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ACC 10000/145/31 20031

REGION III - GENERAL

SEPT. 1943 - June 1945

33 Capt Maxse left with an Italian employee of Mtn Sqdn Quintavenza 31/3/44 Dowl

35 Majs Gardner informed verbally* and Majs & Wald in writing. Dowl. 31.3.44

* Also copy of 33 sent him. B.M.F. 1/4/44.

36. Prior to receipt of this, Major Gardner sent word that he had visited The Nowrachurch himself and had the Proclamation well in hand.
E.T.D.W. 4 April 44.

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ELENCO DEI PRINCIPALI DIPINTI PARIETALI (DECORAZIONI) DANNEGGIATI NELLE OPERAZIONI DI GUERRA DEL SETTEMBRE 1943

I) REG. II INS. V-n. 2 - CASA DI L. TIBURTINO - (cecus a fondo bianco) (Decadimento e perdita parziale del soffitto di IV stile ricomposto di frammenti e di parte della decorazione parietale di IV stile del lato sud.

Parzialmente restaurabile

2) REG. II INS. V - n. 2 - CASA DI L. TIBURTINO - (Cubicolo centrale ad ovest dell'atrio). Distruzione e perdita della decorazione parietale di IV stile dei lati nord ed ovest colla perdita parziale di quella del lato sud.

3) REG. III INS. IV - n. 2 - CASA DEL MORALISTA - (di T. ARRIUS POLYBIUS) (Triclinio estivo) - Parete ovest - Decadimento e perdita di una parte dei dipinti parietali di IV stile con parte della seguente leggenda dipinta a lettere bianche: LASCIVOS VOLTUS - ET - BRACHIOS - AUFER - OCELLOS - CONIUGE - AB - ALTARIUS - SIT - TIBI - IN - CRUX - PUDOR.

Parzialmente restaurabile.

4) REG. III INS. IV - n. 3 - CASA DEL MORALISTA - (Triclinio invernale a fondo nero ad ovest del giardinetto interno) Decadimento dei dipinti di IV stile delle pareti nord ed ovest colla perdita totale del soffitto ricomposto da frammenti.

Non restaurabile.

5) REG. III INS. IV - n. 2 - IDEM (piano superiore). Decadimento e perdita del soffitto piano ricomposto da frammenti di stucco di IV stile.

Parzialmente restaurabili.

6) REG. III INS. IV N. - CASA DI EPIDEMIA - Decadimento e perdita di stucchi parietali di 4 stile delle pareti nord, sud ed ovest del cubicolo a fondo giallo a sud est del peristilio.

7) REG. III INS. III - n. 6 - (Schola Iuventutis Pompeianae). Decadimento e perdita totale del trofeo dipinto sul pilastro orientale del portale d'ingresso.

Non restaurabile.

2916

8) REG. III INS. III - n. 6 - IDEM - IDEM - Decadimento e perdita di parte dei dipinti parietali di IV stile delle pareti in giro.

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2) REG. II INS. V - n. 2 - CASA DI T. TIBURTINO - (ambiente centrale ad ovest dell'atrio). Distruzione e perdita della decorazione parietale di IV stile dei lati nord ed ovest colla perdita parziale di quella del lato sud.

3) REG. III INS. IV - n. 2 - CASA DEL MORALISTA - (di T. ARRIUS POLITUS) (Triclinio estivo) - Parete ovest - Decadimento e perdita di una parte dei dipinti parietali di IV stile con parte della seguente leggenda dipinta a lettere bianche: LASCIVOS VOLTUS - ET - BLANDOS - AUFER - OCULOS - CONIUGE - AB - ALTERIUS - SIT - TIBI - IN - ORE - PUDOR.

Parzialmente restaurabile.

4) REG. III INS. IV - n. 3 - CASA DEL MORALISTA - (Triclinio inverna e a fondo nero ad ovest del giardinetto interno) Decadimento dei dipinti di IV stile dalle pareti nord ed ovest colla perdita totale del soffitto ricomposto da frammenti.

Non restaurabile.

5) REG. III INS. IV - n. 2 - IDEM (piano superiore). Decadimento e perdita del soffitto piano ricomposto da frammenti di stucco di IV stile.

Parzialmente restuurabili.

6) REG. III INS. IV N. - CASA DI EFIGENIA - Decadimento e perdita di stucchi parietali di 4 stile delle pareti nord, sud ed ovest del cubicolo a fondo giallo a sud est del peristilio.

7) REG. III INS. III - n. 6 - (Schola Iuventutis Pompeianae). Decadimento e perdita totale del trofeo dipinto sul pilastro orientale del portale d'ingresso.

Non restaurabile.

2916

8) REG. III INS. III - n. 6 - IDEM - IDEM - Decadimento e perdita di parte dei dipinti parietali di IV stile delle pareti in giro.

Non restaurabile.

9) REG. III INS. II - n. 1 - CASA DI T. VALENTE - cubicolo di II stile a sud est dell'atrio. Perdita totale dei dipinti parietali di II stile dei lati sud, ovest e nord.

Non restaurabile.

Compare with 39

F Bancroft

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10) REG. III INS. II - n. 1 - IDEM - Perdita parziale dei dipinti a 3 stile del grande salone triclinare a sud est dell'atrio.

Non restaurabile.

11) REG. III INS. II - n. 1 - IDEM - (Cubicolo di II stile ad ovest dell'atrio). Decadimento e perdita di parte della decorazione di 2 stile del lato ovest e totale dei lati sud ed orientale.

Non restaurabile.

12) REG. III INS. II - n. 1 - IDEM - (Prospetto esterno sulla strada). Decadimento e perdita parziale dell'alto zoccolo a fondo nero e della soprastante parete dipinta con gli edicta munerum edentorum.

Non restaurabile.

13) REG. IV INS. V - n. 3 - IDEM - (Triclinio ad ovet del peristilio). Decadimento e perdita totale e parziale della decorazione parietale di 4 stile delle pareti nord ed ovest dell'ambiente.

Non restaurabile.

14) REG. IV INS. V - n. 3 - IDEM - Decadimento di una parte della parete ovest del cubicolo di 2 stile a N E del peristilio.

15) REG. IV INS. IV - n. - Decadimento e perdita della parte orientale del larario a rilievo della parte ovest dell'atrio.

Non restaurabile.

16) REG. V INS. II - n. - CASA DELLA REGINA MARGHERITA - Decadimento e perdita degli stucchi di IV stile decoranti parte delle pareti dell'atrio.

Non restaurabile.

17) REG IX INS III - n. - IDEM - Decadimento parziale della decorazione parietale del lato sud del triclinio.

Non restaurabile.

18) REG. VI INS 1 - n. - CASA DELLE VESTALI - (Peristilio) Decadimento e perdita parziale delle pareti di fondo del portico ovest decorate con motivi di IV stile.

Non restaurabile.

2915

19) REG. VI INS. II - n. 3 - CASA DI SALLUSTIO - (Cubicolo centrale a sud dell'atrio). Decadimento e perdita parziale della decorazione parietale di IV stile del lato sud.

Non restaurabile.

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13) REG. IV INS. V - n. 3 - IDEM - (Triclinio ad ovest del peristilio). Decadimento e perdita totale e parziale della decorazione parietale di 4 stile delle pareti nord ed ovest dell'ambiente.

Non restaurabile.

14) REG. IV INS. V - n. 3 - IDEM - Decadimento di una parte della parete ovest del cubicolo di 2 stile a N E del peristilio.

15) REG. IV INS. IV - n. - Decadimento e perdita della parte orientale del larario a rilievo della parte ovest dell'atrio.

Non restaurabile.

16) REG. V INS. II - n. - CASA DELLA REGINA MARGHERITA - Decadimento e perdita degli stucchi di IV stile decoranti parte delle pareti dell'atrio.

Non restaurabile.

17) REG IX INS III - n. - IDEM - Decadimento parziale della decorazione parietale del lato sud del triclinio.

Non restaurabile.

18) REG. VI INS I - n. - CASA DELLE VESTALI - (Peristilio) Decadimento e perdita parziale delle pareti di fondo del portico ovest decorate con motivi di IV stile.

Non restaurabile.

2915

19) REG. VI INS. II - n. 3 - CASA DI SALLUSTIO - (Cubicolo centrale a sud dell'atrio). Decadimento e perdita parziale della decorazione parietale di IV stile del lato sud.

Non restaurabile.

20) REG. VI INS. II - n. 3 - CASA DI SALLUSTIO - (Tablino) Decadimento e perdita della decorazione di I stile del lato orientale.

Non restaurabile.

21) REG. VI INS. II - n. 3 - CASA DI SALLUSTIO - (Cubicolo a sud ovest del portichetto). Decadimento e perdita parziale della decorazione di IV stile e dei motivi in opus sectile (a lastrette marmoree) delle pareti in giro.

Parzialmente restaurabile.

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22) REG. VI INS. II - n. 3 - CASA DI [illegible] - (... ...). Decadimento e perdita delle pareti di fondo del portichetto, dipinte a fondo nero con motivi del 4 stile e degli stucchi di rivestimento delle colonne in giro sui lati est, nord e sud.

Non restaurabile.

23) REG. VI INS. II - n. 3 - CASA DI SALLUSTIO - (Cubicolo a sud est del portichetto) Distruzione totale delle pareti dipinte con motivi di 4 stile e con gli esemplari (n. 2 quadretti) con incassatura lignea.

Non restaurabili.

24) REG. VI INS. VII - n. 23 - CASA DI APOLLO - (Parete sud dell'atriolo interno) Decadimento e perdita totale della parete con scena dipinta in opera topiaria.

Non restaurabile.

25) REG. VI INS. IX - n. 4 - CASA DEL CENTAURO - (Cubicolo a nord est del peristilio). Decadimento e perdita delle pareti nord est e sud decorate con motivi del 4 stile.

Non restaurabile.

26) REG. VI INS. XIII - n. 2 - CASA DEL FAUNO - (Cubicoli ad ovest dell'atrio) Decadimento e perdita parziale della decorazione parietale di I stile dalle pareti di fondo dell'atrio e delle pareti interne dei cubicoli.

Non restaurabile.

27) REG. VI INS. XII - n. 2 - IDEM - (Cubicolo a sud est dell'atrio) Decadimento e perdita parziale degli stucchi di I stile della parete dell'atrio e totale di quelli di 2 stile del cubicolo.

Non restaurabile.

28) REG. VI INS XII - n. 2 - IDEM - (Cubicolo ad est dell'atrio) Decadimento totale degli stucchi di I stile sulla fronte dell'atrio e di quelli di I e 4 stile delle pareti dei due cubicoli.

Non restaurabile.

29) REG. VI INS. XII - n. 5 - CASA DEL FAUNO (Atrio tetrastilo) Decadimento e perdita degli stucchi a superficie liscia a scanalatura decorante il fusto di n. 3 colonne di tipo corinzio.

2914

Non restaurabile.

30) REG. VI INS. XII - n. 5 - IDEM - Decadimento e perdita parziale degli intonaci di 4 stile delle pareti in giro alle pareti dell'atrio e dell'ala del lato orientale.

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triolo interno) Decadimento e perdita totale della parete con scena dipinta in opera topiaria.

Non restaurabile.

25) REG. VI INS. IX - n. 4 - CASA DEL CENTAURO - (Cubicolo a nord est del peristilio). Decadimento e perdita delle pareti nord est e sud decorate con motivi del 4 stile.

Non restaurabile.

26) REG. VI INS. XIII - n. 2 - CASA DEL FAUNO - (Cubicoli ad ovest dell'atrio) Decadimento e perdita parziale della decorazione parietale di I stile dalle pareti di fondo dell'atrio e delle pareti interne dei cubicoli.

Non restaurabile.

27) REG. VI INS. XII - n. 2 - IDEM - (Cubicolo a sud est dell'atrio) Decadimento e perdita parziale degli stucchi di I stile della parete dell'atrio e totale di quelli di 2 stile del cubicolo.

Non restaurabile.

28) REG. VI INS XII - n. 2 - IDEM - (Cubicolo ad est dell'atrio) Decadimento totale degli stucchi di I stile sulla fronte dell'atrio e di quelli di I e 4 stile delle pareti dei due cubicoli.

Non restaurabile.

29) REG. VI INS. XII - n. 5 - CASA DEL FAUNO (atrio tetrastilo) Decadimento e perdita degli stucchi a superficie liscia a scanalatura decorante il fusto di n. 3 colonne di tipo corinzio.

2914

Non restaurabile.

30) REG. VI INS. XII - n. 5 - IDEM - Decadimento e perdita parziale degli intonaci di 4 stile delle pareti in giro alle pareti dell'atrio e dell'ala del lato orientale.

Parzialmente restaurabili.

31) REG. VI INS. XIII - n. 1 - (Cubicolo ad est e ad ovest dell'atrio e tablino) Decadimento e perdita parziale degli intonaci parietali decorati con motivi di IV stile di tipo andante.

Non restaurabili.

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32) REG. VI INS. XIV - n. - CASA DI V. PRIMO - (Fauce). Decadimento e perdita di intonaci di IV stile di tipo mediocre dalle pareti n e s.

Non restaurabili.

33) REG. VI INS. XIV - TABERNA IUXORIA - Decadimento e perdita parziale della decorazione parietale di 4 stile di tipo andante.

Non restaurabili.

34) REG. VI INS. XIV - n. 38 - (Peristilio) Decadimento e perdita parziale della decorazione di stucchi parietali di 4 stile dei cubicoli a SO e a NO del peristilio e parziale di quelli di rivestimento dei fusti di n. 4 colonne.

35) REG. VI INS. XV - n. I - Casa dei VETTII - (Peristilio) Decadimento e perdita parziale degli intonaci di 4 stile delle pareti di fondo e faccia interna ed esterna dell'ambulacro nord.

Non restaurabili.

36) REG. VII INS. XV - n. I - CASA DELLA CACCIA - (Peristilio lato ovest) Decadimento e perdita parziale del dipinto paesistico figurato colla distrazione della figura di Galateo.

Non restaurabile.

37) REG. VII INS. IV - CASA DELLA PARETE NERA - (Cubicoli ad est dell'atrio) Decadimento e perdita di una parte dei dipinti di 4 stile delle pareti in giro.

Parzialmente restaurabile.

38) REG. VII INS. IV - IDEM (Peristilio) Decadimento e perdita parziale della decorazione di 4 stile della parete orientale e degli intonaci di rivestimento delle colonne in giro al peristilio.

Parzialmente restaurabile.

39) REG. VII INS. IV - CASA n. 22 - (Atrio) Decadimento e perdita di intonaci parietali di 4 stile nell'area dell'atrio e negli attigui cubicoli.

2913

Non restaurabile.

40) REG. VII INS. IV - Casa n. - (Cubicolo a NO dell'atrio). Decadimento e perdita totale degli intonaci dipinti nel 4 stile.

Non restaurabile.

41) REG. VII INS. IV - TEMPIO DI GIOVE - (Cella). Decadimento e perdita parziale degli intonaci di I stile decoranti le pareti

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35) REG. VI INS. XV - n. I - Casa dei VETTII - (Peristilio) Decadimento e perdita parziale degli intonaci di 4 stile dalle pareti di fondo e faccia interna ed esterna dell'ambulacro nord.

Non restaurabili.

36) REG. VII INS. XV - n. I - CASA DELLA CACCIA - (Peristilio lato ovest) Decadimento e perdita parziale del dipinto paesistico figurato colla distrazione della figura di Galateo.

Non restaurabile.

37) REG. VII INS. IV - CASA DELLA PARETE NERA - (Cubicoli ad est dell'atrio) Decadimento e perdita di una parte dei dipinti di 4 stile delle pareti in giro.

Parzialmente restaurabile.

38) REG. VII INS. IV - IDEM (Peristilio) Decadimento e perdita parziale della decorazione di 4 stile della parete orientale e degli intonaci di rivestimento delle colonne in giro al peristilio.

Parzialmente restaurabile.

39) REG. VII INS. IV - CASA n. 22 - (Atrio) Decadimento e perdita di intonaci parietali di 4 stile nell'area dell'atrio e negli attigui cubicoli.

2913

Non restaurabile.

40) REG. VII INS. IV - Casa n. - (Cubicolo a NO dell'atrio). Decadimento e perdita totale degli intonaci dipinti nel 4 stile.

Non restaurabile.

41) REG. VII INS. IV - TEMPIO DI GIOVE - (Cella). Decadimento e perdita parziale degli intonaci di I stile decoranti le pareti esterne dei muri est ed ovest della cella.

Non restaurabili.

42) REG. VII INS. VIII - TEMPIO DI GIOVE - Decadimento e perdita parziale degli intonaci di 2 stile decoranti la parete ovest.

Non restaurabili.

43) REG. VII INS. VII - TEMPIO DI APOLLO - Decadimento e perdita parziale degli intonaci dipinti nel 4 stile dell'angolo NE del peristilio, in prossimita' della distrutta sagrestia.

Non restaurabili.

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44) REG. VII INS. VII - CASA DI TRITTOLEMO (Tablino ad est peristilio principale) Decadimento e perdita degli intonaci di rivestimento di n. 4 colonne.

Non restaurabili.

45) REG. VII INS. VII - CASA DI TRITTOLEMO (Ala a cubicoli a N del peristilio centrale) Decadimento e perdita parziale degli stucchi dipinti nel 4 stile della parete N dell'ala e delle pareti dei cubicoli attigui.

Non restaurabili.

46) REG. VII INS. VII - CASA DI ROMOLO E REMO - (Peristilio parete ovest) Decadimento e perdita parziale degli intonaci dipinti con motivi in opera topiaria e rottura della superficie dipinta della parete W.

Parzialmente restaurabili.

47) REG. VII INS. VII - IDEM - (Ala e cubicolo a N del lato est del peristilio) Decadimento e perdita degli intonaci di 4 stile delle pareti in giro agli ambienti indicati.

48) REG. VII INS. VII - n. 22 - (Sulla Via dei Soprastanti). Decadimento e perdita degli intonaci di 4 stile della parete esterna con dipinta una scena di Larario.

Non restaurabili.

49) REG. VII INS. XV - n. 7 - (Cubicolo ad ovest del peristilio) Decadimento e perdita dei dipinti parietali con motivi del 4 stile delle pareti in giro ai due cubicoli indicati, colla perdita totale di n. 2 piccoli quadretti con paesaggio.

Non restaurabili.

50) REG. VII INS. XV - n. 28 - (Peristilio) Decadimento e perdita della intera parete del lato N colla distruzione di N. 3 grandi pannelli con opera topiaria dipinta.

Non restaurabile.

51) REG. XII INS. XV - n. - (Cubicolo ad est del peristilio) Decadimento e perdita parziale degli intonaci di 3 stile delle pareti est e sud.

Non restaurabili.

2912

52) REG. VII INS. XV - n. - Decadimento e perdita dei dipinti parietali del lato est del peristilio.

Non restaurabili.

53) [illegible]

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ovest) Decadimento e perdita parziale degli intonaci dipinti con motivi in opera topiaria e rottura della superficie dipinta della parete N.

Parzialmente restaurabili.

47) REG. VII INS. VII - IIIBM - (ala e cubicolo a N del lato est del peristilio) Decadimento e perdita degli intonaci di 4 stile delle pareti in giro agli ambienti indicati.

48) REG. VII INS. VII - n. 22 - (Sulla Via dei Soprastanti). Decadimento e perdita degli intonaci di 4 stile della parete esterna con dipinta una scena di Larario.

Non restaurabili.

49) REG. VII INS. XV - n. 7 - (Cubicolo ad ovest del peristilio) Decadimento e perdita dei dipinti parietali con motivi del 4 stile delle pareti in giro ai due cubicoli indicati, colla perdita totale di n. 2 pic oli quadretti con paesaggio.

Non restaurabili.

50) REG. VII INS. XV - n. 28 - (Peristilio) Decadimento e perdita della intera parete del lato N colla distruzione di N. 3 grandi pannelli con opera topiaria dipinta.

Non restaurabile.

51) REG. XII INS. XV - n. - (Cubicolo ad est del peristilio) Decadimento e perdita parziale degli intonaci di 3 stile delle pareti est e sud.

Non restaurabili.

2912

52) REG. VII INS. XV - n. - Decadimento e perdita dei dipinti parietali del lato est del peristilio.

Non restaurabili.

53) INSULA OCCIDENTALE - Casa del Grande Atrio - Distruzione totale degli intonaci parietali della parete a sud dell'atrio e decadimento parziale d'intonaci dipinti della parete ovest.

Non restauratili.

54) INSULA OCCIDENTALE - Casa n. 13 - Decadimento parziale di intonaci dipinti nel 2 stile delle pareti dei cubicoli a N e a S dell'atrio e degli ambienti a sud est del peristilio.

Non restaurabili.

VISTO

LA DIRETTRICE

IL CAPO TECNICO

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ELENCO DEI QUADRI DIPINTI DISTRUTTI O DECADUTI DURANTE LE

OPERAZIONI BELLICHE DEL SETTEMBRE 943

I) REG. II INS. V - n. 2 - CASA DI L. TIBURTINO - Perdita parziale dei dipinti figurati rappresentanti l'uno un ritratto di figura muliebre (Lereia) e l'altro quadretto rappresentante il ratto di Europa.

Parzialmente restaurabili.

2) REG. III INS. III - n. 6 - SCHOLA IUVENTUTIS PUMPEIANO - Perdita di n. 2 figure volanti lato nord, e perdita della testina di una terza del lato est.

Non restaurabili.

3) REG. IV INS. V - n. 3 - COSIDETTA CASERMA DEI GLADIATORI (Peristilio) Decadimento e perdita totale dei dipinti di cui cia decoranti la fronte esterna dei plutei posti tra gli intercolunni I e 2 dell'estremita' orientale del portico nord.

Non restaurabili.

4) REG. V INS. II - n. - CASA DELLA REGINA MARGHERITA (Cubicolo ad ovest del tablino). Decadimento e perdita delle decorazione parietale delle pareti in giro colla perdita totale di n. 2 quadretti figurati.

Non restaurabili.

5) REG. VI INS. II - n. 5 - CASA DI SALLUSTIO - Decadimento totale della figura di Diana e parziale di quella di Atteone e dei cani.

Parzialmente restaurabile.

6) REG. VI INS. X - n. 1 - TABERNA - THERMOPOLIO - CAUPONA (ambiente interno) Decadimento e perdita di n. 1 testina di avventone dal quadretto centrale della parete sud. 2911

Non restaurabile.

7) REG. VI INS. XV - n. 1 - CASA DEI VETTII - (cubicolo a SE del portichetto interno) Decadimento dell'estremita' inferiore del quadro con Ercole ed Augia.

Non restaurabile.

8) REG. VI INS. XVI - n. 1 - CASA DEGLI AMORINI DORATI - (Cubicolo omonimo). Decadimento e perdita del mezzo medaglione con Amorino d'oro della parete orientale.

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Parzialmente restaurabili.

2) REG. III INS. III - n. 6 - SCHOLE IUVENTUTIS PONPEIANO - Perdita di n. 2 figure volanti lato nord, e perdita della testina di una terza del lato est.

Non restaurabili.

3) REG. IV INS. V - n. 3 - COSIDETTA CASERMA DEI GLADIATORI (Peristilio) Decadimento e perdita totale dei dipinti di candelabri decoranti la fronte esterna dei plutei posti tra gli intercolunni I e 2 dell'estremita' orientale del portico nord.

Non restaurabili.

4) REG. V INS. II - n. - CASA DELLA REGINA MARGHERITA (Cubicolo ad ovest del tablino). Decadimento e perdita della decorazione parietale delle pareti in giro colla perdita totale di n. 2 quadretti figurati.

Non restaurabili.

5) REG. VI INS. II - n. 5 - CASA DI SALLUSTIO - Decadimento totale della figura di Diana e parziale di quella di Atteone e dei cani.

Parzialmente restaurabile.

6) REG. VI INS. X - n. 1 - TABERNA - TERMOPOLIO - CAUPONA (ambiente interno) Decadimento e perdita di n. 1 testina di avventore del quadretto centrale della parete sud. 2911

Non restaurabile.

