
Bolsheviks, 1918
Capt. G. Henry, R.M.C. 1918

Apparently Brought II
by Capt. G. Henry, R.M.C. 1918
Hand added
The whole p. 2

SOLE WORKS OF ART NEAR COSENZA
AND REGGIO IN CALABRIA.

COSENZA

CATHEDRAL: This is a church in the French style of XIII century. It has suffered from earthquake and is largely restored, and has been continuously ~~being~~ restored for many years.

CATHEDRAL TREASURY: The following objects are in the Treasury of the Curia Arciericcola:

1. Reliquary Cross in gold and enamel XI-XIII century. Byzantine 26 cm. on an octagonal silver pedestal of the XV century in Gothic style figured and tabernacled. This is the finest piece of goldsmiths work in Calabria.
2. Silver-gilt Chalice XV century 26 cm. Same style and workmanship as the pedestal of Cross above; in Gothic style elaborately figured and tabernacled. The Chalice itself stands on an octagonal capital.
3. Silver-gilt Patten 17 cm. diameter XV century. Same style and workmanship as Chalice above.

ZUPANO (Prov. di Cosenza) (Zupano is 3 kilometres from Cosenza above the road to San Giovanni in Fiore.)

- S. GIORGIO:
1. Triptych by Bart. Vivarini. 1480.
 2. Silver Cross 0.40 m. high. XVII century.
 3. Silver Altar Cross 0.90 m. high. XVIII century.

SAN MARCO ARGENTANO (Prov. di Cosenza) (San Marco is N. of Cosenza, a few kil. S.W. of the Station of Rogiano on the Cosenza-Sibari railway.)

CATHEDRAL: Silver Cross XIV century. 0.50 m. This is a magnificent Tuscan work of the XIV century.

ALTOMONTE (Prov. di Cosenza) (Altomonte is N. of Cosenza, a few kil. N. of Rogiano which has a station on the Cosenza-Sibari railway.)

S. MARIA DELLA CONSOLAZIONE: In the Sacristy are 3 Gothic panels with figures of Saints on a gold ground of the school of Simone Martini of Siena (XIV century). They are possibly by the Master himself and are the finest pictures of the XIV century in Calabria. In the Sacristy is a Polyptych of the Passion of Christ of the XV century and 2 fragments of an altar frontal in alabaster carved in relief with scenes of the Passion. This is an interesting church of the XIV century with fine and

1. Reliquary Cross in gold and enamel 11-12 century.
Byzantine 26 cm. on an octagonal silver pedestal of the
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interesting church of the XIV century with fine and
sculptures.

MORANO CALABRO: (Prov. di Cosenza) (Morano is just N. of Castroville.)

SAN PIETRO: Silver Processional Cross 1445 66 cm. high.

LA MADDALENA: Silver Processional Cross XVII century.

Silver-gilt Ostensorio XVIII century.

Silver Chalice XVII century.

Silver Thimble XVII century.

Fine Vestments XVIII century.

/SAN

20023

SAN BERNARDINO: Polyptych by Bart. Vivanti 1477. This church is of XV century perhaps the best of its period in Calabria.

TROPEA: (Tropea is on the N. Coast near Capo Vaticano.)

CATHEDRAL: Pastoral Crozier and Staff in silver 1.42 m. long.

This is a magnificent work of the XV century in small part Norman (XII century).

Fine vestments XVIII century.

ROSSANO (Prov. di Cosenza)

CATHEDRAL: 1. Codex Purpureo. 168 folios in silver letters on purple parchment with miniatures. Byzantine. VI century. This is perhaps the most precious antiquity in Calabria.

2. Silver Bust of Madonna and Child 1.50 m. high XVIII century.

3. Silver-gilt Ostensorio XV century 0.65 m. high.

4. Silver censer XVII century 0.32 m. high.

S. MARCO: Byzantine church of X century.

REGGIO: The terracottas from Locri and elsewhere in the temporary museum and in the Istituto Tecnico in Corso Vittorio Emanuele.

Two fragmentary pictures in the museum are according to A. Venturi by Antonello da Messina. They are Three Angels from a Nativity and a St. Jerome.

CATHEDRAL: Pastoral Crozier in silver-gilt and enamels. XV century 0.58 m. high. The staff has no importance. The Crozier itself is a magnificent work, similar to that at Tropea.

CONFRATERNITA' DELL' ANNUNZIATA: Fine altar frontals of the XVI, XVII and XVIII centuries.

Fine vestments of same dates.

Municipio

Mr. Wilson also told me that in a chest in this building was a most interesting fragment of a panel by Antonello da Messina, representing the Angels appearing to Sarah.