7) REG. VI INS. XV - n. 1 - CASA DEI VETTII - (cubicolo a SE del portichetto interno) Decadimento dell'estremita' inferiore del quadro con Ercole ed Augia.

Non restaurabile.

8) REG. VI INS. XVI - n. 1 - CASA DEGLI AMORINI DORATI - (Cubicolo omonimo). Decadimento e perdita del mezzo medaglione con Amorino d'oro della parete orientale.

Non restaurabile.

9) REG. VII INS. IV - CASA DELLA PARETE NERA (Cecus a fondo nero). Decadimento e perdita totale della decorazione di 4 stile della parete ovest colla distruzione totale del dipinto con scene di Amorini.

Parzialmente restaurabile.

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10) REG. VII INS. IV - CASA DELLA PARETE NERA (Cecus a fondo nero) Decadimento e perdita parziale della decorazione di 4 stile della parete sud colla distruzione della parte inferiore del secondo quadretto con scene di Amorini.

Parzialmente restaurabile.

11) REG. VII INS. VII - CASA DI TRITTOLEMO (Tablino ad est peristilio principale). Decadimento e perdita parziale degli intonaci dipinti sulle pareti sud ed est colla perdita totale di n. 2 quadretti figurati uno dei quali col mito di Trittolemo.

Parzialmente restaurabili.

12) REG. VII INS. VII - CASA DI ROMOLO E REMO - Decadimento e perdita totale del quadro totale di Romolo e Remo.

Non restaurabile.

VISTO

LA DIRETTRICE

F.to O. Elia

IL CAPO TECNICO

F.to Illegibile

2910

Declassified E.O. 12356 Section 3.3/NND No. 785016

Parzialmente restaurabili.

12) REG. VII INS. VII - CASA DI ROMOLO E REMO - Decadimento e perdita totale del quadro totale di Romolo e Remo.

Non restaurabile.

VISTO

LA DIRETTRICE

F.to O. Elia

IL CAPO TECNICO

F.to Illegibile

2910

Declassified E.O. 12356 Section 3.3/NND No. 785016

Sm 28/Aug 45 72

The exigencies of war have unfortunately required destructive bombing which has damaged Pompeii. The small but precious Museum of Pompeii is badly damaged but there are hopes it may be reconstructed. Some damage has been done to public edifices and to houses too and they will be more easily restored.

I began my work in Pompeii in the year 1911 and have been taking numerous photographs even since.

In the years 1926 and 1928 I was granted scholarships by the American Association of University Women. This money enabled me to live a and work for four years and also enlarge my collection of photographs of Pompeii.

From 1930 I held the position to secretary of Professor M.I. Rostovtzeff of Yale University. This position made it possible for me to develop such a large collection of photographs that I can say in all modesty, that it now represents a collection of Pompeii which is unparalleled in the whole world. For example a picture of every damaged wall is to be found in my collection which will serve as a model for the perfect reconstruction of these valuable monuments.

I concentrated on the older portions and have relatively few photographs of the excavations of the last 15 years, since these have been adequately photo raphed by the staff of Excavations.

2909

My teacher, Prof. M.I. Rostovtzeff, wrote in a Russian paper (Berlin 1923) that Pompeii belongs to the whole world. So I, as one of the oldest workers in Pompeii speak for my colleagues, the other Pompeians and address myself to all the people of the world who understand what Pompeii means. But I begin with U.s.A. for this is the country which made it possible for me not only "to exist" in Rome and Pompeii but also carry on my work.

I address myself to all American military personnel - active or demobilized - whose duties brought them to visit Italy (often Pompeii itself) and to learn to know and love her monuments.

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I address myself to all Professors of the Departments of Classicq and Art of the Universities to organize among themselves and their pupils the collection of money for rebuilding of Pompeii.

20031

Declassified E.O. 12356 Section 3.3/NND No. 785016

I address myself to teachers in the schools asking them to consecrate some time to explain to their pupils what Pompeii is. I address myself to the schoolboys and schollgirls.... Have you read "The last days of Pompeii" by Bulwer Lytton? If you have not read it, read it as soon as possible. It is one of the most absorbing books. And when you will grow up and visit Pompeii, you will remember that you have also contributed to the revival of this marvellous ancient city.

I address myself to the thousands and thousands of Americans who have been in Pompeii. I address myself to the hundreds of Americans who had seen Pompeii under my guidance. Among them were not only archaeologists: I remember a Professor of Mathematics who said to me that Pompeii is a wonder which is not possible to forget.

I address myself to persons who bought my unpretentious little book - "Pompeii in three hours" (dedicated to the memory of Frank Leslie Timings - Birmingham University - England). I know that more than 5000 copies were bought by Americans.

I address myself to all to whom the interests of culture are dearer than anything else.

I do not address myself to American scholars who have worked in Pompeii. They will help without my plea.

I know the possible objection: first you must reconstruct the "living cities" and then think the about the "dead town". But this dead town has given birth to a whole living town "Pompei nuova".

Pompeii used to give daily bread to thousand of people - workers guardians, guides, restorers, painters.... Think now, if the restoration of Pompeii is to be carried out, how many people will receive work and the question of the unemployed is one of the most difficult problems of the moment.

Tatiana Warsher

Declassified E.O. 12356 Section 3.3/NND No. 785016

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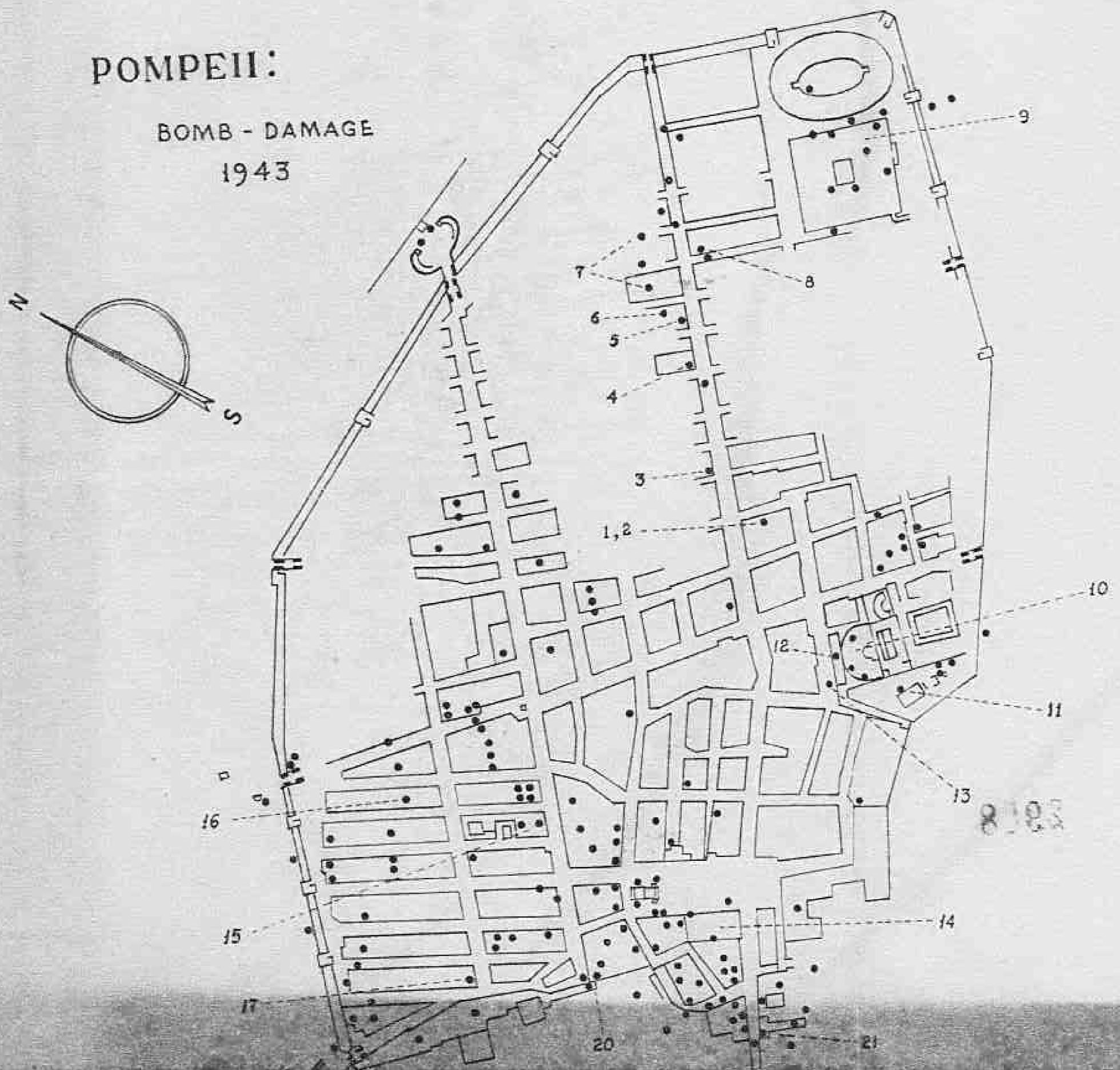
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Simplified version of plan
on p. 30 - Book by Fiorelli Conspicuous Figure.

POMPEII:

BOMB - DAMAGE

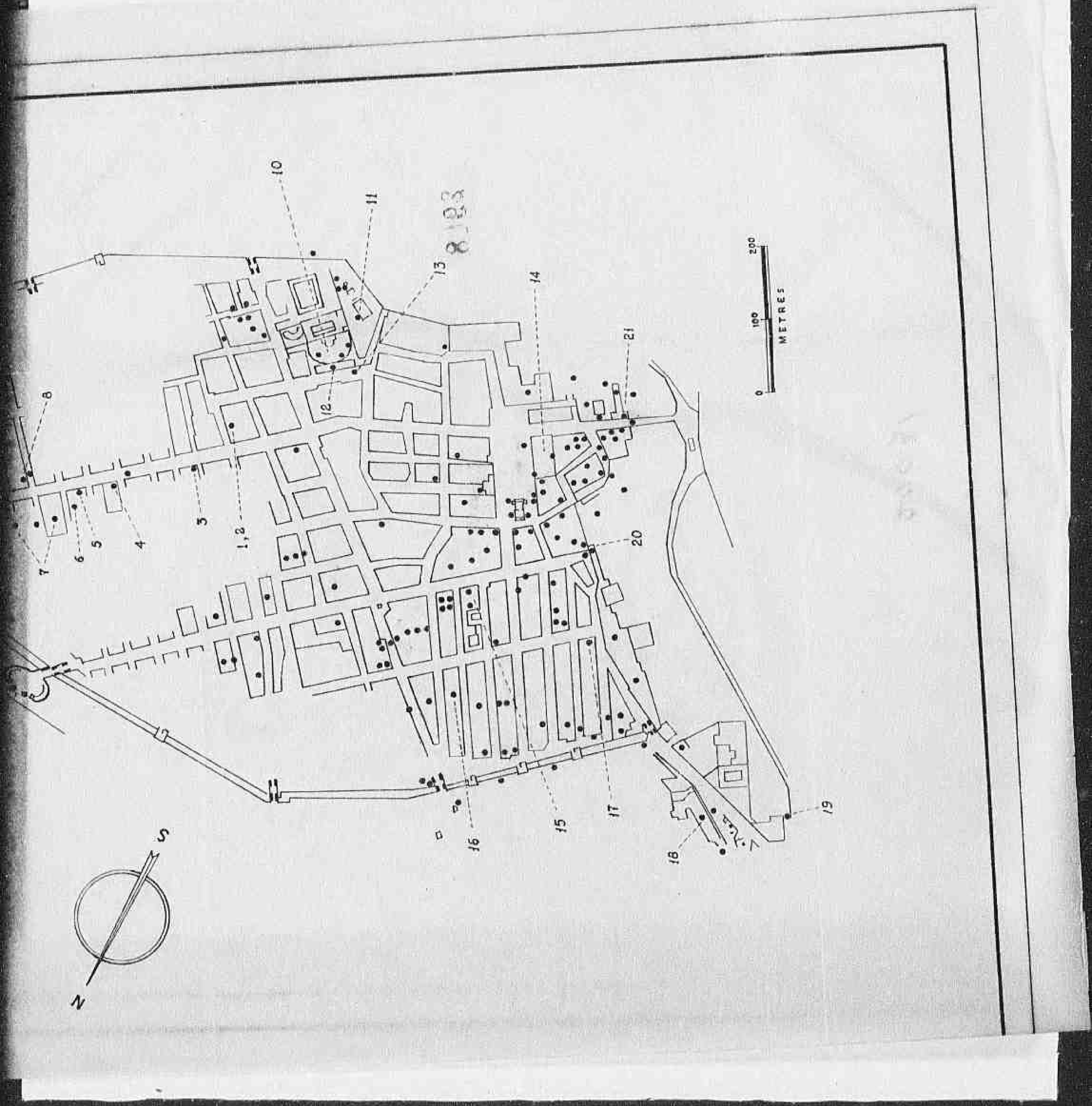
1943



Declassified E.O. 12356 Section 3.3/NND No. 785016

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CIU. 1943

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 254; 478480)

JB:P/ps

20031/EMA

7 June 1945

Dear Mrs. Warnecke:

This Subcommission is happy to pass to you, in duplicate, a copy of those parts of the detailed report on war-damage to the excavations of POMPEII which you requested in connection with the work you are undertaking for the Direction General of Antiquities and Fine Arts.

Very truly yours

J.B. WARD PERKINS
Lt.Col., U.A.
Deputy Director.

Mrs. Warnecke
Via Davide Silvagni 4
Monteverde Vecchio, ROMA

2907

7 CIU. 1943

Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommissions for Monuments, Fine Arts and Archives

20101/Lig/MFAA

2 October 1944

Subject: Attached Letter

To : Maj. Paul Gardner, MFAA Officer, LIGURIA, Region.

Herewith copy of letter received yesterday from the Minister of Public Instruction.

ERNEST T. DE WALD
Major Spec. Res.
Director

2906

20031/

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Roma, 26 settembre 1944

69

IL MINISTRO
della
Pubblica Istruzione

ALLA COMMISSIONE ALLEATA DI CONTROLLO

R O M A

Mi è stata segnalata dai capi degli uffici d'antichità e d'arte di Napoli l'opera altamente benemerita svolta dal Maggiore Paul Gardner, preposto al servizio delle arti per la Campania per poco meno di un anno e che in tale sua veste ha validamente cooperato ad assicurare la tutela del patrimonio archeologico monumentale ed artistico della regione, con piena comprensione d'ogni necessità e pronto spirito d'iniziativa.

Il vantaggio che dell'opera illuminata e appassionata del Maggiore Gardner è derivato alla salvezza e alla conservazione delle consistenze monumentali e delle raccolte artistiche di Napoli e della Campania tutta, è stato veramente notevole; e mi è particolarmente gradito con questa mia darne atto.

Sarò grato a codesta Commissione se vorrà far conoscere all'egregio ufficiale quale sia l'apprezzamento che dell'attività da lui svolta abbia avuto agio di fare quest'Amministrazione e come il ricordo che egli lascia sia vivo e gradito.

f.to De Ruggiero

2905

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16 Sept 44

68

For MFAA arrangements ~~em~~ ex-
in Reg. III as part of
Southern Region, see
Memo of 16 Sep 44 in file
20181 (South. Reg.)

20031

2904

IL MINISTRO PER LE CORPORAZIONI

Declassified E.O. 12356 Section 3.3/NND No. 785016

2. Dr. Paolo

Desidero mi sia ~~notificata~~ notificata la sospensione di ~~questo~~ mio ~~provvedimento~~ in modo analogo rispetto provvedimento della sospensione del mio passaporto politico da cui è stato colpito. Tuttavia mi sia stato temporaneamente ritirato con l'inizio del procedimento penale ora in corso nel Campidoglio di Pisa.

Copia alla ~~Questura~~

Declassified E.O. 12356 Section 3.3/NND No. 785016

67

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

20031/MFAA

11 September 1944

Subject: Final Report on Monuments, Fine Arts and Archives of Region III, ACC,

To : Director, Subcommission for Monuments, Fine Arts and Archives, H&., ACC.

1. Submitted herein is a final report for Region III covering the period 19 October 1943 to 11 September 1944, during which the MFA&A Officer was assigned to that Region.

GENERAL

2. Territory: Region III consisted of the Provinces of Naples, Avellino and Benevento. The Province of Salerno was, for administrative control, returned to the Italian Government, but to all purposes, the monuments remained under the supervision of Region III because of geographic proximity. Due to the compactness of the Region, it was under the continual supervision of the MFA&A Officer.

3. Italian Personnel: The following personnel were found at their posts in October 1943: Dr. Amedeo Maiuri, Superintendent of Antiquities, Dr. Bruno Molajoli, Superintendent of Galleries and Superintendent of Monuments (a post assumed due to the absence of Dr. Giorgio Rosi who was blocked behind the enemy lines) and Dr. Sergio Ortolani, Director of the Pinacoteca. All were found free of any Fascist taint and remained in office. Dr. Rosi returned to Naples in July 1944 after the liberation of Rome and assumed his post of Superintendent of Monuments. The highest praise is due these Superintendents, their assistants and technical staffs for their complete and continued cooperation and the conscientious discharge of their work in the face of many difficulties and aggravations.

4. Deposits of Works of Art: Of the collections of the 2903 Museo Nazionale of Naples, all large sculpture remained in situ, protected by timbers and sand bags; all Pompeian and Herculaneum frescoes, the Egyptian collection and other small objects were stored in underground vaults. The important paintings from the

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The one hundred cases stored at the Abbey of Montecassino were removed to Rome by the Germans and the loss of some twelve paintings and classical objects have been checked by the Superintendents concerned. All important manuscripts and books from the several libraries of Naples had been removed to safety. The loss by burning of the Archivio di Stato has been recorded elsewhere. All other deposits at Aversa (now removed to Naples), Mercogliano, Teano (subsequently taken to Montecassino and then to Rome by the Germans), Calvi Risorta (now removed to Naples), Minturno and S. Giorgio are safe.

5. Museums Open to Public: The Excavations of Pompeii and Herculaneum were opened immediately to Allied forces and the general public with the entrance and guide fees approved by ACC. Due to the absence of the collections, it was not feasible to open the Museo Nazionale. In August 1944, part of the Museum and Cloisters of San Martino were opened. Guide books in English to the Excavations of Pompeii and the Palazzo Reale of Caserta were published under the supervision of the MFA&A Officer.

6. Requisitions: The heavy and protracted occupation by Allied forces of the Naples area led to many requisitions of historical monuments and resultant damage. Many monuments were occupied in the first phase as headquarters, hospitals, billets etc. and were never relinquished. The Museo Nazionale was occupied for seven months as a medical depot and was released with no damage to the collections but with some damage to the building, especially the marble floors. The Palazzo Reale of Naples, the Palazzo Reale of Caserta, the Castel Nuovo, the Museo San Martino and the Villa Floridiana have been occupied since October 1943 and are suffering certain structural damage although all important collections had been removed to safety. Details are contained in earlier reports.

CONDITIONS OF MONUMENTS

2902

7. War Damage: Region III suffered severaly from war damage, especially in such centers as Naples, Capua, Benevento and Teano. The long stalemate of the front lines in the Region for some six months took a heavy toll of minor monuments. Details are contained in earlier reports.

8. Protective Projects: Inspections of damaged monuments were begun in October 1943 with the Superintendent of Monuments and his technical staff. Actual projects were begun in November. [illegible] Regional Commissioner and the Regional Finance Officer

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CONDITIONS OF MONUMENTS

2932

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8. Protective Projects: Inspections of damaged monuments were begun in October 1943 with the Superintendent of Monuments and his technical staff. Actual projects were begun in November. Both the Regional Commissioner and the Regional Finance Officer were completely cooperative in their support of all projects recommended by the MFA&A Officer. By 31 July 1944, over one hundred individual projects had been begun in forty eight historical monuments. A total sum of Lire 65,435,000 was secured and allocated for this work. A complete and detailed list of all projects their scope and cost is contained in the attached booklet published by the Superintendent of Monuments.

Paul Gardner
PAUL GARDNER
Major, AUS,
Regional Fine Arts Off*

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2801

PER I MONUMENTI D'ARTE

DANNEGGIATI DALLA GUERRA

NELLA CAMPANIA

22.1

NAPOLI
1944

Declassified E.O. 12356 Section 3.3/NND No. 785016

PER I MONUMENTI D'ARTE

DANNEGGIATI DALLA GUERRA

NELLA CAMPANIA

•

NAPOLI
1944

Declassified E.O. 12356 Section 3.3/NND No. 785016

LA GUERRA *passa sull'Italia, sulla privilegiata terra dell'Arte, come la tempesta sopra un giardino fiorito. Chi conta, dietro il suo cieco cammino, le aiuole sconvolte, gli steli recisi, gli alberi schiantati?*

Ma se la natura, nel volgere di una sola stagione, rimargina con nuovi germogli le aperte ferite, l'opera dell'uomo, che ha superato lunga vicenda di secoli, resta indifesa ed inerte sotto l'inesorabile legge della distruzione.

Ciò che ieri era fragile segno di bellezza, testimonianza di storia, simbolo di umana civiltà, oggi può essere, in un attimo solo, scrollato e travolto in un nembo di macerie: forse perduto per sempre. Ma più spesso, diradata la nube di polvere, rivela squarci, mutilazioni e ferite, che domandano cura e soccorso, affinché il danno non si aggravi e la rovina non sopraggiunga altrimenti irreparabile.

A quest'opera di soccorso, per i monumenti d'arte di Napoli e della Campania, abbiamo dedicato dieci mesi di tenace lavoro. Ne rendiamo conto in queste pagine.

L'opera non è ancora compiuta, né lo sarà tanto presto. Ma quanto fino ad oggi si è fatto, insieme con quanto è stato predisposto, assicura ormai la salvezza dei più importanti monumenti d'arte, che la guerra ha danneggiato in questa regione.

Napoli, 31 luglio 1944

PAUL GARDNER, Maj. U. S. A.
Ufficiale Regionale per i Monumenti e le Belle Arti della Reg. III, A. C. C.

Dr. BRUNO MOLAJOLI
Sopraintendente alle Gallerie e alle Opere d'Arte della Campania

Declassified E.O. 12356 Section 3.3/NND No. 785016

Allorchè tra la fine di settembre e i primi giorni di ottobre 1943, gli eserciti Alleati liberavano Napoli e la regione della Campania, i segni della lunga guerra e delle ultime dure battaglie erano sparsi in ogni luogo.

La potenza distruttrice delle armi moderne non aveva potuto risparmiare molti dei numerosi edifici monumentali, che in tutto il territorio — e specialmente a Napoli, capitale di regno dai Normanni ai Borboni — sono testimoni di una lunga civiltà e di fiorenti periodi di vita culturale ed artistica, dal Medioevo all'Età moderna.

Quando si pensi che nella sola Napoli si contano non meno di 400 chiese, in gran parte di antica origine e pregevoli per forma architettonica o per decoro di opere d'arte, — e quando si tenga presente la particolare conformazione della città, stretta fra le colline e il mare, lungo la curva del golfo, le cui attrezzature portuali, industriali e militari avevano richiamato, durante gli ultimi tempi, frequentissimi interventi dell'arma aerea — non farà meraviglia sapere che le segnalazioni raccolte dagli uffici italiani, preposti alla tutela dei monumenti e delle opere d'arte, facevano ascendere, in quel momento, a 65 il numero delle chiese di Napoli in vario modo danneggiate. Fra esse almeno 40 erano di preminente importanza artistica. Si aggiunga poi un numero pure notevole di altri edifici monumentali, di carattere civile, ugualmente danneggiati.

Un'immane rovina, alla quale pareva che nessuna forza umana avrebbe mai potuto porre riparo. I pochi lavori, ai quali fino allora s'era riusciti a metter mano, in qualche caso di maggiore gravità o di imminente pericolo pubblico, condotti fra le difficoltà di angosciose giornate di guerra, ostacolati dai tanti e più urgenti bisogni della popolazione, valevano più come affermazione ideale di volontà, che come un effettivo ed efficace intervento.

Il buon popolo napoletano, che nella sua immeritata povertà serba la grande ricchezza del generoso sentire, passava attonito e commosso dinnanzi alle rovine di tanti monumenti secolari, cari alla sua fede e al suo amore di bellezza. Una sconfortata rassegnazione sembrava, a poco a poco, prevalere su qualsiasi speranza.

E in verità, al confronto degli enormi e angoscianti problemi pratici che si erano creati per la vita stessa di una popolosa città, devastata dalla guerra,

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e più martoriata dall'ultima rabbia dell'oppressore costretto alla fuga; privata d'ogni risorsa e perfino dell'acqua e del pane che non si negano al prigioniere; stremata infine dal supremo sforzo della sua eroica volontà di riscossa — e gli ultimi morti giacevano ancora insepolti sulle combattute vie dei sobborghi, — al confronto, poteva ben sembrare ingenua illusione, per non dir peggio, quella di chi pensasse, in simili frangenti, di chiedere attenzione e lavoro per la salvezza di vecchi edifici, in nome di una spiritualità che pareva ormai negata dall'asprezza stessa di quel vivere, ch'era soltanto un sopravvivere.

Invece, fu altrimenti. Accanto alle soccorrevoli opere della solidarietà umana, nel congegno di una complessa organizzazione di servizi civili, le Nazioni Unite avevano previsto anche la necessità di salvaguardare le sorti di un patrimonio spirituale, che, al di sopra di ogni traviamento e d'ogni sventura, innalza pur sempre l'Italia al rispetto di tutti i popoli civili.

Così, fin dai primi giorni, nel Governo Militare Alleato della III Regione (Campania), un ufficiale esperto d'arte italiana — il Maggiore Paul Gardner, in tempo di pace Direttore del Museo Nelson di Kansas City (Missouri) — presiedette ad uno speciale ufficio, incaricato di vigilare per la conservazione dei monumenti d'arte esistenti nella regione, e di assistere le competenti autorità italiane in tale compito e in ogni rapporto con le altre sezioni delle Forze Armate Alleate, svolgendo azione coordinata con la « Monuments and Fine Arts Sub-Commission » dell'A.C.C. per l'Italia, attualmente diretta dal Maggiore Ernest De Wald, già professore di Storia dell'Arte nella Princeton University, e composta di studiosi ed esperti alleati, che hanno particolare conoscenza dell'arte italiana.

Per i monumenti d'arte medioevale e moderna — ai quali è limitata la presente relazione — i rapporti furono stabiliti con i due uffici che, secondo gli ordinamenti italiani, hanno la responsabilità della conservazione del patrimonio artistico regionale, e cioè: la *Soprintendenza ai Monumenti* (cui spetta la cura degli edifici monumentali) e la *Soprintendenza alle Gallerie e alle Opere d'Arte* (dalla quale dipendono i musei e le collezioni statali, e le opere d'arte medioevale e moderna). Dal settembre 1943 ad oggi, entrambi questi uffici sono stati diretti dal Dr. Bruno Molajoli, Soprintendente alle Gallerie e alle Opere d'Arte della Campania.

Le intese furono immediate per lo studio e la soluzione dei molti e urgenti problemi inerenti alla salvaguardia delle opere d'arte e alla protezione dei monumenti.

Per le prime, gli esperti Alleati e Italiani dovettero intervenire nei riguardi dei Musei e dei Palazzi Reali, occupati, per superiori necessità militari, da reparti delle Forze Armate Alleate. Fin dall'inizio della guerra, la Soprintendenza alle Gallerie aveva provveduto ad allontanare dai vari istituti di

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NAPOLI - CHIESA DI S. GIOVANNI A CARBONARA
L'interno della chiesa superiore, dopo il crollo del tetto (agosto 1943)

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Napoli circa 20.000 oggetti d'arte di preminente importanza, allo scopo di proteggerli dai pericoli dei bombardamenti. Ma rimanevano tuttavia nelle varie sedi numerosi oggetti, libri, mobili e forniture d'arredamento, di secondaria importanza. Ora appariva l'opportunità di sottrarre questo materiale alla dispersione o al danneggiamento, concentrandolo in idonei depositi o trasferendolo in altre sedi. Si iniziò così una lunga serie di trattative, proposte, interventi e provvedimenti, diretti a fronteggiare, per quanto era possibile, questa nuova speciale situazione.

Per gli edifici monumentali, lo stato delle cose era, come s'è detto, veramente preoccupante. Occorreva innanzi tutto provvedere senza indugi per i casi più gravi: alcune chiese importanti (Girolomini, S. Giovanni a Carbonara, il Carmine, etc.) si trovavano interamente scoperchiate, si che le imminenti piogge invernali avrebbero certamente finito di rovinarle. Altre si trovavano in condizioni statiche di estremo pericolo (Incoronata, Annunziata, etc.). Urgeva coprire le une e sostenere le altre, nel minor tempo possibile e con assoluta priorità.

La compilazione dei progetti tecnici e dei relativi preventivi di spesa, da parte della Soprintendenza, e l'assegnazione dei mezzi finanziari occorrenti, da parte dell'A.M.G., furono così coordinate e solleciti, che poche settimane dopo si poteva già dare inizio ai primi 6 lavori di maggiore urgenza.

Furono impiegate maestranze specializzate, sotto la direzione dei funzionari tecnici della Soprintendenza. Si utilizzò fino al possibile tutto il vecchio materiale recuperabile e se ne trovò del nuovo, nonostante le estreme difficoltà della produzione e dei trasporti, ancora paralizzati. Appunto in considerazione di queste difficoltà, si era inizialmente stabilito di fare soltanto protezioni provvisorie; e invece si riuscì ad attuare subito, nella maggioranza dei casi, lavori di carattere stabile e definitivo, realizzando così una considerevole economia sui programmi futuri.

Contemporaneamente all'esecuzione di questi primi lavori urgenti, si provvedeva alla revisione di tutti gli altri numerosi edifici monumentali che risultavano danneggiati; e si elaborava un vasto piano organico di restauri, secondo il duplice criterio discriminante dell'importanza artistica dei singoli edifici, e dell'urgenza dei lavori in rapporto all'entità dei danni. In tal modo, si otteneva una opportuna selezione, necessariamente rigorosa, che consentiva di evitare dispersioni e di concentrare ogni sforzo sui casi di effettiva e preminente importanza.

L'Ufficio Tecnico della Soprintendenza ai Monumenti preparò i numerosi progetti e preventivi di spesa, secondo le direttive caso per caso concordate fra gli esperti Alleati e Italiani, dopo esame fatto sopraluogo. Per ogni progetto approvato, gli Uffici Finanziari dell'A.M.G. disposero l'assegnazione del relativo finanziamento, mediante anticipazioni mensili sui conti della R. Tesoreria

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NAPOLI - CHIESA DEL CARMINE

La devastazione del tetto e del pregevole soffitto ligneo (28 marzo 1944)

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Provinciale. L'esecuzione dei lavori, sotto la direzione della Soprintendenza e dei suoi architetti, fu affidata in gara ad imprese che, insieme con i requisiti tecnici richiesti per tale specie di attività, dimostrassero di poter fornire subito i materiali da costruzione necessari all'immediato inizio dei lavori, senza dover distrarre nulla dalle riserve e forniture occorrenti alle Armate Alleate per le necessità della guerra. Furono impiegate esclusivamente maestranze italiane. L'ordinamento dei lavori e ogni modalità per i contratti, i prezzi, l'erogazione delle spese e relativi controlli, furono regolati secondo le norme amministrative in vigore per le leggi italiane e attraverso gli uffici competenti.

Così si proseguì e si estese, senza soste, l'opera alacremente iniziata, fino a raggiungere l'integrale avviamento del più grande complesso di lavori che, in questo momento, sia in atto in Italia e in Europa, per la conservazione di un patrimonio d'arte e di civiltà, ch'è ricchezza di tutto il mondo.

Grazie a un'idonea organizzazione e alla cordiale collaborazione fra funzionari Alleati e Italiani, il programma prefisso fu sviluppato con la massima regolarità e con ritmo sempre intenso. Alcuni avvenimenti imprevisti non ne turbarono lo svolgimento, anche se costrinsero ad inserirvi nuovi lavori, dei quali sorse improvvisa la necessità.

Nella notte fra il 13 e il 14 marzo 1944, durante una delle ultime incursioni tedesche, una bomba scoppiò sull'atrio della chiesa di Monteoliveto. Le due cappelle che lo fiancheggiavano furono dilaniate da uno squarcio orrendo. Le mirabili sculture di Benedetto da Majano e di Antonio Rossellino — fiori del più puro Rinascimento toscano — e gli altari di Girolamo Santacroce e di Giovanni da Nola rimasero travolti nel crollo dei muri e del sovrastante campanile. Si temettero irreparabilmente perduti, frantumati sotto il monte dei rottami.

La mattina stessa, poche ore dopo la catastrofe, s'iniziava l'opera di ricerca e di salvataggio. Mentre si imprendeva la costruzione di contrafforti a sostegno delle pareti pericolanti, si rimovevano le macerie per rintracciare i preziosi capolavori che vi erano rimasti sepolti.

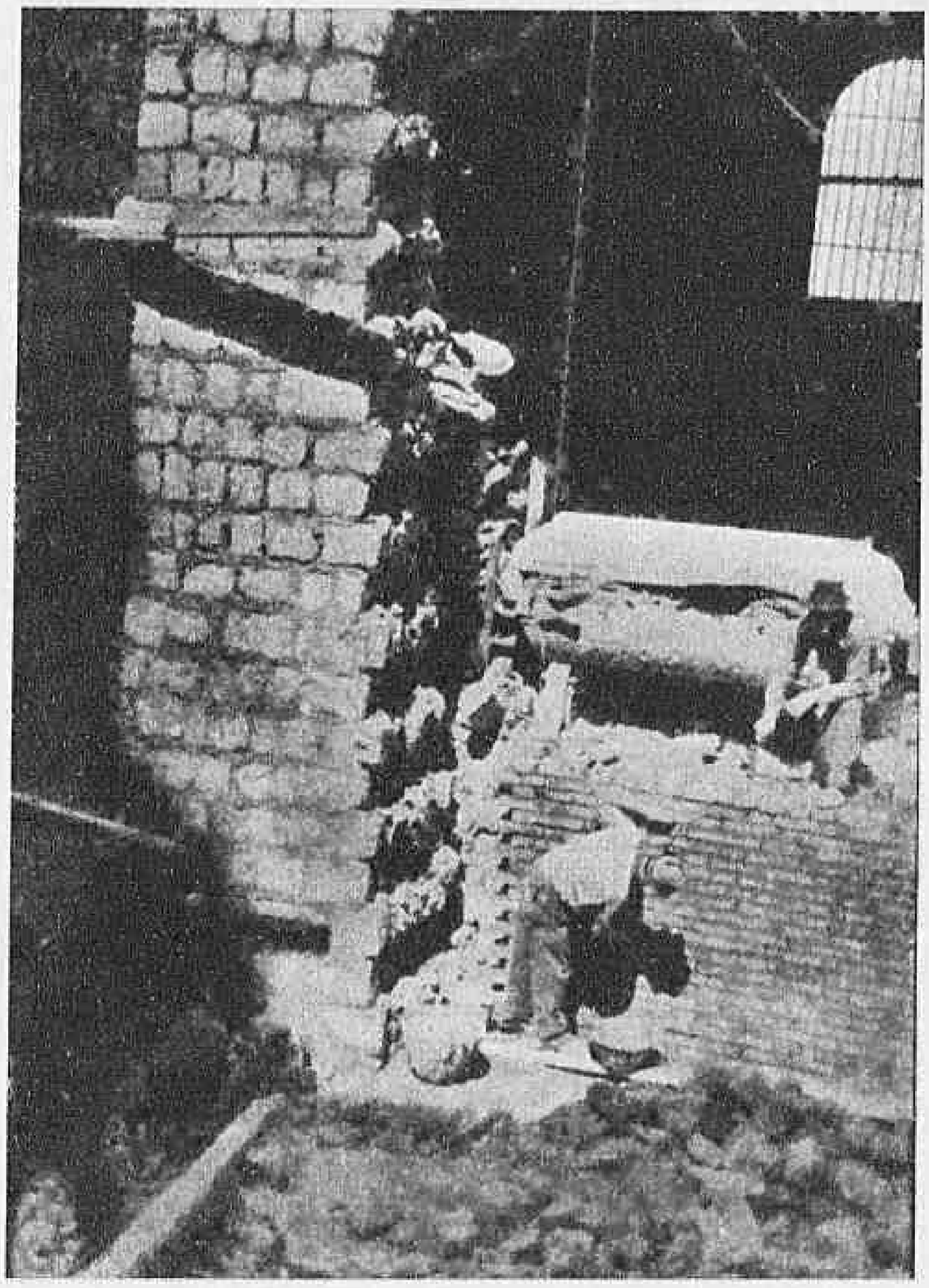
Fu gran sollievo, quando si constatò che gli apparati protettivi, disposti dalla Soprintendenza, all'inizio della guerra, intorno a ogni monumento, avevano pienamente corrisposto alla dura prova. I materassi d'alga marina e le impalcature costipate di sacchi di sabbia avevano difeso le fragili sculture. Lievemente inclinandosi sotto il colpo violento, avevano raccolto, come su braccia pietose, i marmi espulsi dalle pareti; e questi uscivano quasi intatti, splendenti, di sotto la polvere, e commovevano come la presenza di figure vive, riapparse lì, in mezzo a tanta rovina, come per un prodigio di fede.

Nel termine di sei settimane, tutti i marmi erano recuperati e posti in salvo per l'opera di ricomposizione da eseguire a suo tempo.

Verso la fine dello stesso mese di marzo, un'altra iattura suscitò preoccu-

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NAPOLI - CHIESA DI MONTEOLIVETO

Il monumento di marmo eretto a ridosso della tomba di Maria d'Aragona.
A sinistra, un tratto dei contrafforti esterni a sostegno dell'edificio gravemente danneggiato (agosto 1943)

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pazione per alcuni monumenti della regione. L'eccezionale eruzione del Vesuvio lanciava, per più giorni, e per vastissimo raggio d'intorno, ininterrotta pioggia di lapillo e di cenere. Se ne aggravava sui tetti uno spesso strato grigiastro, sotto il cui peso uniforme qua e là cedevano e sprofondavano le coperture.

Una rapida ricognizione nelle zone colpite dal nuovo flagello permise di constatare che in modo particolare due importanti edifici erano in condizioni di pericolo: il Duomo di S a l e r n o, vasta costruzione che rimonta all'XI secolo, e la chiesa-battistero di S. Maria Maggiore di N o c e r a S u p e r i o r e, raro edificio a pianta centrale del sec. V.

Nel primo, le coperture resistevano ancora al peso, pur essendo state precedentemente danneggiate da spostamenti d'aria: si fece subito eseguire lo sgombero del lapillo dai tetti e si eliminò così ogni immediato pericolo.

Assai più grave era stato, invece, l'effetto del sovraccarico nella chiesa di Nocera Superiore: la capriata del tetto conico, che copriva la cupola, si era schiantata sulla cupola stessa, provocandone il crollo parziale. Ad evitare che il danno si estendesse, si dispose per lo smontaggio del tetto e per la sua ricostruzione, dopo lo sgombero del lapillo e delle macerie. Ora sta per essere iniziata anche la ricostruzione del tratto di volta caduto.

Criterio generale, che è servito di norma e, in certo senso, di limite, a tutti i lavori intrapresi, è stato quello di preservare gli edifici colpiti e le opere monumentali e decorative, in essi contenute, da ogni ulteriore possibile aggravamento dei danni patiti e dal deterioramento inevitabile che sarebbe stato causato dal prolungato permanere di precarie situazioni.

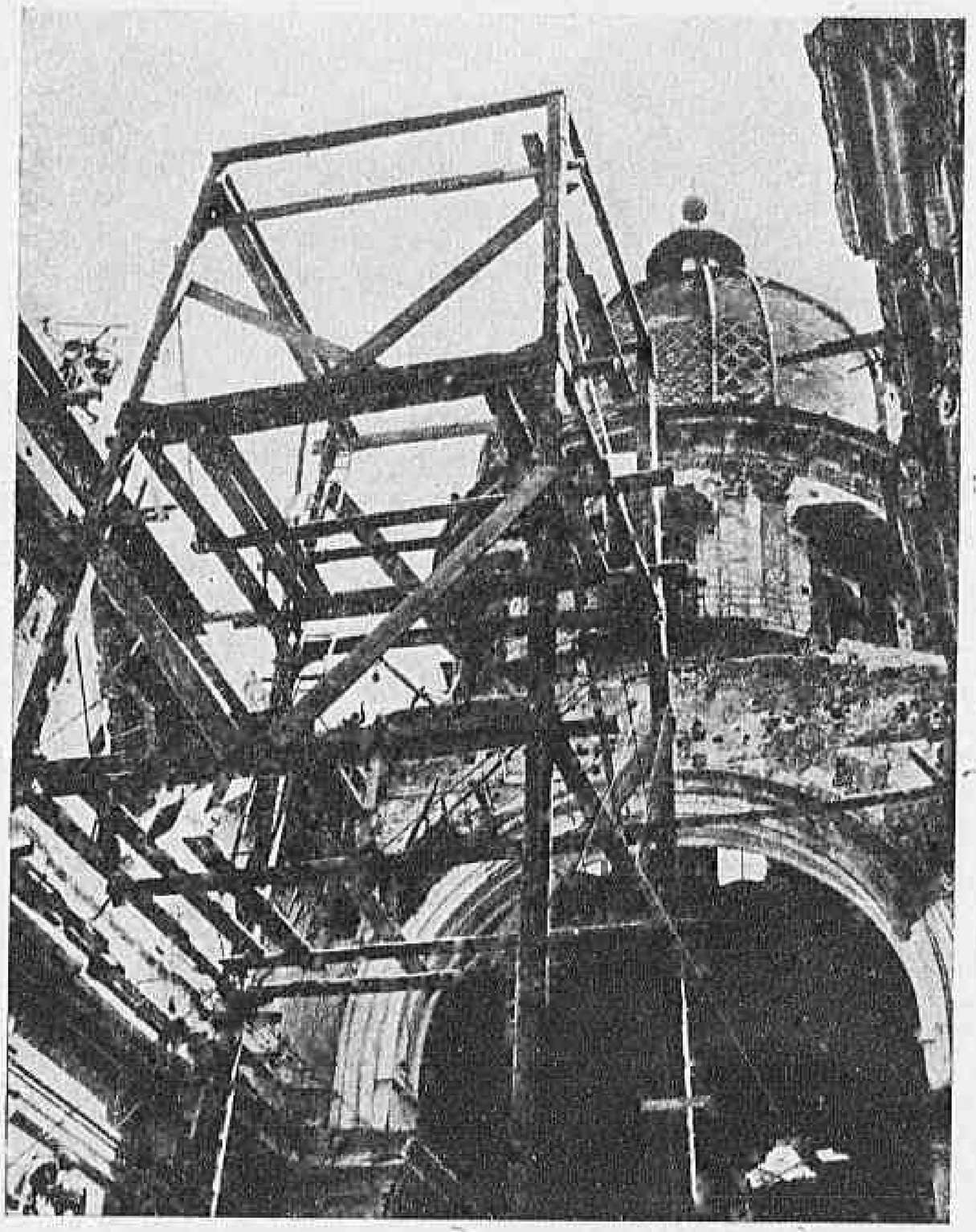
Tetti scoperchiati, perforati o sconvolti da scoppi diretti o vicini (e specialmente dalla paurosa esplosione di una grossa nave tedesca carica di munizioni, la quale — il 28 marzo 1943 — produsse in ogni parte di Napoli più danni che non molti bombardamenti insieme), soffitti crollanti, cupole e volte lesionate, murature dissestate e pericolanti, macerie accumulate, infissi di porte e di finestre distrutti o divelti: tutto ciò, nella generalità dei casi, con maggiore o minore intensità, si è verificato con esasperante ripetizione.

Era dunque indispensabile fronteggiare innanzi tutto ed esclusivamente questa grave situazione, concentrando su tale compito ogni energia e ogni mezzo a disposizione. Bastava già questo a impegnare molti mesi di lavoro e tutta la più volenterosa attività degli uffici competenti.

Pur a malincuore, si doveva rinunciare, per il momento, all'attraente desiderio di comprendere nei progetti anche il cosiddetto « restauro artistico »: cioè quelle opere di reintegrazione degli elementi decorativi e ornamentali, di ricomposizione dei monumenti smembrati, di risarcimento delle tele strappate, etc., che più da vicino interessano l'aspetto estetico del monumento. Siffatti lavori — nei quali gli esperti italiani hanno specifica preparazione e

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NAPOLI – CHIESA DI S. PIETRO MARTIRE

Nell'interno della chiesa, interamente scoperchiata, si iniziano i lavori di ripristino (gennaio 1943)

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provata abilità — richiedono, com'è noto, attento e paziente studio, artisti e maestranze particolarmente addestrate, impiego di materiali speciali, che le generali difficoltà del momento non consentono di avere a disposizione. Nel restauro di un'opera d'arte non sono ammissibili soluzioni affrettate o posticce, improvvisazioni o esperimenti ingannevoli. Meglio dunque soprassedere, rinviare a tempo più agevole, e rivolgere frattanto ogni cura ad assicurare le condizioni essenziali per la vita dei monumenti.

Vero è, tuttavia, che, pur nel rispetto di questi limiti, il « restauro artistico », lasciato fuor dell'uscio, è riuscito spesso a entrare per la finestra. E gli si è fatta, naturalmente, buona accoglienza. Ciò è avvenuto in vari casi, nei quali il lavoro di riparazione statica includeva strettamente, come necessaria o connaturale, l'opera di ripristino artistico (ricostruzione di tratti di volte ogivali nella chiesa dell'Incoronata e nella cappella di S. Monica in S. Giovanni a Carbonara; consolidamento della facciata e del campanile del Carmine, etc.); oppure in quei casi nei quali una simile interdipendenza era creata da motivi di convenienza pratica.

Ad esempio, nella cinquecentesca chiesa di S. Caterina a Formiello, una bomba aveva perforato il tetto, lacerando la sottostante volta, affrescata dal Garzi (fine sec. XVII): orbene, dopo avere risarcito la volta, si è ritenuto opportuno completare il lavoro anche col restauro della superficie pittorica e dei circostanti elementi decorativi, per non dovercì tornar su, rinnovando la sproporzionata spesa di una grande impalcatura.

Un caso del tutto analogo si è verificato per l'affresco di Luca Giordano nella cupola della chiesa di S. Brigida, colpita da bomba tedesca; e anche qui la soluzione adottata è stata quella definitiva.

Se però non sempre si poteva giungere a tanto, sempre le opere furono progettate ed eseguite tenendo ben presente il fine ultimo da conseguire.

Si, rifare tetti, consolidare muri, rimuovere detriti, potrà essere ritenuto lavoro grezzo e, in sostanza, di facile impegno. Ma quando si tratta di antichi edifici, anche ciò che sembra semplice ha da essere subordinato a particolari esigenze e a previdenti accorgimenti. Bisogna saper leggere nelle vecchie strutture, interpretarle, conoscerne le passate vicende, i punti deboli, i problemi insoluti, per non correre il facile rischio di far danno invece che vantaggio. I monumenti sono dei vecchi gloriosi, assai spesso dei gloriosi malati cronici; e soltanto il medico curante è in grado di conoscerne tutti i segreti. E, come talvolta accade, un indovinato ed energico intervento sotto l'urgenza di una crisi improvvisa, può risolvere insieme la nuova e le vecchie malattie, e ridonare una sanità, prima invano sperata.

Un esempio tipico può essere indicato nei lavori in corso nella chiesa di S. Lorenzo Maggiore. È questa una delle più importanti chiese di Napoli. La sua costruzione, iniziata sulla fine del XIII secolo da architetti

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francesi, che edificarono la parte absidale in schiette forme gotiche, fu continuata nella prima metà del sec. XIV da architetti locali, i quali impiegarono nella navata colonne ricavate dalle rovine di una basilica romana che molti secoli prima sorgeva sullo stesso luogo. Questa parte della chiesa, forse per difetti di costruzione, meno bene dell'altra resistette a successivi terremoti, alle cui conseguenze, evidentemente gravi per la stabilità dell'edificio, nel 1639 si pensò di rimediare con lavori di rafforzamento che trasformarono goffamente in forme barocche l'originaria struttura. Ma nemmeno questo bastò. Nella seconda metà del secolo scorso, la chiesa fu dichiarata in pericolo e chiusa al pubblico. Da allora si succedettero, ininterrotti quanto infruttuosi, i propositi e i tentativi di radicali restauri. La Soprintendenza ai Monumenti, dal 1926 al 1934, riuscì a ripristinare l'abside e il transetto, ma non poté fare nulla per la navata, che rimase nel suo stato di pericoloso abbandono.

Sopraggiunse così la guerra, e numerose bombe caddero nelle immediate vicinanze della chiesa, pur senza colpirla. A causa delle forti scosse, si aggravarono in modo preoccupante i dissesti statici della costruzione malferma. Specialmente l'alta parete destra della navata accentuò l'iniziale movimento di rotazione, arrivando, in qualche tratto, a uno strapiombo di 70 centimetri! Tutti i limiti di equilibrio e di resistenza erano superati, e il crollo poteva sopraggiungere improvviso.

Come riparare? Il ripiego più semplicistico — consistente in una puntellatura mediante speroni in muratura — fu scartato senza discussione, poichè avrebbe costretto a deturpare sia l'esterno della chiesa, sia il contiguo chiostro settecentesco, un lato del quale avrebbe dovuto essere sacrificato per l'inserimento dei contrafforti. Una spesa e uno scempio inutili, per un rimedio peggiore del male.

Si decise, invece, di adottare la soluzione più integrale: dotare di un nuovo scheletro il cadente edificio; inserire, cioè, dentro le antiche muraglie, in modo non apparente, un ben calcolato sistema di pilastri e di travature di cemento armato, robustamente ancorato su una nuova fondazione perimetrale, in modo da conseguire due principali risultati:

1. stabilizzare sicuramente le pareti nell'attuale situazione, reintegrandone la capacità statica;

2. svincolare le soprastrutture barocche da ogni funzione di sostegno, per render possibile, in un secondo tempo, con la loro demolizione, la liberazione e il ripristino delle originarie forme trecentesche.

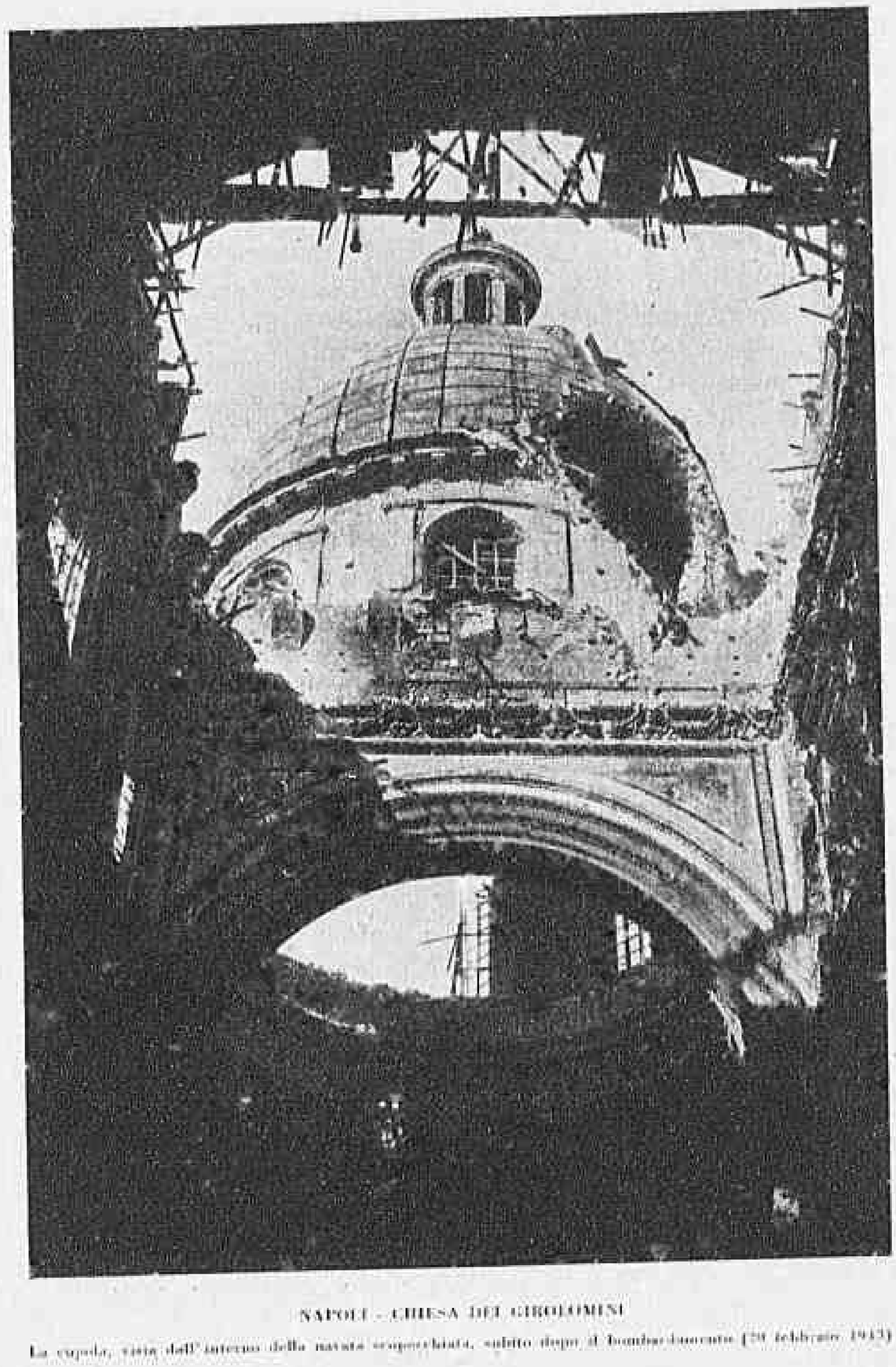
Alla prima fase di questo poderoso lavoro è stato dato inizio.

Un problema, che si trascinava insoluto da 60 anni, avrà finalmente la sua felice soluzione, e Napoli riacquisterà uno dei suoi monumenti più significativi.

Insieme con il restauro della chiesa di S. Lorenzo, nella breve colonna dell'« attivo » di un bilancio purtroppo deficitario, sarà da inscrivere anche il

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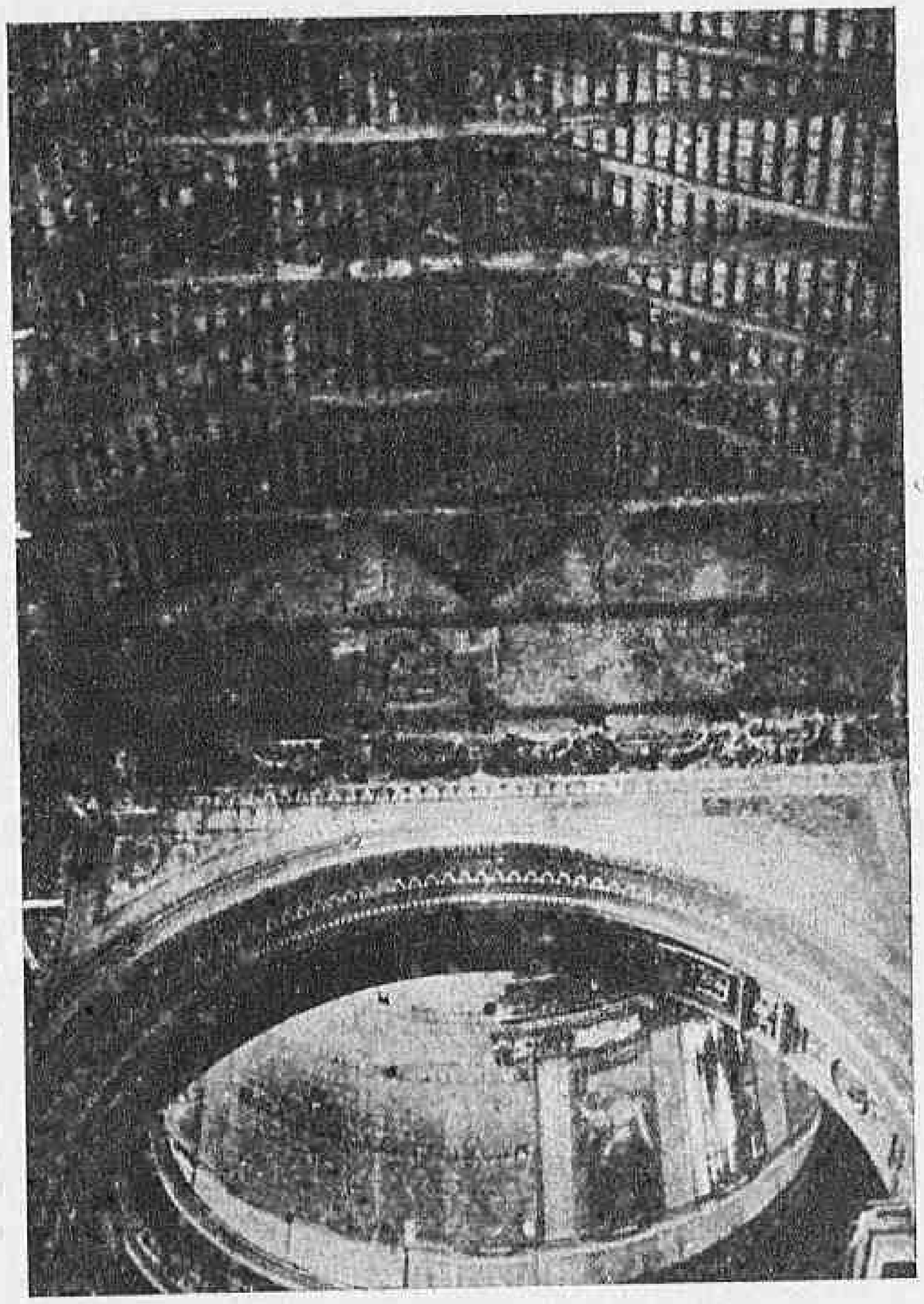


NAPOLI - CHIESA DEI GIROLAMINI

La cupola, vista dall'interno della nave scoperchiata, subito dopo il bombardamento (29 febbraio 1943)

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NAPOLI - CHIESA DEI GIROLAMINI

(L'interno della navata (fot. fotografia precedente) dopo i lavori di puntellamento eseguiti durante l'occupazione (dicembre 1943)

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restauro della chiesa di S. Eligio. Anche questa chiesa, fondata nel 1270, appartiene al gruppo delle belle costruzioni gotiche, dovute alla diretta influenza degli architetti francesi chiamati a Napoli dalla corte degli Angioini. Ma anch'essa subì, come le altre, e specialmente tra il secolo XVIII e il XIX, ripetuti rimaneggiamenti, che ne trasformarono completamente l'interno.

Da lungo tempo i competenti studiavano il modo di provvedere ad un ripristino, che si presentava attraente sotto ogni punto di vista.

A tagliar corto tra le titubanze e le difficoltà, una bomba ha colpito e dilacerato il transetto, mettendo allo scoperto — non si può dire con la stessa accuratezza tecnica di un restauratore, ma, insomma, con impegnativa evidenza — alcuni ignorati elementi dell'originaria struttura ogivale. Sicché, dovendo provvedersi alla riparazione, i lavori si uniformeranno necessariamente all'opportunità di rimettere in vista quanto rimane dell'antica struttura della chiesa, tanto più preziosa degli squallidi rivestimenti che l'avevano deturpata. Si perderà, senza rammarico, un'insignificante decorazione pseudo-settecentesca, per riacquistare, con sicuro vantaggio, una schietta espressione dell'architettura gotica.

Si potesse dire la stessa cosa per la chiesa di S. Chiara, almeno un motivo di conforto aiuterebbe a guardare con men penoso rimpianto le sue muraglie denudate dal fuoco, sotto il cielo scoperto. Ma purtroppo i cumuli di informi e combuste macerie che quelle oggi racchiudono, erano fino al 4 agosto 1943 affreschi, tele, sculture, marmi, intarsi, intagli dorati: documenti di cinque secoli di storia artistica, dalle solenni tombe angioine di Tino di Camaino e dei Bertini da Firenze, fino alle settecentesche pitture del De Mura, del Conca, del Bonito; e monumenti immmerevoli: « tesoro di patrie ricordanze », come li definiva un antico scrittore. Tutto scomparso nell'immane rogo.

È stato questo, senza dubbio, il più grave e irreparabile tra i sacrifici del patrimonio artistico di Napoli. Nulla si potrà ricomporre di quanto è stato distrutto; e tanto meno il senso di spettacolo che tutte quelle opere insieme offrivano nell'irripetibile cornice del ricco rinnovamento settecentesco. Si potrà soltanto restituire solidità e coerenza formale alle sparse reliquie della primitiva poderosa costruzione, che la pietà di Roberto d'Angiò e della regina Sancia aveva fatto innalzare, in austera semplicità di forme e ampiezza insitata di spazii; e che la catastrofe ha risparmiato e rivelato insieme.

Agli studi preparatorii di questo progetto lavorano già gli esperti della Soprintendenza; ma l'attuazione di esso non potrà aspettarsi immediata, a causa dell'ovvia gravità dell'impresa, che va tanto al di là dal criterio di immediata protezione, posto a norma di questo primo programma di lavori.

Un'analoga situazione si ripete nelle cattedrali romaniche di Capua, di Teano, di Benevento, accomunate nella triste sorte di un'irreparabile distruzione.

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NAPOLI - CHIESA DI S. CHIARA
(4 agosto 1943)

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In esse l'intervento degli uffici competenti è stato essenzialmente diretto alla remozione delle macerie, per veder di recuperare e mettere in salvo opere artistiche e frammenti dei monumenti, travolti nel crollo. Grandi quantità di detriti sono stati vagliati e rimossi a questo scopo: ben 6331 metri cubi nella sola Cattedrale di Benevento.

Ma in questa chiesa si fa anche qualche cosa di più: si consolida la monumentale facciata del sec. XIII — l'unica parte dell'antico edificio, rimasta in piedi, seppur mutilata e gravemente dissestata — ricostituendo dalle fondamenta, con difficile lavoro, il nucleo murario sul quale sono inserite le sculture, le cornici e le pietre che formano il prospetto. E anche questo sarà — almeno per questa parte — restauro definitivo. Spetterà poi alla genialità degli architetti italiani saper conciliare le nuove forme della Cattedrale (allorchè si potrà ricostruirla) con quanto è rimasto delle antiche, senza svalutarle reciprocamente con fredde imitazioni o ingannevoli mimetismi stilistici, che il gusto moderno ha giustamente superato e opportunamente ripudia. Infatti, ciò che ha pregio d'arte si deve conservare gelosamente; ma, quando è distrutto, non si può rifare, neanche avendo la certezza, o la presunzione, della maggiore fedeltà riproduttiva: sarebbe sempre una falsificazione.

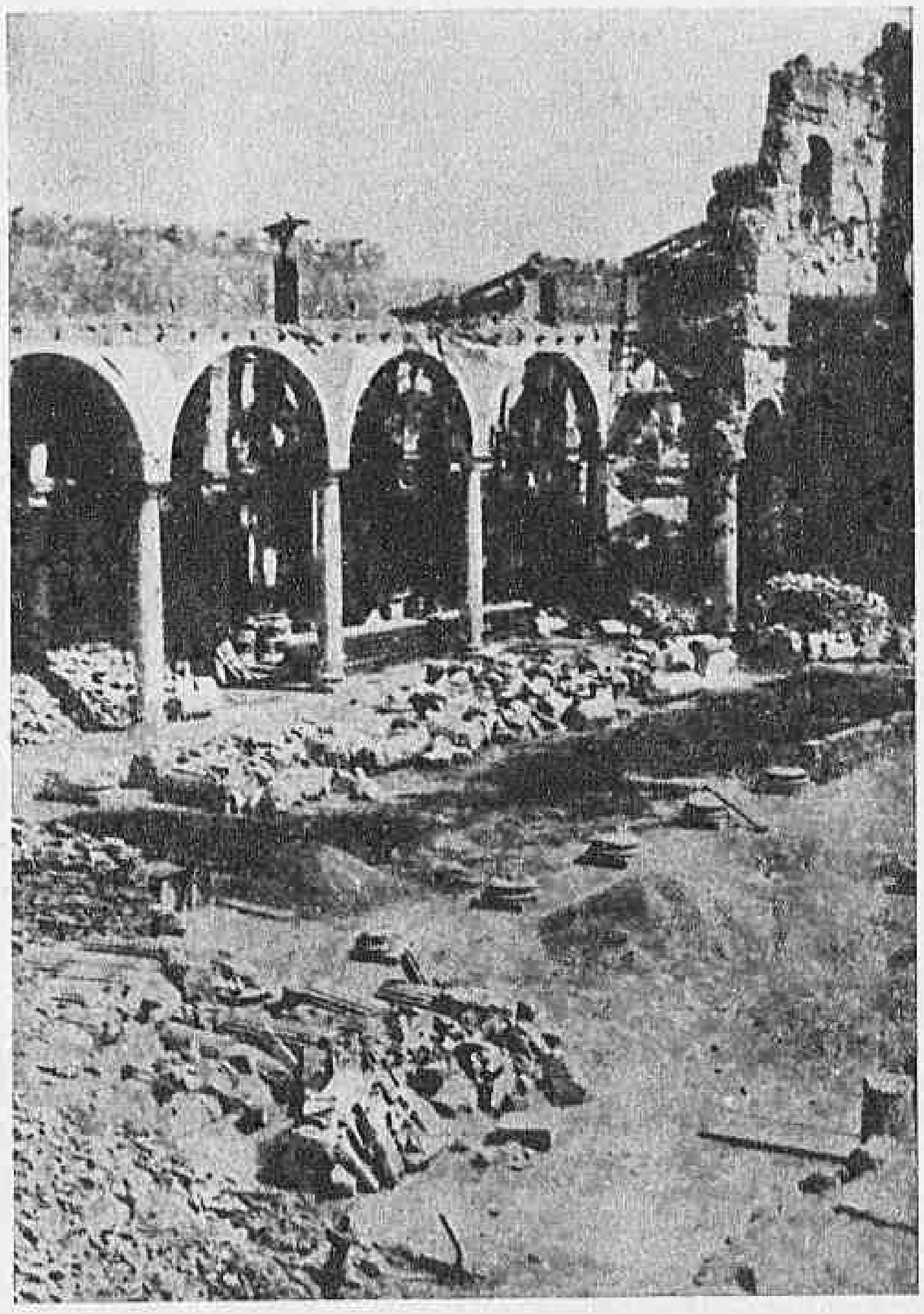
Questo principio fondamentale del restauro moderno giustifica gli sforzi che si fanno, talvolta con largo impiego di mezzi tecnici e finanziari, per riuscire a consolidare, a conservare quanto più è possibile delle antiche costruzioni danneggiate, anche in quelle parti di cui il profano penserebbe più naturale o inevitabile la demolizione e la successiva ricostruzione sullo stesso disegno.

Chi entra, di questi giorni, nella grande chiesa vanvitelliana della SS. Annunziata di Napoli, vede al centro della crociera un ardito sistema di puntellazioni e di incastellature, che dalle fondazioni della cripta salgono fino a rivestire e sostenere completamente l'intradosso della cupola, per un'altezza totale di oltre 60 metri.

È questo, nel suo genere, uno dei più complessi lavori ideati finora per permettere di eseguire il restauro di una grande costruzione gravemente disgregata, senza esser costretti a modificare in alcun modo la forma impressa dall'artista alla propria creazione.

La grande mole della cupola, ideata da Luigi Vanvitelli — che fu uno dei più geniali architetti italiani del XVIII secolo — era stata perforata e fortemente scommessa da una bomba scoppiata nel suo interno. Minacciava totale rovina. Il sollecito intervento del Governo Alleato e della Soprintendenza è valso a scongiurare ormai questo pericolo. I sistemi di sostegno posti rapidamente in opera per reggere l'enorme peso della costruzione, permetteranno ora di eseguire i lavori di consolidamento statico, senza alterare le originali linee architettoniche.

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BENEVENTO - CATTEDRALE

Nell'interno dell'edificio distrutto, si sgombrano le macerie e si ricuperano i frammenti architettonici e decorativi
(giugno 1944)

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Dopo di che, il grande monumento dell'architettura settecentesca napoletana potrà essere liberato dalle impalcature e restituito all'ammirazione e al culto del popolo.

Si è accennato, fin qui, soltanto ad alcuni casi tipici, fra i molti lavori attualmente in corso a Napoli e nella Campania. Ma tutti meriterebbero ampia illustrazione, poichè riguardano la salvezza di un comune patrimonio ideale, al quale ogni cittadino deve sentirsi interessato.

Queste pagine vogliono rispondere, più che alla curiosità, al diritto che ciascuno ha di sapere in qual modo si è provveduto e dentro quali limiti si può provvedere alla salvaguardia di un bene, che è di tutti e di ciascuno, poichè i monumenti dell'arte sono la testimonianza della civiltà, e ogni generazione ha il dovere di tramandarli alle successive, con gelosa cura.

Coloro che hanno avuto il grave compito di rendersi interpreti attivi di questo dovere, di fronte al più vasto e distruttivo flagello che la storia abbia mai registrato, non ignorano che il risultato del loro sforzi rimane sempre inferiore agli imperativi della realtà o ai desideri di chi, tra il dire e il fare, non sa quanto mare ci sia di mezzo. Essi pensano, tuttavia, che il dare onesto conto dell'attività intrapresa e dei criteri che la guidano, può consentire una obbiettiva valutazione dei risultati raggiunti, quale immediato contributo a quell'opera di ricostruzione che attende alla prova gli uomini di buona volontà.

È una naturale caratteristica di questo genere di lavori, quando siano compiuti, di non lasciare traccia evidente di sè. Chi non ha visto o non sa come certi monumenti fossero malridotti prima del restauro, non si rende conto facilmente di quanto è stato fatto per ripararli o per garantirne la sopravvivenza.

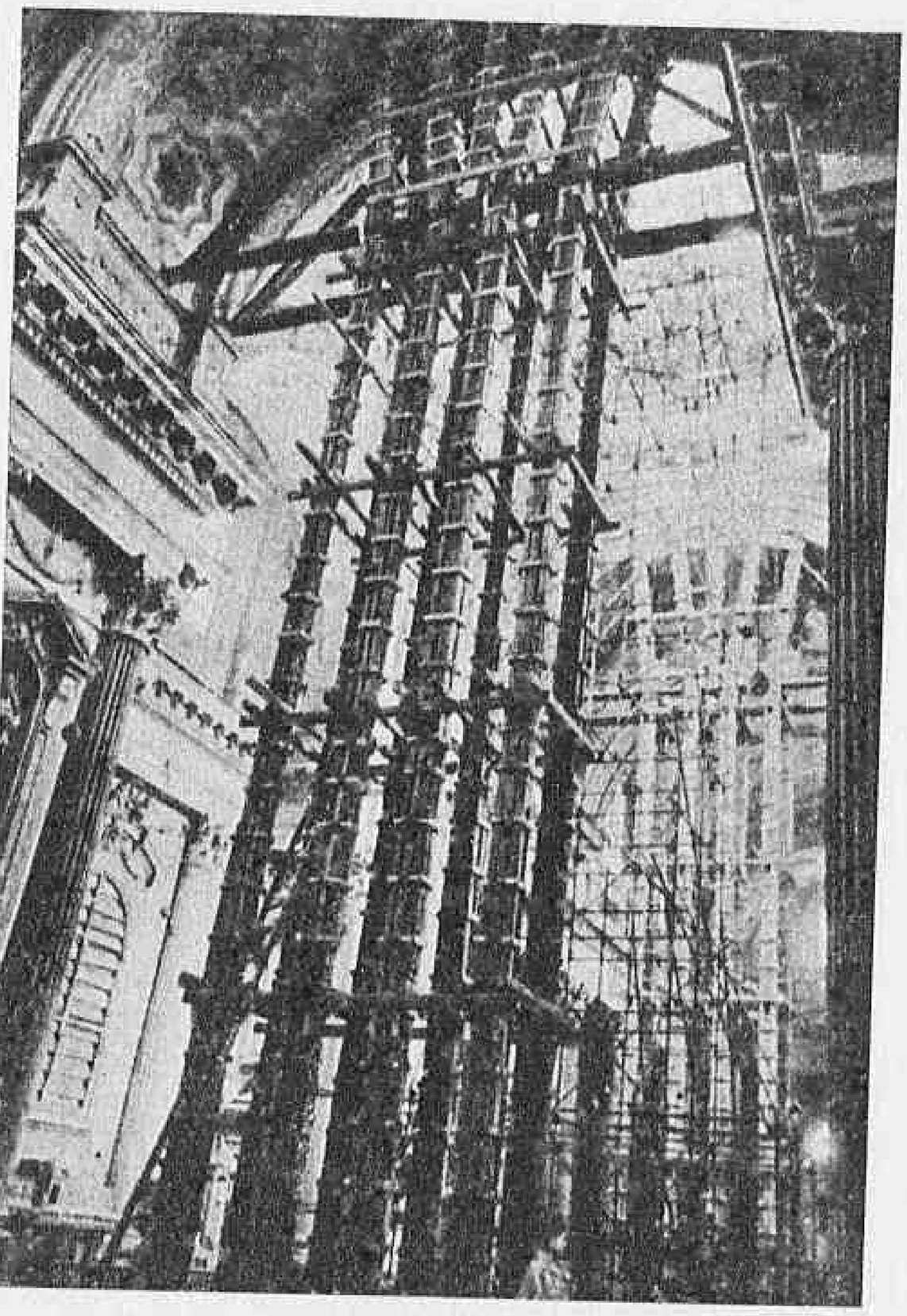
Anche per questa ragione, è sembrato opportuno raccogliere nelle pagine seguenti una sintetica dimostrazione dei lavori finora compiuti o avviati per la riparazione degli edifici monumentali di Napoli e della Campania, danneggiati dalla guerra.

Questi lavori si possono riassumere nelle seguenti principali cifre:

46 edifici monumentali in corso di riparazione, al 31 luglio 1944
23.500 mq. di coperture di tetti restaurate
6.360 mc. di murature demolite
5.400 mc. di murature ricostruite
20.730 mc. di macerie rimosse
46.500 mc. di impalcature e ponteggi a castelletto (volume misurato vuoto per pieno), costruiti per puntellazioni o per esecuzione di lavori
42.500 giornate lavorative degli operai
Lire 25.435.625 spese per i lavori compiuti fino al 31 luglio 1944.
Lire 63.140.000 importo totale dei progetti approvati e finanziati, dal novembre 1943 al 31 luglio 1944.

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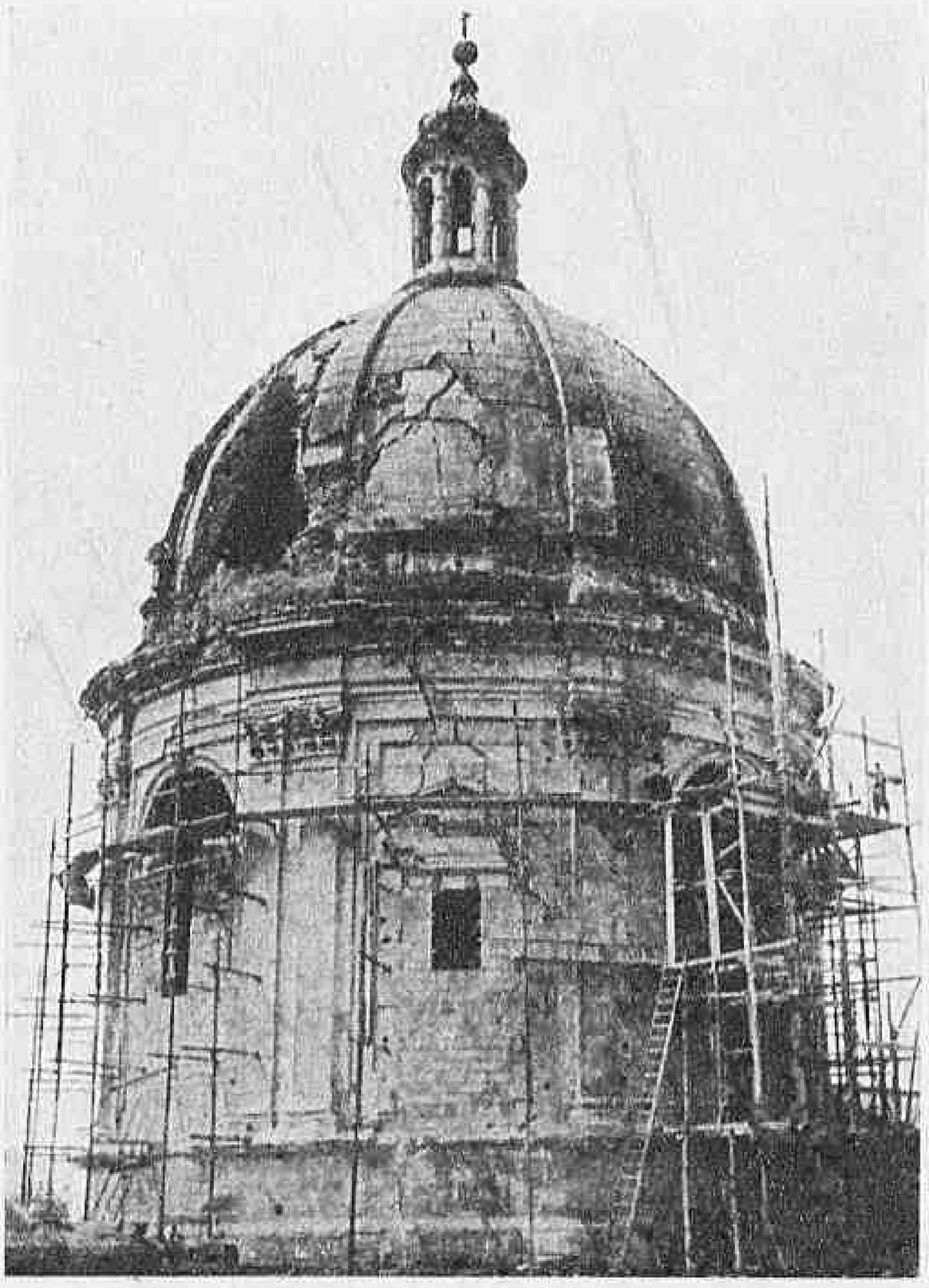


NAPOLI - CHIESA DELLA SS. ANNUNZIATA

Le armature costruite a sostegno della cupola precedentemente crollata (gennaio 1943)

2 1 7 01

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NAPOLI — CHIESA DELLA SS. ANNUNZIATA

Interno alla cupola prodotto dalla bomba aerea evidenti le gravi lesioni delle murature. Si inizia il lavoro di consolidamento, mercè puntellamenti e grandi fasciature (febbraio 1944)

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ELENCO DIMOSTRATIVO

DEI LAVORI DI RIPARAZIONE DEI DANNI DI GUERRA NEGLI EDIFICI MONUMENTALI DELLA CAMPANIA

*N o t a: Sono contrassegnati con asterisco * i lavori già compiuti o in corso di esecuzione alla data del 31 luglio 1944. — Gli altri si intendono compresi nei progetti già approvati, di prossima esecuzione.*

NAPOLI

1. CERTOSA DI S. MARTINO (fondata nel 1325; ampliata e rinnovata nel sec. XVII e nel XVIII; sede di Museo statale)

* Consolidamento statico dell'ala Nord (ex Noviziato), gravemente dissestata da esplosioni vicine (demolizioni, mc. 470; nuove opere murarie, mc. 350) — * Rinnovazione asfalti nelle coperture danneggiate dell'ala Nord, del Chiostro Grande, etc. (mq. 1350) — * Riparazione dei tetti danneggiati (mq. 560).

Importo progetti L. 1.980.000 — Spese al 31-7-1944 L. 1.609.000

2. CHIESA DI S. AGOSTINO DELLA ZECCA (costruzione sec. XIV; rifatta nella seconda metà del sec. XVII; compiuta nel sec. XVIII)

* Ricostruzione del tetto crollato e restauro degli altri danneggiati (mq. 1400) con sostituzione degli elementi di legname spezzati (mc. 10) e rilavorazione e sistemazione dei rimanenti (mc. 160) — * Restauro del rivestimento della cupola (mq. 120); costruzione di impalcature (mc. 1200) — * Chiusura provvisoria delle finestre (mq. 300).

Importo progetti L. 1.050.000 — Spese al 31-7-1944 L. 1.050.000

3. CHIESA DI S. AGNELLO A CAPONAPOLI (fondata anteriormente al IX secolo; ma rifatta nel 1517 e trasformata nel sec. XVIII e più tardi)

* Opere murarie (mc. 60) per provvisoria chiusura degli accessi — * Recupero dei frammenti scultorei dall'interno dell'edificio pericolante; lavori di sgombero di materiali e macerie (mc. 200).

Importo progetto L. 100.000 — Spese al 31-7-1944 L. 30.000

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4. CHIESA DELLA SS. ANNUNZIATA (edificata da Luigi Vanvitelli nel 1760 e compiuta sotto la direzione del figlio Carlo nel 1782; conserva parti della precedente costruzione del sec. XVI)

* Opere murarie (mc. 300) per sostegno provvisorio della cripta dissestata e della cupola colpita da bomba — * Puntellatura in legname degli archi lesionati della crociera (mc. 120) e completa armatura interna del tamburo e della cupola — * Sgombero di macerie di crollo (mc. 600) — Lavori di consolidamento statico della cupola — Riparazione generale delle coperture dissestate o sconvolte (mq. 1600).

Importo progetti L. 6.700.000 Spese al 31-7-1944 L. 2.330.000

5. CHIESA DEI SS. APOSTOLI (fondata a metà del sec. V, ma completamente riedificata da Francesco Grimaldi tra il 1626 e il 1633)

Consolidamento statico delle cappelle del lato destro, gravemente lesionate — Riparazione generale delle coperture disgregate nel tetto e nelle terrazze — Riparazione del rivestimento della cupola a piastrelle maiolicate.

Importo progetto L. 1.300.000 Spese al 31-7-1944 — —

6. CHIESA DI S. BRIGIDA (costruita nel 1612; ricostruita nel 1640; restaurata nel 1856 e più tardi).

* Risarcimento murario del tratto di cupola esterna, demolito da una bomba (mc. 35) — * Risarcimento delle lesioni e consolidamento statico della cupola interna — * Rifacimento dei solai distrutti sul braccio sinistro del transetto, asfaltatura delle terrazze e della cupola (mq. 200), riparazione dei tetti sulla navata e sul coro (mq. 345) — * Sgombero di macerie (mc. 80) — * Costruzione di impalcatura (mc. 2660) per il consolidamento e restauro dell'affresco di Luca Giordano nella cupola — Riparazione infissi.

Importo progetti L. 425.000 Spese al 31-7-1944 L. 356.000

7. CHIESA DI S. CATERINA A FORMIELLO (edificata nel 1519 su disegni di Romolo Balsimelli, fiorentino; compiuta nella metà del sec. XVI; portale del 1659)

* Riparazione del tetto sfondato da una bomba e revisione generale delle coperture disgregate (mq. 510) — * Ricostruzione di parti murarie crollate (mc. 30) e risarcimento di lesioni (mq. 210) — * Rinnovazione asfalto delle terrazze (mq. 620) — * Consolidamento e restauro dell'affresco nella volta della navata (mq. 100), previa costruzione dell'impalcatura (mc. 6600) — * Infissi nuovi (mq. 20) e restaurati (mq. 35) — * Sgombero macerie (mc. 200).

Importo progetto L. 650.000 Spese al 31-7-1944 L. 600.000

8. CHIESA DI S. CHIARA (costruzione del principio del sec. XIV; completamente rinnovata nell'interno nel sec. XVIII)

* Murature (mc. 250) per sostegno provvisorio di strutture pericolanti nella chiesa devastata da bombe, e nel portico del Chiostro delle Clarisse, colpito da bombe — * Recu-

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pero di sarcofagi e di frammenti scultorei dalla chiesa — * Protezione provvisoria di monumenti e affreschi — * Consolidamento di murature e ricostruzione delle coperture sul Coro delle Clarisse (a cura dell'Ufficio del Genio Civile) — Ricostruzione e consolidamento delle volte e dei pilastri crollati o dissestati nel Chiostro predetto.

Importo progetti L. 1.930.000 Spese al 31-7-1944 L. 580.000

9. CHIESA DELLA CROCE DI LUCCA (costruzione del principio del sec. XVII)

* Sgombero macerie di crollo (mc. 250) e nuove murature di consolidamento statico (mc. 30) — * Coperture del tetto restaurate (mq. 400) con nuove capriate di legname (mc. 25) — Rinnovazione di asfalto — * Consolidamento e restauro del soffitto ligneo intagliato e dorato (mq. 210), previa costruzione di impalcatura (mc. 1600) — * Restauro della volta della sagrestia — * Infissi restaurati (mq. 130).

Importo progetto L. 530.000 Spese al 31-7-1944 L. 430.000

10. CHIESA DI S. DOMENICO SORIANO (compiuta nel 1698, su disegni di Cosimo Fanzago)

* Opere murarie (mc. 60) per il consolidamento statico della cupola e degli archi d'imposta — * Restauro delle coperture a tetto ed a terrazza (mq. 140) — * Costruzione impalcature e puntellature in legname (mc. 660).

Importo progetto L. 300.000 Spese al 31-7-1944 L. 300.000

11. CHIESA DI S. ELIGIO (fondata nel 1270; trasformata all'interno nel sec. XVI e poi nel 1777 e nel 1836-43)

Demolizione delle sovrastrutture barocche nell'interno, in preparazione del progetto di copertura e di generale ripristino — Opere provvisorie di sostegno — Sgombro di macerie — Protezioni varie nella zona del transetto devastata da una bomba.

Importo progetto L. 950.000 Spese al 31-7-1944 — —

12. CHIESA DI S. GENNARO EXTRA MOENIA (basilica del V secolo, ricostruita nel IX e nel XV)

* Riparazione delle coperture a tetto (mq. 694), devastate da esplosione, e rinnovazione di asfalti (mq. 672) — * Risarcimento di lesioni (mq. 300) — * Sgombro di macerie (mc. 100) — Ricostruzione infissi distrutti (mq. 24) e riparazione di quelli danneggiati (mq. 60).

Importo progetto L. 750.000 Spese al 31-7-1944 L. 525.000

13. CHIESA DEL GESU' NUOVO (facciata del sec. XV; interno della fine del sec. XVI, con decorazione marmorea del principio del XVII)

* Costruzione di contrafforte e altri elementi in muratura (mc. 157) per sostegno delle strutture pericolanti del grande dossale d'altare, opera di Cosimo Fanzago, nel braccio

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sinistro della crociera, gravemente danneggiato e in parte demolito da scoppio di bomba — * Riparazione delle coperture a tetto (mq. 245) e in asfalto (mq. 912) con parziale rinnovazione delle capriate (mc. 30).

Importo progetto L. 890.000 — Spese al 31-7-1944 L. 890.000

14. CHIESA DEL GESU' VECCHIO (costruzione della seconda metà del XVI sec.)

* Restaurate le coperture di tegole (mq. 580) e di asfalto (mq. 280) sulla chiesa, sagrestia e locali adiacenti — * Riparato e consolidato il rivestimento maiolicato della cupola (mq. 350) — * Riparati gli infissi danneggiati (mq. 150) e rinnovati quelli distrutti (mq. 170).

Importo progetto L. 350.000 — Spese al 31-7-1944 L. 350.000

15. CHIESA DI S. GIOVANNI A CARBONARA (fondata nel 1343; rifatta da Re Ladislao al principio del sec. XV; ampliata nel sec. XVIII)

* Opere murarie di consolidamento statico (mc. 50) — * Ricostruzione del tetto, demolito da bombe, nella chiesa superiore (travate in legname mc. 45; tegole mq. 200; coperture provvisorie in lamiera ondulata mq. 320) — * Rifacimento asfalti sulle terrazze e sulle cupole (mq. 300) e battuto cementizio sulla cupola della Cappella Caracciolo del Sole (mq. 360) — * Consolidamento e ripristino parziale delle volte gotiche, crollate per bombe, nella Cappella di S. Monica (mc. 50) — * Sgombero di macerie (mc. 520) — * Impalcature (mc. 8000).

Importo progetti L. 1.325.000 — Spese al 31-7-1944 L. 925.000

16. CHIESETTA DI S. GIOVANNI DE' PAPPACODA (eretta nel 1415; monumentale portale ogivale, attribuito ad Antonio Baboccio)

* Smontaggio delle armature protettive del grande portale, rimaste danneggiate da esplosione (mc. 225) — * Riparazione del tetto sconvolto (mq. 200).

Importo progetto L. 44.000 — Spese al 31-7-1944 L. 44.000

17. CHIESA E CONVENTO DEI GIROLOMINI (costruzione dei secoli XVI-XVII; facciata di Ferdinando Fuga, sec. XVIII)

* Ricostruzione del tetto sulla navata, abbattuto per circa metà da bombe, e delle coperture della chiesa, sagrestia e fabbricati contigui, danneggiate dalle esplosioni (nuove travature lignee mc. 40; vecchie travature rilavorate e sistemate mc. 55; tegoli, mq. 1200; asfalti mq. 950) — * Impalcatura (mc. 6750) per sostegno della residua parte del ricco soffitto intagliato e dorato, del sec. XVII — * Sgombero di macerie (mc. 2150) — * Murature provvisorie di sostegno della cupola colpita dalle bombe (lavoro a cura dell'Ufficio del Genio Civile) — Riparazione dei tetti e delle terrazze sui fabbricati del Convento e delle Biblioteche storiche.

Importo progetti L. 3.535.000 — Spese al 31-7-1944 L. 2.500.000

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18. CHIESA DI S. GIUSEPPE MAGGIORE (costruzione del sec. XVI-XVII; ricostruita nel 1934 al Rione Lazzatti)

* Opere murarie (mc. 60) per la provvisoria garanzia — * Parziale chiusura delle finestre (mq. 16) e smontaggio altari.

Importo progetto L. 100.000 — Spese al 31-7-1944 L. 100.000

19. CHIESA E MONASTERO DI S. GREGORIO ARMENO (di antica origine; chiesa ricostruita da G. B. Cavagni e Vincenzo Della Monica e compiuta nel 1580; monastero rifatto dal Della Monica, 1572-74, ampliato da Francesco Picchiatti, 1644, e da Dionisio Lazzari, 1682)

* Ricostruzione di muri, solai e volte (mc. 350) del corpo centrale superiore dell'ala Nord del Chiostro Grande — * Ricostruzione delle coperture sull'intera ala Nord (mq. 600) con nuove capriate (mc. 20) — * Riparazione delle coperture dei tetti sulla chiesa e sul monastero (mq. 2400) — * Sgombero di macerie di crollo (mc. 2400) — Consolidamento statico del muro di clausura a Nord e ricostruzione della scala grande, distrutta da bombe — Riparazione infissi danneggiati.

Importo progetti L. 2.750.000 — Spese al 31-7-1944 L. 950.000

20. CHIESA DELL'INCORONATA (costruzione della metà del XIV secolo, con importanti affreschi coevi)

* Murature (mc. 280) per sostegno delle volte ogivali pericolanti, intorno al tratto di volta crollato col pilastro, per l'esplosione di una bomba — * Puntellature in legname (mc. 25) delle altre volte, affrescate nel sec. XIV — * Sgombero di macerie di crollo (mc. 650) — * Costruzione di nuovi infissi.

Importo progetto L. 300.000 — Spese al 31-7-1944 L. 300.000

21. CHIESA E CONVENTO DI S. LORENZO MAGGIORE (costruzione del sec. XIII-XIV; trasformata nel 1639 e dopo il 1731; facciata di Ferdinando Sanfelice, del 1742)

* Smontaggio delle coperture del tetto, puntellazioni, demolizioni ed altri provvedimenti di sicurezza per ovviare ai pericoli del generale dissesto statico della navata, aggravato per effetto di esplosioni vicine — * Inizio dei lavori di sottofondazione delle strutture progettate per il consolidamento statico della navata — * Rimozione frammenti scultorei e sgombero di macerie (mc. 1200) — * Ripristino delle forme originali dell'atrio trecentesco di ingresso al Convento — * Riparazione dei tetti del Convento, sconvolti dalle esplosioni (mq. 300) — Lavori di consolidamento statico della navata con strutture in cemento armato da inserire nelle pareti dissestate — Totale ricostruzione del tetto della navata, a travature scoperte.

Importo progetti L. 5.455.000 — Spese al 31-7-1944 L. 950.000

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22. CHIESA DI S. MARCELLINO (costruzione del XVII secolo, decorata nel XVIII)

Riparazione delle coperture a tetto e relative capriate, dissestate da esplosioni — Riparazione del rivestimento di piastrelle maiolicate nella cupola — Risarcimenti murari — Riparazione degli infissi danneggiati.

Importo progetto L. 125.000 — Spese al 31-7-1944 — —

23. CHIESA DI S. MARIA DEL CARMINE (costruzione del sec. XIII-XIV, modificata nel 1671 e nel 1755-66; campanile del sec. XV-XVII)

* Ricostruzione del tetto scoperchiato da esplosioni (travature mc. 68; tegoli mq. 900) — * Restauro della facciata, con rifacimento degli stucchi (mq. 600) e consolidamento delle membrature di pietra (mc. 80) — Restauro e consolidamento del campanile — * Rinnovazione degli infissi rovinati e riparazione delle cancellate.

Importo progetti L. 1.750.000 — Spese al 31-7-1944 L. 1.250.000

24. CHIESA DI S. MARIA DONNAREGINA (costruzione del XIV secolo, con importanti affreschi coevi)

* Riparazione dei tratti di copertura del tetto, sconvolti da esplosione (mq. 460) — Ricostruzione del pilastro mediano, crollato, nella bifora centrale dell'abside e degli altri danneggiati — Riparazione degli infissi.

Importo progetto L. 300.000 — Spese al 31-7-1944 L. 150.000

25. CHIESA DI S. MARIA EGIZIACA A FORCELLA (costruita nel 1634 da Dionisio Lazzari)

Ricostruzione delle murature crollate (sagrestia) e consolidamento di quelle dissestate per effetto di esplosione — Riparazione delle coperture a tetto disgregate e del rivestimento in lastre di piombo sulla cupola — Riparazione degli infissi.

Importo progetto L. 1.200.000 — Spese al 31-7-1944 L. — —

26. CHIESA DI S. MARIA DELLE GRAZIE A CAPONAPOLI (costruzione della prima metà del sec. XVI, con modificazioni del sec. XVIII)

* Riparazione del tetto dissestato sulla navata (mq. 950) — * Rinnovazione degli asfalti danneggiati sui locali adiacenti (mq. 240) — Riparazione degli infissi.

Importo progetto L. 500.000 — Spese al 31-7-1944 L. 120.000

27. CHIESA DI S. MARIA REGINA COELI (costruzione della fine del sec. XVI, con aggiunte d'epoca posteriore)

Restauro delle parti crollate del soffitto ligneo seicentesco nella navata, previa riparazione dei dissesti statici nelle strutture portanti — Riparazione dei tetti — Restauro del soffitto del coro, decorato di stucchi — Ricostruzione locali crollati, nelle adiacenze del coro.

Importo progetto L. 350.000 — Spese al 31-7-1944 — —

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28. CHIESA DI S. MARIA DELLA SAPIENZA (costruzione di Francesco Grimaldi, 1611-38; facciata di Cosimo Fanzago)

Riparazione del tetto disgregato, sulla navata centrale, e degli a-falti nelle navate laterali e terrazze, previ consolidamenti statici — Revisione del rivestimento di lastre di piombo sulla cupola — Riparazione degli infissi.

Importo progetto L. 1.250.000 Spese al 31-7-1941 — —

29. CHIESA DI MONTEOLIVETO (o S. ANNA DEI LOMBARDI) (costruita nel 1411, e ornata di pregevoli sculture del Rinascimento; parzialmente trasformata nella metà del sec. XVII)

* Murature (mc. 220) per contrafforti delle pareti pericolanti della cappella Piccolomini e per chiusure di sicurezza — * Rimozione, vaglio e sgombero delle macerie (mc. 880) per recuperare i monumenti marmorei travolti dal crollo dell'atrio e del campanile, colpiti da bombe.

Importo progetto L. 600.000 Spese al 31-7-1941 L. 360.000

30. CHIESA DI S. PAOLO MAGGIORE (costruita tra il 1583 e il 1603 su disegni di Francesco Grimaldi)

* Opere murarie (mc. 134) per sostegno provvisorio e sostituzione definitiva dei nuclei murari disgregati o crollati per scoppio di bombe nella zona del presbiterio e retrostante — * Ricostruzione in laterizi dell'arco absidale gravemente dissestato (mc. 10) — Consolidamento statico della parete destra del transetto e riparazione della muratura in giro al coro — * Ricostruzione dei tetti devastati, con nuove travate di legname (mc. 25) e rilavorazione delle rimanenti (mc. 55); coperture di tegoli (mq. 1400); rivestimenti con asfalto (mq. 1300) — * Sgombero macerie (mc. 850).

Importo progetto L. 3.586.000 Spese al 31-7-1941 L. 1.536.000

31. CHIESA DI S. PIETRO A MAIELLA (costruzione del principio del XIV sec.)

Riparazione delle coperture a tetto danneggiate su tutto l'edificio — Consolidamento del soffitto ligneo dissestato nella navata e nel transetto — Risarcimento lesioni murarie — Riparazione infissi.

Importo progetto L. 1.650.000 Spese al 31-7-1941 — —

32. CHIESA DI S. PIETRO MARTIRE (costruita nel sec. XIV-XV, e completamente trasformata nel sec. XVIII)

* Demolizione e ricostruzione di strutture murarie (mc. 110) — * Consolidamento della muratura e costruzione di trave di scarico in cemento armato, per appoggio del tetto (mc. 46) — * Iniziata la ricostruzione totale del tetto con nuove incavallature in legno e ferro, tipo « Polonceau » — * Rimozione di asfalto sulle coperture piane (mq. 200) — * Sgombero macerie di crollo (mc. 540) — Opere accessorie.

Importo progetto L. 1.610.000 Spese al 31-7-1941 L. 950.000

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33. CHIESA DEI SS. SEVERINO E SOSSIO (costruzione del sec. XVI, restaurata nel XVIII)

Consolidamento delle murature dissestate nelle prime cappelle a sinistra — Riparazione generale delle coperture a tetto e a terrazza, disgregate da esplosioni — Opere accessorie.

Importo progetto L. 956.000 Spese al 31-7-1944 — —

34. CHIESA DI S. SEVERO (costruzione di Dionisio Lazzari, 1681)

Riparazione dei dissesti statici nella cupola e nelle pareti dell'abside — Riparazione delle coperture piane su tutta la chiesa.

Importo progetto L. 620.000 Spese al 31-7-1944 — —

35. CHIESA DELLO SPIRITO SANTO (costruzione del sec. XVI, rifatta da Mario Gioffredo e compiuta nel 1771)

Ricostruzione di 5 travate della grande armatura del tetto sulla navata, demolite da una bomba, e ricostituzione delle altre dissestate — Ricomposizione generale delle coperture del tetto.

Importo progetto L. 1.900.000 Spese al 31-7-1944 — —

36. DUOMO (costruzione del sec. XIV, più volte restaurata e in parte rifatta nei secoli XV, XVII, XVIII e XIX)

Consolidamento delle murature e delle volte lesionate — * Riparazione delle coperture e delle capriate dei tetti sulla navata, sul transetto e sull'abside — Costruzione di impalcatura e riparazione dei generali dissesti verificatisi nel grande soffitto ligneo intagliato e dorato del sec. XVII — Riparazione delle vetrate.

Importo progetti L. 4.850.000 Spese al 31-7-1944 L. 550.000

37. REGGIA DI CAPODIMONTE (costruzione sec. XVIII-XIX. Sede di Museo statale)

* Riparazione delle coperture a tetto (mq. 7785) disgregate da varie esplosioni, in tutto l'edificio — * Rinnovazione o revisione di parti delle travature ligner (mc. 40) — * Consolidamento della balconata al I Piano, parzialmente crollata (mq. 50) — * Restauri murari (mc. 30), risarcimento di lesioni (mq. 600), sgombero di macerie (mc. 450), ricostruzione di pareti divisorie lesionate o crollate (mq. 300), nuovi intonaci (mq. 1500) e coloriture varie (mq. 7600) — * Ricostruzione di infissi distrutti (mq. 1160) e restauro di quelli danneggiati (mq. 1460) — Riparazioni e restauri vari negli interni.

Importo progetti L. 3.925.000 Spese al 31-7-1944 L. 2.600.000

38. VILLA FLORIDIANA (costruzione del principio del sec. XIX. Sede di Museo statale)

* Ricostruzione di un tratto di muraglia di sostegno del Parco monumentale a Sud e a Ovest, demolita da bombe (mc. 250) — * Riparazione di coperture piane (mq. 110) e di infissi, nell'edificio del Museo.

Importo progetto L. 170.000 Spese al 31-7-1944 L. 170.000

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BENEVENTO

39. CATTEDRALE (costruzione 2ª metà del XII secolo; interno modificato nel XVIII secolo; facciata e campanile del XIII secolo)

* Rimozione, vaglio e sgombero delle macerie (mc. 6331) nell'interno della chiesa (quasi completamente distrutta da bombe), per recupero dei materiali artistici (sculture degli amboni del sec. XIII-XIV; formelle della porta di bronzo, del sec. XIII; altari, sculture, elementi architettonici, etc.) — * Raccolta e trasporto in deposito dei detti materiali (mc. 150) — * Demolizione di murature pericolanti (mc. 600) — * Costruzione di muri di recinto (mc. 160) e di sostegno o consolidamento (mc. 282) — * Impalcature per sostegno o per lavori (mc. 700) — * Iniziate le opere di consolidamento e restauro della facciata, mediante ricostituzione dei nuclei murari di appoggio (mc. 221), e ripristino delle parti cadute, del grande pro-petto architettonico.

Importo progetti L. 3,590,000 — Spese al 31-7-1944 L. 1,590,000

CAPUA

40. CATTEDRALE (fondata nel IX secolo; rifatta nel XII secolo; trasformata nel XVIII secolo)

* Rimozione e vaglio delle macerie nell'interno della chiesa (quasi completamente distrutto) per recupero di materiali artistici e liturgici (a cura dell'Ufficio del Genio Civile).

41. CHIESA DI S. ANGELO IN FORMIS (costruzione dell'XI secolo, con importanti affreschi coevi)

* Risarcimento murario di un tratto della parete esterna della navata sinistra perforato da un proiettile d'artiglieria — Revisione delle coperture dei tetti, danneggiate dallo spostamento d'aria — Riparazione degli infissi.

Importo progetto L. 80,000 — Spese al 31-7-1944 L. 40,000

CASERTA

42. PALAZZO REALE (costruzione del sec. XVIII, dell'architetto Luigi Vanvitelli)

* Armatura in legname per provvisorio sostegno di strutture murarie pericolanti nella Cappella della Reggia, in seguito alla distruzione, per bombe, di due colonne marmoree della loggia di sinistra. — * Riparazione provvisoria di coperture di tetti danneggiate da bombe. (Lavori eseguiti a cura del Comando Militare Alleato residente nella Reggia).

NOCERA SUPERIORE

43. CHIESA-BATTISTERO DI S. MARIA MAGGIORE (costruzione del sec. V)

* Sgombero del lapillo vulcanico e delle macerie (mc. 907) della parte di cupola crollata durante l'eruzione del Vesuvio — * Smontaggio dei tetti schiantati o dissestati — Ricostruzione della cupola e dei tetti.

Importo progetto L. 925,000 — Spese al 31-7-1944 L. 65,000

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S A L E R N O

41. C A T T E D R A L E (costruzione del sec. XI, trasformata nell'interno nel sec. XVIII, in parte ripristinata recentemente)

* Sgombero di lapillo vulcanico (mc. 5000) caduto sui tetti durante l'eruzione del Vesuvio — Riparazione generale delle coperture dei tetti danneggiati o crollati per effetto di esplosioni — Consolidamenti statici delle strutture murarie di sostegno.

Importo progetti L. 1.100.000 — Spese al 31-7-1944 L. 142.500

S O R R E N T O

43. STATUA DI S. A N T O N I N O (sec. XVIII)

* Sostituzione di lastre marmoree del basamento e restauro della statua.

Importo progetto L. 35.000 — Spese al 31-7-1944 L. 27.125

T E A N O

46. C A T T E D R A L E (costruzione del XII secolo; interno rifatto da A. Vaccaro nel 1630, ma restaurato nel 1879)

* Opere murarie di provvisorio sostegno delle superstiti parti architettoniche del presbiterio e della navata destra.

Importo progetto L. 160.000 — Spese al 31-7-1944 L. 100.000

Napoli, 31 Luglio 1944

IL SOPRINTENDENTE
alle Gallerie, alle Opere d'Arte e (pro tempore)
ai Monumenti della Campania
Dr. B R U N O M O L A J O L I

Il Direttore dei Lavori
Dr. Ing. AMERIGO CALVANESE

Il Direttore dell'Ufficio Tecnico
della Soprintendenza ai Monumenti
Dr. Ing. ROBERTO S I A N O

Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
SOUTHERN REGION, ALLIED CONTROL COMMISSION
APO 394, U. S. ARMY

R/2022 6 Sept. 1944

SUBJECT: Responsible Officer, M.F.A., and Archives.

TO : Headquarters, Allied Control Commission
Administrative Section

Reference your C40.5/AS, dated 31 August 1944.

1. This question has been discussed with Major Paul Gardner who is proceeding to A.C.C. Main within the next two or three days.

2. Major Gardner has been requested to discuss the matter fully with you, and in the meanwhile in so far as Campania is concerned, it has been arranged for the Italian Authorities in Naples to contact the Commissioner, Naples Zone should the necessity arise.

3. Except in so far as concerns interference with monuments on the part of Allied Military Personnel, it is thought advisable that all communications affecting monuments and fine arts should in future be conducted with and through the appropriate Ministry in Rome.

C. E. TEMPERLEY
Colonel
Regional Commissioner

2900

COPY TO:

Commissioner, Naples Zone
Regional M. & F.A. Officer, Southern Region

20031

Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
SOUTHERN REGION, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

FA - 114 1 September 1944

SUBJECT: August 1944 Report of Division of Fine Arts, Region 3, ACC.

TO : Subcommission for Monuments, Fine Arts and Archives, Headquarters, ACC.

1. Inspection of Monuments, Fine Arts and Archives

During the month of August 1944, the following inspections in the Province were made:

a. Caserta: to check on the new depository for the furnishings of the Palazzo Reale; objects rearranged and in good condition. To arrange for Captain Segellini, G5, AFHQ to act as liaison officer with the custodian of the Palazzo Reale, especially in connection with requests for furniture and pictures. Requisition blanks furnished for this purpose, to be filled out in triplicate.

b. Minturno: with the Director of the Biblioteca Nazionale and Ispettore Generale De Gregorio, to inspect the depository of books from the Naples University Library; found walled up and inaccessible but due to danger of moisture and rats, desirable to remove to Naples at first opportunity.

c. Benevento: with the Superintendent of Monuments and his technical staff, to inspect the progress of project on facade of Cathedral; progressing satisfactorily.

d. Ischia: to investigate report that Commune was selling plot of Cemetary of St. Ann, listed as an historical monument; sale will be stopped by Superintendent of Monuments through the Prefect.

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MONUMENTS FINE ARTS & ARCHIVES
2 SEP 1944
FILE No 20031

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e. Pompeii: with the Director of the Excavations, to inspect the progress of repairs of war damage.

2. Projects

Funds to the amount of Lire 2,295,000 were authorized to be placed at the disposal of the Superintendent of Monuments for new urgent protective projects in the following monuments:

Church of S. Eligio
Church of S. Brigida
Fabbricato Demaniale in Via Egiziaca Pizzofalcone

3. Other activities of the Division included:

a. Periodic inspections of historical monuments where projects are in progress.

b. Periodic inspections of historical monuments that are occupied by Allied forces.

c. Conferences with all Superintendents on various museum problems.

d. Inspection of nine historical monuments in Naples with the Superintendent of Monuments and his technical staff to determine the necessity of protective projects.

e. With the Director of the Storia Patria Library, inspection of the material salvaged from the Castel Nuovo, now deposited in the Archivio di Stato, and arranged for a corps of workers to segregate and coordinate material.

f. Secured paper from PWB for booklet on projects in Region 3 to be published by the Superintendent of Monuments.

g. Letter to R. C. reporting occupation of local museum of Sessa Aurunca by French forces.

h. Arrangements for transfer of remains of Kings of Bourbon Dynasty from Monastery of S. Chiara to the Church of S. Francesco da Paola.

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i. Conference with CO, 3 District on possibility of his Educational Officer assuming responsibility of M. & F.A. in Region 3.

j. Furnishing of administrative information to Lt. K. Young, Fine Arts Officer of Civil Affairs Section.

k. Renewal of car permits for various Royal Superintendents.

l. With the Superintendent of Monuments and Genio Civile, inspection of repairs of war damages being carried out in Palazzo Cellamare.

m. Interview to representative of PWB on activities of Division of Fine Arts, Region 3.

n. Secured permission of APB for printing of English Guide to Palazzo Reale of Caserta to be written and published by the Superintendent of Galleries.

o. Arranged for the opening to public of certain sections of Museum and Certosa of San Martino.

p. Reviewed requests for printing of two English guide books of Naples for APB.

q. Conferences with Royal Superintendents on lists of objects in various depositories.

For the Regional Commissioner:

Paul Gardner

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer

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JBP/ps

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 439081, ext. 442 & 661; 473436)

29 August 1944

20051/MFAA

Subject: Prof. Pellegrino Bontieri.

To : Major Paul Gardner, Monuments and Fine Arts Officer,
c/o Southern Region, AMG.

This will introduce to you Prof. Pellegrino BONTIERI, newly appointed Superintendent of Antiquities, Provinces of Salerno and Potenza.

ROBERT T. DE WILD
Major, Spec. Res.
Director.

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489084, ext. 442 & 664; 478430)

To : Adm Sec

From: MFAA

28 August 1944

20051/MFAA

1. Suggested that Region 3 be asked to name an officer to whom the Superintendents of Antiquities of Monuments and of Galleries respectively may have access -

a. as a channel of communication with MFAA #3.

b. as a channel of complaint to District 3 in the event of troop-damage or billetting problems.

2. The disciplinary aspect of MFAA as defined in AAI Admin Instruction No. 10 continues to lie, as before, with 3 District.

3. This does NOT alter our plan for officer arrangements.

J.B. WARD PERKINS
Major, R.A.
Deputy Director.

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20.8.44

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RELAZIONE DELL'ISPETTORE DE GREGORI.

In esecuzione del mandato affidatomi, riferisco sulla situazione odierna delle principali Biblioteche di Napoli.

Danni alle collezioni librarie

Biblioteca Nazionale. Durante il periodo dei bombardamenti erano rimasti in sede circa 300.000 volumi, parte negli scaffali del piano terreno, parte in un ricovero di fortuna appositamente costruito. Di tutti questi voll. soltanto qualche centinaio sono stati danneggiati, soltanto qualche diecina sono irrimedisbilmente perduti: ciò che appare quasi miracoloso pensando che soltanto durante il bombardamento del 4 agosto '43 caddero sul palazzo Reale, sede della Biblioteca, 23 bombe! Dei manoscritti e libri preziosi che erano stati trasportati prima in ricoveri di protezione antiaerea lontani dalla città, sono già ritornati in sede, integralmente immuni da danneggiamenti:

1. da Calvi Risorta (Convento dei PP. Passionisti) circa 45.000 voll.
2. da S. Giorgio nel Sannio (Convento dei Minori) circa 10.000 voll.
3. da Aversa (palazzo del Comune) circa 10.000 voll.

Restano invece ancora fuori sede:

1. a Roma, nel palazzo della Sapienza (Da Teano circa 50.000 voll.
2. a Loreto (Abbazia Benedettina) circa 35.000 voll.

Poichè la Biblioteca Nazionale di Napoli, sia pure con alcune limitazioni, può riprendere il suo funzionamento, reclamato a gran voce dagli studiosi, ed i locali che dovranno riaccogliere i libri di Roma e di Loreto sono pronti a riceverli, urge

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provvedere al loro ritorno in sede con mezzi forniti o autor ti dalla Commissione Alleata di Roma. Il maggiore Paul Garde della Sottocommissione Education & Fine Arts della III Zona, ripetutamente dichiarato di non poter provvedere di là "per d. ficienza di carburante".

Biblioteca Universitaria. Anche il possesso librario di questa Biblioteca può dirsi uscito illeso dai bombardamenti aer e sopra tutto dalle vandaliche distruzioni tedesche, se si consi dera che non molti erano i suoi volumi trasferiti altrove preven ventemente, e che la quasi attigua biblioteca della Società Reale andò quasi completamente distrutta per l'incendio appiccatovi dai Tedeschi prima della loro fuga da Napoli. Della biblioteca Univer sitaria restano ancora fuori sede:

1. a Loreto (Abbazia Benedettina circa 2.000 voll.

2. a Minturno (sotto la Chiesa di S. Fran cesco circa 14.000 voll.

Carattere di grande urgenza ha il ritorno in sede dei libri depositati a Minturno, non tanto pel funzionamento della Biblioteca Universitaria quanto per la necessità di toglierli al pericolo di distruzione che si aggrava su di essi ogni giorno di più. Erano stati depositati in un locale del Convento dei Frati Minori attiguo alla chiesa di S. Francesco: fuggiti i frati per l'invasione tedesca del paese e pei guasti dei bombardamenti che avevano colpito i tetti della chiesa e del convento, le casse che contenevano quei libri rimasero per lungo tempo incustodite in locali aperti alle intemperie e agli eventuali trafugamenti e manomissioni fino a che, per iniziativa del Comando Alleato (generale Edgar Hume e colonnello Henry Howell) i libri non furono messi al sicuro, almeno dalle ruberie, in una cantina del Convento, della quale fu murato l'ingresso e ogni altra apertura. Ma recatomi sul posto il giorno 13 corrente insieme col maggiore Gardner e con la Soprintendente Guerrieri, io ho potuto constatare il non meno grave pericolo che corrono quei libri lasciati alla mercè della umidità e dei grossi topi che infestano quel locale. Ho fatto immediatamente aprire un foro nel muro, ad altezza d'uomo, perchè un po' d'aria possa penetrarvi; ma se si pensa che tutti quei libri, in gran parte di pregio, sono rimasti lì chiusi fin dai primi giorni del maggio scorso, ritengo inutile insistere sulle urgenza di provvedere alla loro remozione e al loro ritorno in sede; al quale, se deciso sollecitamente, potrebbe dare occasione il passaggio per

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Ritorno d'uno dei convogli che riporteranno da Roma a Napoli i libri di Teano.

Biblioteca Comunale "Cuomo" (Deputazione di Storia Patria). Il suo più pregevole materiale librario era stato trasferito in una delle massicce torri del Castel Nuovo, ma purtroppo proprio in quella che, centrata da una bomba, rovinò nell'interno seppellendo sotto le macerie tutto quel materiale. Asportato di là alla rinfusa per mezzo di carri e raccolto in un locale dell'Archivio di Stato, esso è ora oggetto di lunghe e costose cure di ricognizione, restauro, riordinamento, già predisposte dalla Soprintendenza col concorso finanziario del Comando Alleato.

Biblioteca dei Girolamini. Interamente illeso può considerarsi il materiale librario appartenente alla storica e preziosa Biblioteca dei PP. Oratoriani di Napoli, il cui convento e la cui chiesa furono parzialmente colpiti dai bombardamenti. Anche qui, il trasporto tempestivo della maggior parte dei suoi volumi nei locali a pianterreno del convento stesso, e quello dei più preziosi in ricoveri lontani dalla città, a cura della Soprintendenza Governativa, furono provvidenziali. Di questi sono già rientrati in sede, dal convento dei Passionisti di Calvi Risorta, circa 18.000 volumi, mentre ne restano ancora fuori nei ricoveri:

1. a Loreto (Abbazia Benedettina) circa 1.800 volumi;

2. a Roma (nel pal. della Sapienza, da Teano circa 5.500 vol

Biblioteca Croce. Anche l'intero complesso di libri formanti la biblioteca privata di S.E. il Sen. Benedetto Croce, che per esser "notificata" fu potuta prendere in carico dalla nostra Soprintendenza, deve al suo trasferimento in locali lontani da Napoli la sua integrale conservazione. Ma anche di una parte di quei libri è ancora da provvedere al ritorno in sede, e precisamente:

1. da Roma (pal. della Sapienza, da Teano circa 5.500 vol.

2. da Loreto (Abbazia Benedettina) circa 1.900 vol.

Della situazione riguardante altre minori biblioteche 2892
Napoli non è possibile ancora riferire de visu essendo nel momento inaccessibili per ragioni militari, come quella dell'Istituto di Belle Arti, quella dell'Osservatorio Astronomico di Capodimonte,

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quella dell'Istituto Orientale, quella dell'Orto Botanico. Assunte informazioni ho potuto tuttavia sapere che sensibili danni al materiale librario sono soltanto da lamentare nella prima di quelle nominate. Immuni da danni sono pure i libri delle biblioteche del Conservatorio Musicale di S. Pietro a Majella, dell'Istituto Zoologico e della Stazione Zoocolturale del Mezzogiorno (Portici); mentre quasi completamente distrutta dall'incendio tedesco la Biblioteca della Sezione autonoma del Genio Civile, fu spogliata quella dell'Istituto di Geologia, Geografia Fisica e Paleoetnologia, fu requisita quella della Società Africana d'Italia. Altre notizie su biblioteche di Napoli e di fuori Napoli saranno oggetto d'una ampia relazione che presenterà al Ministero la Soprintendente Dott. Guerrieri.

Danni edilizi.

Biblioteca Nazionale. I più gravi danni furono causati dalle bombe esplose nel magazzino dei Periodici e continuazioni dell'ammezzato e nel salone del Prestito al primo piano. La prima, scoppiando nella cucina di S.A. il Principe Ereditario e facendo saltare la volta sovrastante, mandò all'aria gli scaffali e le collezioni di volumi ivi collocati. I volumi, estratti dalle macerie, ebbero subito le cure necessarie di restauro e di riordinamento, e il danno edilizio è stato già in parte riparato. Nella sala del Prestito lo scoppio d'una bomba dirompente devastò completamente il mobilio aprendo una voragine nel pavimento; ma fortunatamente nè quel piano conteneva libri, nè la bomba andò a scoppiare nel piano inferiore che era stato trasformato in ricovero di libri e si trovò così difeso oltre che da una robusta volta in muratura, da una poderosa armatura lignea anticrollo. S'intende che in seguito ai violentissimi spostamenti d'aria provocati prima dallo scoppio del piroscafo carico di munizioni nel porto di Napoli, poi dai continui bombardamenti aerei, quasi tutti i vetri delle finestre, le imposte e gli infissi del palazzo sono andati distrutti o resi inservibili, ciò che ha reso impossibile una tempestiva chiusura rigorosa di tutti gli ambienti della Biblioteca, situati come sono nel mezzo d'un edificio divenuto per metà caserma internazionale, per metà cantiere. Molto dei danni subiti sono indipendenti dai bombardamenti, come tutti i trafugamenti e le manomissioni di oggetti asportabili (mobili, cassa forte, medagliere, lampade, oggetti di cancelleria ecc. ecc.) dovuti alle successive occ

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zione militari del Palazzo, tedesche, alleate e italiane, e al traffico continuo degli operai che lavorano alle riparazioni. A tali irresponsabili occupatori, spudroneggianti sulle soglie di un istituto di natura così delicata qual'è una Biblioteca, sono dovuti anche danni più gravi, recentemente verificatosi: come un incendio sviluppatosi nell'ultimo piano, fortunatamente subito domato, e un allagamento d'acqua seguito all'apertura (casuale o vandalica?) d'un idrante.

Per porre termine a questo stato di cose, ho voluto conferire col Generale italiano comandante le forze armate della Campania chiedendo e ottenendo che cessasse immediatamente l'occupazione dei soldati nostri nell'ultimo piano della Biblioteca da loro trasformato in dormitorio-cucina-latrina, e dal quale seguitavano continuamente a sparire parti degli scaffali di legno che trovansi ancora in piedi là dentro. Ed ho anche ottenuto dall'Ufficio tecnico del Palazzo Reale che fosse subito provveduto a una efficiente chiusura di porte, balconi, finestre, tetti ecc. per rendere d'ora in poi inaccessibili ed estranei i locali di tutto quel piano. Per tutti i lavori di riparazioni, ricostruzioni ecc. che richiederanno ingentissime spese (£.12.000.000 soltanto pel tetto) l'Ufficio del locale Genio Civile ha già approntato i relativi preventivi.

Biblioteca Universitaria. Di assai minore portata sono i lavori necessari al ripristino edilizio di questa biblioteca, i cui locali sono ormai immuni da danneggiamenti gravi e pei quali provvederà l'Amministrazione Universitaria. Così pure la Soprintendenza ai Monumenti dovrà provvedere al restauro della Biblioteca Comunale "Cuomo" nel Castel Nuovo e a quello di alcuni ambienti del Convento dei Girolamini, che non hanno subito, del resto, danni molto gravi.

Roma, 20 agosto 1944.

F.to Luigi DE GREGORI
Ispettore Generale delle Biblioteche.

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

HCN/sne

Subcommission for Monuments Fine Arts and Archives

26 August 1944.

Subject: Report on Bombing of the DUOMO at BENEVENTO.

To : The Director, Civil Affairs Division
War Department, Washington, D.C.

I am inclosing an illustrated report on the bombing, destruction and present status of the reconstruction of the DUOMO at BENEVENTO, a very important National Monument and Metropolitan Church of the ROMAN CATHOLIC ARCHDIOCESE of that name.

HENRY C. NEWTON
Col. Inf. U.S. Army
Spec. Rep. M.F.A. & A.

Incl. No. 1 - Report.

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Restricted

ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments, Fine Arts and Archives.

MCM/fel

19 August 1944

REPORT ON THE BOMBING OF THE DUOMO DI BENEVENTO

1. GENERAL

a One of the great metropolitan churches of ITALY was the DUOMO DI BENEVENTO located in the city of BENEVENTO approximately forty (40) miles north-east of NAPLES. It was and is the seat of the Archbishop and the administrative headquarters for fourteen (14) dioceses in that general area.

b The DUOMO was erected in the early part of the 11th Century and rebuilt about 1200. The architectural style is LOMBARD-ROMANESQUE. The campanile was not built until 1279. The edifice was not only noted for the general excellence of its design and composition but especially for the bronze doors of the principal entrance and the many splendid examples of ROMANESQUE sculpture within the building itself.

c The DUOMO stands on the PIAZZA DEL DUOMO and approximately four hundred (400) yards from the PONTE CALORE bridge, an ancient ROMAN structure spanning the river by the same name.

2. BOMBING

a The city was bombed on the 13 September 1943 and again on each of the three succeeding days, in accordance with the statement made to me by Rev. Fr. BERTOLDO MONTI a priest of the Archdiocese and resident priest of the parish. The target was evidently the PONTE CALORE, on the main road used as an axis of withdrawal by the Germans. The road crossing this bridge runs directly through the city proper. The religious authorities pointed out that there were not over fifty (50) German soldiers in the town when the bombing occurred. It was also stated that over three thousand (3000) persons were killed as a result of the bombing. This loss of life, however, was not verified.

b The building was clearly identified as an historic

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monument by a fifty (50) foot square yellow and black insignia on the roof thereof. I have seen many such markings in ITALY and they can be easily identified. The insignia was the conventional marking in use throughout ITALY to distinguish the various important monuments and churches from the air.

3. DUOMO

a As a result of my inspection of the DUOMO, which was made on 4 July 1944, I estimated that the structure is a ninety (90) percent total loss. The only portion of the building standing and undamaged is the Campanile. Other portions were, in my opinion, so shattered by the concussion, that they should be wrecked, salvaging the materials, and reconstructed.

b Certain protective installations were made to save the work in the church. The bronze doors were sand-bagged and the reliefs and frescoes within the church were protected with asbestos padding, all of which proved entirely ineffective due to the intense heat of the incendiary bombs. There was evidently a lack of cooperation, or radical differences of opinion, between the coordinational authorities and the Italian Superintendency for Monuments relative to the protective measures to be taken. It is obvious to me, however, that the bronze doors, removable pieces of sculpture, paintings and the church treasury could and should have been removed to a place of safe storage as has been done in other areas, especially FLORENCE and PISA.

c The entire main nave was destroyed including the roof, which crashed to the nave floor; the walls; the apse; the entire row of ROMAN columns, on the left of the nave as you enter; practically all of the sculptures; and all the frescoes. The fire resulting from the incendiary bombs generated such an intense heat that much of the marble including statues, bas reliefs and marble facing, was reduced to a burnt lime that, though still partially preserving its original forms, pulverized at the touch. Fragments of marble and sculptures which were not destroyed are being sorted out of the wreckage and gradually accumulated in one of the rear rooms of the sacristy, which is still intact.

d The magnificent bronze doors illustrating the Old and New Testaments executed by the great artist of the XII Century were a total loss. The panels, consisting of rich reliefs and exquisite castings, were each a separate work and were assembled within the bronze framework of the doors themselves.

e The panels where possible were salvaged intact and hundreds of particles have been found in the debris. These are

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and parts are all stored in the SEMINARY OF BENEVENTO and were personally inspected by the undersigned. I can well imagine the magnificence of the doors prior to the bombing. The design and execution is the finest work of its kind I have ever seen. The great detail is exquisite and the method of casting, to preserve the character of the original modelling, shows an expertness that is difficult to conceive.

f. Due to the great artistic and historical significance of these doors I am listing the condition of each of the seventy two (72) panels (Inclosure No.1). This list was prepared by Major Ernest De Weld on 24 February 1944.

g. There was a considerable loss in the church treasure which consisted largely of Renaissance ecclesiastical vestments, rich in gold and jewelled embroidery, gold and silver chalices, and other vessels used as a part of the ritual of the Mass.

h. It is obvious that the loss of the DUOMO at BENEVENTO is most serious. It can be truthfully said that it was one of the outstanding historical structures of the CAMPANI region.

4. RECONSTRUCTION

The reconstruction of this DUOMO is, in my opinion, impossible. It can be rebuilt, however, preserving as much of its original material and character as possible. At present the work of salvage is being done under the supervision of the Italian superintendent, Dott. BRUNO MOLASOLI, with headquarters in NAPLES under the general direction of Major Paul Gardiner, MFA & A officer for REGION III with headquarters at NAPLES.

5. PHOTOGRAPHS

a. The photographs included to illustrate this report were taken by the undersigned during his inspection of the property. Due to the shortage of paper only one (1) copy of each print is obtainable. The films, however, will be available upon my return to the UNITED STATES and as many additional copies as desirable may be made therefrom. There is a complete file of photographs of each panel of the bronze door available in this headquarters, but the films cannot at this moment be located.

b. A brief description of the photographs is as follows:

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PLATE 1 In the right foreground is the Bishop's former residence. In the background, an entire section of the town has been destroyed. This area is immediately opposite the cathedral itself.

PLATE 2 The XIII Century "Campanile" that was left intact. This is one of the finest examples of Romanesque architecture in the CAMPANIA.

PLATE 3 A view of the facade from the interior. The caping holes are evident. The facade, in my opinion, cannot be saved.

PLATE 4 A portion of the apse with the main altar in the foreground under a heap of scorched lime. The entrance to the old ROMAN crypt, below the main altar, is shown in the foreground.

PLATE 5 The right colonnade. This section of the main nave is the only section that has any columns still standing.

PLATE 6 A chapel to the right of the nave that is still intact. These and a few similar sections are of great importance for the eventual reconstruction.

PLATE 7 Another view of the right colonnade. In the foreground are fragments that are carefully grouped for restoration.

PLATE 8 The right colonnade. This is the only section that can give an idea of character of the nave prior to the bombing.

PLATE 9 A crucefix that survived bomb fragments.

PLATE 10 A detail of the XIII Century easter candlestick (leaning against the column) with a marble bas-relief of a high prelate in the lower foreground.

PLATE 11 A general view of the main nave towards the left side of the High Altar. This scene is representative of the tremendous damage caused by the bombing.

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PLATE 12 A view of the seminary where the fragments of the bronze door are kept in safeguarding as the intricate work of restoration goes on.

KERRY G. KENTON
Col. Infantry U.S. Army.
Spec. Rep. W.D., MMA & A

Incl. No. 1 Description of Bronze Doors.

DISTRIBUTION
2 W.D.
1 SHAEF
1 ACC
1 File

Declassified E.O. 12356 Section 3.3/NND No. 785016

THE CONDITION OF THE PANELS OF THE BRONZE DOORS OF THE CATHEDRAL AT FLORENCE. EXAMINED ON FEBRUARY 4, 1944

1. THE ANNUNCIATION OF THE VISION

Panel intact except for a small bit in the lower right corner below the feet of the servant.

2. THE VISITATION

The panel is broken into five pieces. The head and left arm of S. Elisabeth are gone.

3. THE NATIVITY OF CHRIST

The panel is in two bits. The shepherd's head is missing. The right eye of the Virgin is dented. The figure of Joseph is all melted into a mass. The midwives and the Child are in good condition.

4. THE ANNUNCIATION TO THE SHEPHERDS

Panel missing.

5. THE THREE MAGI POINTING TO THE STARS

This panel is in good condition.

6. THE MAGI BEFORE HEROD

The figures are in good condition, but the background is damaged, particularly at the right.

7. THE ADORATION OF THE MAGI

This panel is in good condition. The head of the Christ-child is missing, but that may have been missing before.

8. THE DREAM OF THE MAGI

This panel is broken into three parts. The angel is missing. The rest of the figures are preserved.

9. THE ANGEL APPEARING TO JOSEPH

This panel is missing.

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Inclosure No.1.

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10. THE FLIGHT INTO EGYPT

Only three bits are left: a portion of the right tower, the palm tree, and the upper part of Joseph and the Child. The Child's head is gone and the lower portion of Joseph's body is badly matted.

11. THE MASSACRE OF THE INNOCENTS

This panel is in one piece but has damage. The lower left corner is cracked off as is the upper right corner including the upper half of the upper right-hand figure. The right side of the seated mother is also gone.

12. THE PRESENTATION IN THE TEMPLE

This panel is missing.

13. THE CHRIST-CHILD IN THE TEMPLE

All the figures are undamaged but the panel is broken in two horizontally just behind the figures.

14. THE BAPTISM OF CHRIST

This panel is broken horizontally into two pieces. The upper right corner is gone including the head of the angel at the right. The head of the Baptist is also missing.

15. THE CANA WEDDING

This panel is in good condition.

16. THE CALLING OF PETER AND ANDREW

The upper right hand corner is gone but the figures are undamaged.

17. THE CALLING OF THE SONS OF ZEBEDEE

The upper right and left hand corners are broken off, but the figures are undamaged.

18. THE MIRACLE OF THE LOAVES

The upper left and the lower right and left hand corners are broken off. The figures are intact. 2783

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29. CHRIST AND THE WOMAN OF SAMARIA.

The figures are in good condition. Christ's head is loose. A part of the lower behind the hands of the group at the right is gone.

20. THE ENTRY INTO JERUSALEM

All is missing except a small fragment of the upper right containing one of the branches of the palm-tree.

21. THE RAISING OF LAZARUS

This panel is in good condition. A small fragment is missing from the upper left corner.

22. THE HEALING OF THE BLIND MAN

This panel is in good condition. Bits are broken from the upper edge.

23. THE LAST SUPPER

The building at the left is gone. What remains is in two pieces: the portion with the figures, which are undamaged, and a portion of the right upper corner including the lamp and a portion of its column.

24. THE WASHING OF THE FEET OF THE APOSTLES

All the figures are in good condition. Bits of the upper and lower left corners are gone.

25. GETHSEMANE

This panel is hurt considerably but otherwise no damage.

26. CHRIST AND THE SLEEPING APOSTLES AT GETHSEMANE

This panel is badly damaged. Ten of the apostle group remain but the left side of what remains is badly malted.

27. CHRIST AND THE SOLDIERS COME TO ARREST HIM

Only 2 small fragments remain: these contain six of the soldiers who are falling backwards, five are in one piece and the sixth with a leg of the soldier in front of him on the other.

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28. THE KISS OF JUDAS

This panel is in good condition. Bits are gone at the upper right and the upper and lower left corners. In the upper margin a XVI is incised.

29. CHRIST BEFORE CAIAPHAS

Nothing is left of this panel unless it be a small fragment containing the head of a battle axe and of a curved pike.

30. JUDAS RETURNING THE PIECES OF SILVER

This panel is in three pieces. The right tower remains and the three figures. Judas' head and left hand are missing. A crack runs diagonally from the throne at the left up through Judas' waist.

31. THE HANGING OF JUDAS

The figures are undamaged, but the upper left corner is gone and all of the background from above the demon's wings and following along the line of Judas' body.

32. THE DENIAL OF PETER

The figures are undamaged. Pieces are broken off along the left edge.

33. PILATE WASHING HIS HANDS

There is no damage to the figures. A large piece of the background is missing at the upper right and a small bit at the lower right.

34. THE FLAGELLATION OF CHRIST

Bits are gone at lower left and all of right side. The right foot of the flagellator at the left and the left foot of the one at the right are damaged.

35. CHRIST DERIDED

Only two of the figures at the right remain, and the raised arm of the upper figure is missing.

36. SIMON OF CYRENE CARRYING CHRIST'S CROSS

This panel is missing.

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37. THE CRUCIFIXION

The faces of the Virgin and of John are scorched, otherwise there is no damage to the features. A bit is broken off the lower right corner.

38. THE ENTOMBMENT

The upper portion of the panel including the dome of the baldacchino is missing. The two arches and the figures remain. A piece is missing out of the left side of the sarcophagus.

39. CHRIST'S DESCENT INTO HELL

The upper right corner with the tower of Hell is damaged, also a bit of the lower edge of the panel. Otherwise the figures are in good condition.

40. THE THREE MARYS AT THE TOMB

This panel is in three pieces. The upper left corner is gone, but the baldacchino and the figures are saved. The Mary at the left is detached from her head. The background immediately behind her is gone, also the background behind the feet of all three.

41. BISHOP

This panel is in good condition.

42. THE SUPPER AT EMMAUS

Only two bits are left: the upper left corner and the lower right one with the lower half of Christ's body and a part of the table-cloth.

43. THE DOUBTING OF THOMAS

The panel is rather battered and badly scorched, but the figures and the architecture are all preserved. There is a bad gouge in the lower right corner.

44. BISHOP

The figure is intact but the upper half of the background is missing.

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45. BISHOP

This panel is in good condition.

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46. THE ARCHBISHOP

This panel is scorched but the figures are all there.

47. THE ENTHRONED BISHOP AND THE DRAGONS

The left side is badly bent and the portion above the gable is gone, but the figures and the throne are in good condition.

48. BISHOP

This panel is in good condition.

49. THE GRIFFIN HEAD (1)

This panel is in good condition.

50. BISHOP

This panel is in good condition.

51. BISHOP

This panel is in good condition.

52. THE LION'S HEAD (1)

This panel is in good condition.

53. THE LION'S HEAD (2)

This panel is missing.

54. BISHOP

The panel is damaged, the lower left diagonal of the background being missing, but the figure is whole though scorched.

55. BISHOP

This panel is in good condition.

56. THE GRIFFIN'S HEAD (2)

The right half of the background is missing and a portion of the right side of the back of the head that was attached to it. Otherwise it is in good condition.

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57. BISHOP

There is a bad hole in the lower left half of the figure.

58. BISHOP

This panel is in good condition.

59. BISHOP

This panel is in good condition.

60. BISHOP

The entire lower half of the panel is missing including the lower half of the figure.

61. BISHOP

This panel is in good condition.

62. BISHOP

This panel is in good condition.

63. BISHOP

This panel is in good condition.

64. BISHOP

This panel is in good condition.

65. BISHOP

Only the figure minus his right arm remains.

66. BISHOP

This panel is in good condition.

67. BISHOP

This panel is in good condition.

68. BISHOP

This panel is in good condition.

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69. RIGHT

This panel is in good condition.

70. RIGHT

This panel is in good condition.

71. RIGHT

This panel is missing.

72. RIGHT

This panel is missing.

There are many fragments of the egg and dart border moulding and of the rosettes, but they have not yet been properly sorted.

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Restricted

20031/12MA
16 August 1944

The position of MFAA affairs in Region 3 as at 14 Aug 44 (shortly before the proposed withdrawal of the MFAA officers from the Region) is briefly set out by Major Gamer in the following paragraphs of a letter to the Deputy Director, MFAA S/C of 14 Aug 44:

"*****

2. The conditions in Naples are excellent. There are three main points of possible difficulties and these seem to be well in hand:

a. Projects in Historical Monuments funds have been provided through December 1944 and three new urgent projects were put through and approved recently. I am informed by the Finance Officer that in the future, all approval of funds for new projects must be secured by the Superintendent of Monuments directly from his Minister.

b. Royal Palace of Caserta: the removal of furniture to new depository has been completed and the objects have been put in order. The Superintendent of Monuments has designated a group of furniture and pictures which, under pressure, can be lent temporarily on a requisition form which has been completed and supplied by this office. As late as 12 August 1944, there had not been many demands for such loans and it is believed there will be less in the future. On 12 August it was arranged with the local custodian that Captain Segolini, CS, Hq. AFHQ, would act as liaison between the Italian authorities and the Allied forces in connection with any difficulties that might arise.

c. Royal Palace of Naples: there have been no recent difficulties here and both the Superintendent of Monuments and the Superintendent of Galleries plan to move their offices to the Palace in the near future and will be able to give closer supervision to any problems that may arise."

Declassified E.O. 12356 Section 3.3/NND No. 785016

To E.T.Sm W, Please.

Seen 61

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

FA - 108 14 August 1944

SUBJECT: Conditions in Section of Fine Arts, Region 3.

TO : Major J. B. Ward Perkins, Subcommission for Monuments, Fine Arts and Archives, Hq., ACC.

1. The day your note of 7 August arrived here, I was told that information had been received from Hq. ACC that the Fine Arts Officer for Region 3 would be relieved in the near future. There has been no definite confirmation of this.

2. The conditions in Naples are excellent. There are three main points of possible difficulties and these seem to be well in hand:

a. Projects in Historical Monuments: funds have been provided through September 1944 and three new and urgent projects were put through and approved recently. I am informed by the Finance Officer that in the future, all approval of funds for new projects must be secured by the Superintendent of Monuments directly from his Minister.

b. Royal Palace of Caserta: the removal of furniture to new depository has been completed and the objects have been put in order. The Superintendent of Monuments has designated a group of furniture and pictures which, under pressure, can be lent temporarily on a requisition form which has been completed and supplied by this office. As late as 12 August 1944, there had not been many demands for such loans and it is believed there will be less in the future. On 12 August it was arranged with the local custodian that Captain Segellini, G5, Hq. AFHQ, would act as liaison between the Italian authorities and the Allied Forces in connection with any difficulties that might arise.

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MONUMENTS FINE ARTS & ARCHIVES
14 AUG 1944
FILE No 20034

Declassified E.O. 12356 Section 3.3/NND No. 785016

c. Royal Palace of Naples: there have been no recent difficulties here and both the Superintendent of Monuments and the Superintendent of Galleries plan to move their offices to the Palace in the near future and will be able to give closer supervision to any problems that may arise.

3. The various Superintendents are working on the check of depositories as requested. Inspector De Gregorio has been here several days and was taken to Minturno to inspect a deposit of books there, yesterday.

4. A search will be made for the requested Touring Club books.

Paul Gardner
Major, AUS,
Regional Fine Arts Officer

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 664; 479410)

3 August 1944

20031/1664

Subject: Proposed Visit of Ispettore Generale delle Biblioteche, Min. I. P.

To : R.O., HQ. AOI, Reg. 3, for the urgent attention of MFAA Officer (Major Paul Gardner).

1. Dott Luigi De Gregorio, Ispettore Generale delle Biblioteche, Ministero dell'Istruzione Publica will be proceeding* 11 Aug 44, under AOI orders, to HQ, Region 3, where he is to report to you.

2. The Liberation of the Biblioteca Nazionale, NAPLES, has asked for a visit of inspection from Dott. De Gregorio and his technical advice on certain problems she confronts.

3. Any help you can give Dott. De Gregorio in carrying out his mission and especially toward facilitating his return will be greatly appreciated by this office. The journey back will be covered by his orders.

Signed

HENRY T. DE WALD
Major, Sec. AGO.
Director.

* by courier (lv. Rome 0900 hrs.)

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Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 664; 478480)

JBWP/mb

20031
~~20956~~/MFAA

7 August 1944

Subject: Deposits of Works of Art.

To : R.C., Region 3, attention MFAA Officer.

1. The MFAA Subcommission and the Italian Government have decided that it will be necessary to institute a check on all emergency war-time deposits of works-of-art, books, and archives in Italy. This check will by carried out by Superintendencies, but I have been asked in your case to pass the request through you.

2. Where there has been no disturbance or loss, all that is required is a statement, to be forwarded to this Subcommission, with regard to each deposit, indicating in general terms the number of items or crates deposited from each site or collection and a certificate that they are intact.

3. Where there been loss or damage, we require a detailed statement with inventory.

4. Please request specially detailed scrutiny of deposits containing material from the Mostra d'Oltremare.

Jbwp

ERNEST T. DE WALD
Major, Spec. Res.
Director.

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HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

1 August 1944

FA - 97

SUBJECT: July 1944 Report of Division of Fine Arts, Region 3, ACC.

TO : Subcommission for Monuments, Fine Arts and Archives, Headquarters, ACC.

1. Inspection of Monuments, Fine Arts and Archives

During the month of July 1944, the following inspections in the Province were made:

a. Caserta: several trips were made to the Palazzo Reale in connection with the transfer of all furnishings from the depository to the new storerooms.

b. Capua: with the Superintendent of Antiquities, to check on the progress of the project by the Civil Engineers of roofing part of the Museo Campano; work progressing favorably. Protective walls are being built around the Cathedral and certain sections shored up to prevent collapse. The Civil Engineers have begun repair of roof of Palace of Archbishop and Seminary which will prevent further damage to library.

c. S. Maria Capua Vetere: with the Superintendent of Antiquities to check on the condition of the Roman Amphitheatre; satisfactory.

d. Pompeii: with the Director of the Excavations, to check on the progress of repairs of war damage and to furnish "off limits" signs for certain sections not feasible for visits by Allied forces.

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e. Benevento: to check on the progress of the project of the Cathedral; the apse and sacristy have been cleared of debris and the work to safeguard the stability of the facade is progressing favorably.

MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION
1 AGO 1944
FILE No. 20031

Declassified E.O. 12356 Section 3.3/NND No. 785016

f. Caserta Vecchia: to check on the condition of the Cathedral; everything in good order.

g. Teano: with the Superintendent of Monuments and his technical staff, to arrange with the local contractors for the salvage of monuments in the debris of the Cathedral. Instructions were given for protective measures for the main portal of the Church of the Annunziata. The Civil Engineers have repaired the roof of the Church of S. Francesco and services are again being held here.

h. Galluccio: with the Superintendent of Monuments and his technical staff to consider a project for the war damage of the Church of S. Stefano.

i. Mignano: to check on the Castello; no new objects of the Guinness Collection have come to light.

j. Sant'Angelo in Formis: to check on progress of project to repair roof and close windows of the Church; work has begun.

2. Requisitions

The requisition and occupation by the Headquarters and Service Company, CBS, of several rooms in the Archivio di Stato, Naples, necessitated a protest to the Real Estate Section, PBS. This requisition, never referred to this office, is contrary to Administrative Instruction No. 10, Hq., AAI. It was promised that these rooms would be derequisitioned at once.

3. Other activities of the Division included:

a. Periodic inspections of historical monuments where projects are in progress.

b. Periodic inspections of historical monuments that are occupied by Allied forces. 2870

c. Conferred with Regional Finance Officer on funds for projects in historical monuments.

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d. Conferred with the Royal Superintendents on various museum problems, including temporary appointments of assistants, granting of "premio di operosità", granting of vacations.

e. Arranged transportation for return trip to Fontanarosa of Dott. Luigi Penta.

f. Assisted the Director of the Biblioteca Nazionale in return of books from depository in Aversa.

g. Assisted several contractors carrying out projects in historical monuments to obtain material from requisitioned sources.

h. Conferred with PWB and the Superintendent of Monuments on projected booklet of projects in historical monuments in Region 3.

i. Inspected the Greek Church of St. Peter and St. Paul with the Greek Delegate, the Superintendent of Monuments and his technical staff to arrange for a report and the preparation of a project by the Superintendent on urgent repairs needed by the Church. Finances for eventual work to be secured by the Greek Delegate.

j. Secured passes for several Superintendents to travel to Salerno and to Rome on official business.

k. Served as a judge for a week on a General Court case.

l. With an officer of the 10th C.R.E., inspected the project to increase the facilities of the British Officers Club housed in the San Carlo Theatre and filed a report on the same.

m. Letter to the Regional Commissioner reporting damage to site of Cuma by nearby military installation engaged in firing practice. 2869

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n. Arranged for Chief of Archivio Notarile Regionale to obtain workmen to coordinate archive material.

o. Conducted a tour of inspection of the Excavations of Pompeii with the Commander-in-Chief.

For the Regional Commissioner:

Paul Gardner

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer.

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HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

24 July 1944

FA -94

SUBJECT: Damage to the Historical Monument of the Site of Cuma.

TO : Regional Commissioner, Hq., Region 3, ACC.

1. The Acropolis and the surrounding area of CUMA, in the Province of Naples, is one of the most important monuments of the Greek and Roman periods in Southern Italy. In addition to the remains of a number of temples and other edifices, the unique and at present intact Grotto of the Cumean Sybil is situated there. Cuma is closely associated with Virgil and the site has been one of study and excavation for the entire civilized world. It is a spot especially sacred to both American and British classical scholars.

2. The area has been occupied for many months by an important military installation and every effort has been made, by personal contacts with Commanding Officers, to safeguard the monument but some damage has been sustained by the occupation.

3. Now the section between Cuma and Licola, to the north, is occupied by other military installations who are using this area as firing grounds. In the course of this firing, many of the trees in the actual excavation limits have been destroyed or burned and at times, shells have landed on and against the hill of the Acropolis.

4. It is felt that every effort should be made to aquaint the military authorities with the importance of the site and Cuma, and to safeguard it from any needless damage.

MONUMENTS FINE ARTS & ARCHIVES
26 AUG 1944
FILE No 20031

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer.

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U-3827

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.F.O. 394, U. S. ARMY

1 July 1944

FA - 86

SUBJECT: June 1944 Report of Division of Fine Arts, Region 3, ACC.

TO : Sub-Commission for Monuments, Fine Arts and Archives, Headquarters, ACC.

HEADQUARTERS
7 JUL 1944
A. C. C.

1. Inspection of Monuments, Fine Arts and Archives

During the month of June 1944, the following inspections in the Province were made:

a. S. Angelo In Formis: with the Superintendent of Monuments and his technical staff to arrange for project to repair wall shattered by German shells and to close windows; project to begin at once.

b. Capua: with the Superintendent of Monuments to check on progress of projects to salvage the collections of the Museo Campana and the Cathedral; work progressing favorably.

c. Beneventa: with the Superintendent of Monuments and his technical staff to check on progress of projects to salvage monuments of Cathedral and to safeguard stability of facade and remaining walls; entire nave cleared and work progressing favorably. The Archbishop was dissuaded from any plans to consider the reconstruction of the Cathedral at this time.

d. Pompeii: with the Director of the Excavations to check on the progress of repairs of war damage and to confer on reports of work accomplished.

e. Royal Palace of Caserta: with Captain Croft-Murray to investigate report of the Superintendent of Monuments of damage to Fountain of Diana; this has been posted as off limits. To inspect the English Gardens; these seem in fair condition after months of occupation. To confer with Colonel J. W. Ramsey of AFHQ on requisition of Apartments used as depository for furniture from Royal Palaces of Caserta and Naples.

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f. Paestum: with Colonel Newton, to inspect the Temple Site; everything in good condition. The small Museum is now open to Allied forces from rest centers and the custodian authorized to engage more guards to ensure the safety of collections.

g. Salerno: to inspect progress of project on Cathedral roof; roof has been cleared of volcanic ash but repairs of damaged sections not yet begun.

h. Nocera Superiore: to inspect progress of project on repairs of S. Maria Maggiore; work on temporary roof not yet begun due to transportation difficulties but all danger of further damage to dome removed.

i. Mignano: to check on Statue from Guinness Collection returned by American soldier who had taken away; Carabinieri report it was sent to Naples with other objects in April. As far as could be learned, no other objects have been recovered from the Castle.

2. Projects

a. For the months of July, August, September 1944, funds to the amount of Lire 14,653,000 were authorized to be placed at the disposal of the Royal Superintendents of Monuments and Antiquities for projects of a purely protective nature now in progress on the following monuments:

Church of The Girolamini
Church of S. Pietro Martire
Church of The Santo Spirito
Church of S. Lorenzo Maggiore
Church of The Gesu Nuovo
The Royal Palace of Capodimonte
Church and Convent of S. Martino
Church of The Annunziata
Church of S. Paolo Maggiore
Church of S. Gennaro Extra Moenia
Church of S. Maria Regina Coeli
Church of SS. Severino E Sossio
The Cathedral of Naples
Church of S. Marcellino

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Church of S. Pietro A Majella
Church of S. Maria Della Sapienza
The Cathedral of Benevento
The Excavations of Pompeii

b. For the months of July, August, September 1944, funds to the amount of Lire 7,210,000 were authorized to be placed at the disposal of the Royal Superintendent of Monuments for new projects of a purely protective nature on the following monuments:

The Cathedral of Naples
Church of S. Chiara
Church of The Girolamini
Church of S. Giovanni A Carbonara
Church of S. Maria Egiziaca A Forcella
Church of S. Severo
Church of S. Maria Del Carmine
Church of S. Caterina A Formiello
The Royal Palace of Capodimonte
Church of S. Gregorio Armeno
Church of SS. Apostoli
Church of The Annunziata
The Cathedral of Salerno
Church of S. Maria Maggiore (Nocera Superiore)
The Cathedral of Benevento

3. Requisitions

Requisitions of historical monuments required the following action:

a. The Royal Palace of Caserta: the requisition by AFHQ of the entire Palace, including the Apartments used as a depository, necessitated the plan to remove all furniture and paintings to the Royal Palace of Capodimonte. This was begun on 28 June and was suspended temporarily on 29 June to await clarification of orders.

b. The Demaniale Abitazione of Pompeii: an attempt 2664 requisition the Demaniale Abitazione, an integral part of the Excavations of Pompeii, was prevented by calling to the attention of the requisitioning authorities, the Administrative Instruction No. 10, Hq., AAI.

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c. The Museo Nazionale of Naples: Headquarters, 57th Area, reported on 29 June that the Museo Nazionale had been de-requisitioned and all stores of the Medical Depot removed.

4. Other activities of the Division included:

a. Periodic inspection of historical monuments where projects are in progress.

b. Periodic inspections of historical monuments occupied by Allied forces.

c. With the Superintendent of Monuments and his technical staff, inspected nine monuments to determine the necessity of projects of a protective nature.

d. Conferred with the Royal Superintendents on various museum problems.

e. Continued attempts to locate objects left stored in Oltremare Fair Grounds and to secure complete lists of all art objects.

f. Arranged for completion of order of cast iron members for project in Church of S. Pietro Martire, suspended by military requisition of foundry.

g. Inspected projects in historical monuments with Regional Communications and Utilities Officer of Region 3, ACC.

h. Conferred with Provincial Finance Officer, Province of Naples, Hq., Region 3, on projects in historical monuments and budgets of Royal Superintendents.

i. Approved the budgets for 1 July 1944 to 30 June 1945 of the Superintendent of Monuments and the Superintendent of Galleries.

j. Inspected Library of Royal Observatory of Capodimonte, now occupied by a military installation.

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k. Conferred with representatives of Mr. Guinness who came from Rome to investigate the Guinness Collection, formerly in the Castle of Mignano.

l. Visited a series of Churches where projects are in progress with representatives of PWB for material for an article in the Risorgimento.

m. Conferred with chief of PWB on projected brochure on projects being carried out in historical monuments.

n. Furnished statement for the Commission of Epuration on Dr. Amedeo Maiuri, Royal Superintendent of Antiquities.

o. Conferred with Dr. G. Rossi, titular Superintendent of Monuments for Campania, who had been blocked behind enemy lines until the liberation of Rome.

For the Regional Commissioner:

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer.

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Notes on list of objects destroyed in Naples and Caserta prepared by Professor Ortolani.

Page 2, item 6. The Benevento pulpit has been very heavily restored

Page 4, item 8. Wrong description. They were fourth-century ~~oriental~~ East-Mediterranean, and important. The surviving fragments are shapeless lumps.

Page 4, item 29. A few sticks survive only.

Add. Santa Chiara the Baboccio altar in the sacristy heavily touched; also a number of tombs in the side chapels (notably those of the Del Balzo) are intact or restorable Caserta. The Cristo Morto in the crypt was recovered intact.

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(1)

N A P O L I E C A M P A N I A

ELENCO DEGLI OGGETTI D'ARTE DI MAGGIOR PREGIO DISTRUTTI PER CAUSE DI GUERRA

1- NAPOLI, S. Chiara: Storie di S. Caterina d'Alessandria, undici bassorilievi ornanti il prospetto del portico dell'atrio, come parapetto del coro. Opera di grande finezza, d'un maestro fiorentino della metà del XIV° secolo, della scuola di Andrea Pisano: probabilmente Pacio o Giovanni Bertini (secondo il Bertaux, il Fraschetti, il De Rinaldis: certo non Tino di Camaino, cui li attribuì il Venturi).
Completamente calcinati e distrutti dall'incendio. Restano una quarantina di frammenti scavati fra le macerie e raccolti in un locale del Convento stesso.

2- NAPOLI, S. Chiara: Mausoleo funebre di Re Roberto d'Angiò, insieme di sculture di Giovanni e Pacio Bertini da Firenze, c. 1343. Lavoro assai ricco e monumentale con preziose statue decorative e rilievi. Nell'abside, dietro l'altare maggiore.
Calcinata e distrutta dall'incendio la metà superiore, dalla camera funebre, compresi i due begli angeli reggicortine, e in buona parte la statua giacente del re defunto; nonchè quella in trono del ripiano più alto; e quelle del frontone cuspidato; oltre ai pilastri intagliati e alle statuine di santi che li ornavano. Ma la statua seduta del re e le sculture del fastigio erano cose mediocri e in buona parte di bottega. Resta quasi del tutto salvo il rilievo del fondo della camera funebre, con le arti liberali (una testa conservata a parte); e la zona inferiore del monumento, con la cassa-sarcofago e i due bei pilastri-cariatidi con tre Virtù ciascuno, appare preservata dal blindamento di sacchi a terra e dai detriti stessi caduti.

3- NAPOLI, S. Chiara, Tomba di Carlo Illustre, Duca di Calabria, opera di Tino di Camaino, 1332. Nell'abside, a destra.
Calcinata e distrutta la zona superiore, comprendente il rilievo del prospetto della cassa-sarcofago (meno qualche frammento e le parti dei fianchi) e la cella funebre con gli angeli e la statua del defunto; nonche la cimasa. Il blindamento e i detriti accumulati hanno salvato la zona inferiore coi due bei pilastri-cariatidi, la parte migliore dell'opera.

4- NAPOLI, S. Chiara, Tomba di Antonia Gaudino, opera di Giovanni Merliano da Nola

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I530. Tra i capolavori del classicismo napoletano del Rinascimento. Nella parete destra dell'andito alla porta laterale di sinistra.
Calcinata e distrutta dall'incendio la figura della fanciulla giacente. Rimasta la base con tracce dei rilievi decorativi.

5- NAPOLI, S. Chiara, Tomba di Maria di Calabria, opera di Tino di Camaino, c. I328-33. Parete sinistra, braccio sinistro del transetto. Squisita opera non nel luogo originario e ricomposta in una nicchia con un monumentino a Ludovico di Durazzo, opera dei Bertini, I344, ch'è salvo e conservato nel Convento.
Il marmo roso e calcinato s'è spezzato e la fine statuetta non è più ricomponibile. Recuperati i frammenti nel Convento.

6- BENEVENTO, Duomo, Porte di bronzo, XIII°secolo. Male ascritte a Maestro Oderisio da Benevento, che firmò le porte di Troia, d'altro stile, queste sono capolavoro della plastica campana, certo sotto l'ispirazione della coltura cassinese, nonchè del romanico settentrionale.
Divelte dagli scoppi delle bombe, se n'è rintracciata la maggior parte delle formelle di bronzo; alcune scontorte o fuse in parte; altre frammentarie. Delle poche mancanti, si spera rintracciarne due, che pare siano state asportate; e forse qualche altra fra i detriti e i rottami dell'edificio.

7- BENEVENTO, Duomo, Due amboni, di cui uno firmato da Nicola da Montefonte, I3IO. Ai lati, in fondo alla nave centrale.
Distrutti dagli scoppi, se ne sta recuperando qualche frammento. E' da notare ch'erano opere tardive, non troppo fini, e con molto restauro nella parte architettonica, nonchè qualche pezzo scolpito mancante.

ELENCO DEGLI OGGETTI D'ARTE DI MAGGIOR PREGIO DANNEGGIATI, MA RESTAURABILI. 2859

I- NAPOLI, S. Chiara, Tomba di Maria di Valois, Duchessa di Calabria, opera di Tino di Camaino, c.I335. Transetto, braccio destro.
Danni per calcinamento e frammentazione alla statua della defunta, agli angeli reggi-cortine, al rilievo del fondo della cella mortuaria, alle sculture del frontone e delle cuspidi. Raccolti i frammenti nel Convento. Opera ./.

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restaurabile. Intatta nelle parti di maggior pregio.

2- NAPOLI, Monteoliveto (S. Anna dei Lombardi), Cappella Correale-Mastrogiudice, opera di Benedetto da Maiano, I489-90. A destra dell'atrio, due ambienti. Crollata, colpita da bomba. Architettura restaurabile. Pressochè intatte le tre tombe. L'altare marmoreo ha salvo il bassorilievo centrale, l'"Annunciazione", meno qualche scalfittura; e anche la predella con bassorilievi, i due Santi Giovanni, i due busti di Sante e i due Putti reggifestone sono ricomponibili; e i pezzi conservati sul posto.

3- NAPOLI, Ivi, Cappella Piccolomini-D'Aragona, opera d'Antonio Rossellino e Benedetto da Maiano, I48I-8. A sinistra dell'atrio, due ambienti. Scompaginata e con una parete crollata. Facile restauro architettonico. La tomba marmorea di Maria d'Aragona, commessa sulla parete caduta, è stata frammentata in qualche elemento marmoreo, ma anch'essa facilmente restaurabile. L'altare del Rossellino, con la "Natività" pare sia rimasto intatto.

4- NAPOLI, Ivi, Altare di Casa del Pezzo, con cinque sculture di Gerolamo da Santacroce, I524. A destra della porta d'ingresso, per chi guarda. Sconnesso, qualche frattura non grave; i pezzi contenuti dal blindamento e recuperati sul posto.

5- NAPOLI, Ivi, Altare di Casa De Liguoro, con cinque sculture di Giovanni Merliano da Nola, I532. A sinistra c. s.
Riparato e restaurabile c. s.

6- NAPOLI, S. Giovanni a Carbonara, Cappella di S. Monica, Monumento a Ferdinando Sanseverino, opera di Andrea da Firenze, I432. A destra entrando. Colpito da riflessi di scoppio. Caduta statuetta dal pinnacolo sinistro: recuperata; restaurabile.

7- NAPOLI, Ivi, Chiesa, Altare dei Miroballo, di Ignoto Lombardo, inizi XVI° se
Parete sinistra della nave.
Colpito da riflessi di scoppio. Caduta statuetta dal frontone, a destra. Recuperata; restaurabile.

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8- NAPOLI, Ivi, Cappella Caracciolo di Sant'Eramo, Serie di tavole di Giorgio Vasari, con Santi e Scene bibliche.
Danneggiate dai pompieri durante estinzione d'incendio. Attualmente in retauro. Recuperabili nella maggior parte.

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(segue)

9- CAPUA, Duomo, Candelabro marmoreo del Cero pasquale, Marmoraro campano del tardo XIII° secolo.

Caduto in pezzi al suolo, è recuperabile e ricomponibile.

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ELENCO DELLE OPERE D'ARTE DI PREGIO SECONDARIO DISTRUTTE PER CAUSE DI GUERRA.

I- NAPOLI, S. Chiara, Affreschi del soffitto: Sebastiano Conca, Giuseppe Bonito, Paolo de Maio, Giovanni Pandozzi (1753-5).

2- Ivi, Francesco de Mura, Costruzione del tempio di Salomone, tela a olio (1754) sulla parete interna della facciata.

3- Ivi, Id. Invocazione del Sacramento, tela ad olio (1765), sulla parete del presbiterio.

4- Ivi, Id. S. Chiara fuga i Saraceni, tela ad olio (1745), sul soffitto del presbiterio.

5- Ivi, Scuola napoletana XIV° sec. (influsso senese), Madonna delle Grazie, affresco, in parte ridipinto, in altare contro il pilastro fra la 3ª e 4ª cappella a sinistra.

6- Ivi, C. Fanzago, Cappella della Madonna delle Grazie, ivi (1626).

7- Ivi, Marmoraro napoletano XIV° sec. (seguace dei Bertini), Tre bassorilievi del Pulpito (il quarto si conserva nel Convento).

8- Ivi, Scultore pugliese del XIII° sec. Due colonne tortili in marmo con capitelli scolpiti, provenienti da cappella presso Castel del Monte (gusto fridericiano classicista). (Qualche frammento recuperato nel Convento).

9- Ivi, Intagliatore goticizzante del XIV° sec. Elementi dell'antico coro dei monaci (sopra il portico-vestibolo).

IO-Ivi, Ignoto scultore napol. c.1366, Tomba di Maria duchessa di Durazzo, a sinistra del Mausoleo di Re Roberto. Forse salvi i due pilastri-cariatide.

II-NAPOLI, Gesù Nuovo (Trinità maggiore), C. Fanzago, Statua in marmo, Davide: a destra nell'altare del braccio sinistro della crociera (1638-46).

I2/Ivi, Gerolamo Imparato, Visione di S. Ignazio, tavola dello stesso altare.

I3-Ivi, Giuseppe Ribera, Tre tele a olio: S. Ignazio in gloria; il Santo detta la regola; Papa Paolo III l'approva. In alto dello stesso altare. (Alcuni frammenti recuperati lusciano sperare che se ne ricomponga la 2/3 forse parte della prima. L'altra è perduta del tutto).

I5

I6-NAPOLI, S. Giacomo degli Italiani, Ignoto bizantineggiante inizi XIV° sec. Tavola a fondo d'oro, Madonna e Bambino, I° altare a sinistra. (Di valore documentario locale).

I7-NAPOLI, S. Paolo maggiore (S. Gaetano), Angelo Viva, Due angioli in marmo ai lati dell'altare maggiore.

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(segue da pg. 5)

30- BENEVENTO, Duomo, Tesoro, coi bei parati sei-settecenteschi e le argenterie barocche.

3I- CAPUA, Duomo, altare a sinistra, Ignoto campano fine XIII sec. Madonna della rosa", lunetta su tavola a fondo d'oro.

3I-Ivi, Ignoto XV° sec. SS. Agata e Stefano e veduta di Capua, tavola a tempera

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Ivi, Altare maggiore, d'Anselmo Caggiano (1608) e tabernacolo di Raffaele Mytens.

19-NAPOLI, Carmine, Soffitto intagliato di Fra Bonaventura Presti, con sculture dorate di Giovanni Conte (1657-9) (Alcuni frammenti sul posto, altri raccolti).

20-Ivi, Luca Giordano, L'Eterno, tela a olio, sospesa all'arco trionfale.

21-NAPOLI, SS. Annunziata, Francesco de Mura, Strage degli Innocenti, tela a olio nell'altare destro della crocera (Recuperati i frammenti, manca vasta parte).

22-Ivi, Francesco de Mura, Sta Barbara, tela a olio nell'altare sinistro della crocera (Recuperati i frammenti, manca vasta parte).

23-Ivi, Francesco Curia, Circoncisione, tela a olio dell'altare sinistro dell'atrio (Recuperata, semidistrutta per caduta del colore).

24-NAPOLI, S. Maria di Loreto, altare maggiore, Ignoto napoletano inizi XVI° sec. Madonna degli Angeli, tavola a olio.

25-Ivi, Giovanni Antonio D'Amato, La Pietà, tela ad olio, sul 2° altare a destra.

26-Ivi, Ignoto napol. XVI° sec. Madonna del Rosario, tavola ad olio, 2° alt. a sinistra.

27-NAPOLI, SS. Rosario al Ponte della Maddalena, Francesco Curia (?), Maddalena penitente, tavola ad olio (sulla parete interna della facciata, nel coro).

28-NAPOLI, Ponte della Maddalena, Giuliano Finelli, S. Gennaro, statua in marmo, metà XVII° sec. (frammenti caduti nel Sebeto).

29-NAPOLI, Monteoliveto, Porta lignea di Giovanni da Verona(1511-24) (raccolti pochi frammenti).

SI TRALASCIANO OPERE DI VALORE AFFATTO SECONDARIO O RESTAURABILI COME IL Soffitto in legno intagliato e dorato dei Gerolomini (1627);
Soffitto affrescato da M. Stanzione, ma tutto ridipinto nel secolo scorso, in S. Paolo maggiore;
Soffitto affrescato da Luigi Garzi in S. Caterina a Formello, che si sta restaurando e che non ha perduto zone sostanziali;
Cupola affrescata da Luca Giordano in S. Brigida, che presenta problemi tecnici non insuperabili pel restauro; etc.

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NON SI PUO' NON SOTTOLINEARE LA GRAVE RICOPERTURA A CALCE DEL SOFFITTO DI FRANCESCO DE MURA IN UN SALONE DI PALAZZO REALE, RAFFIGURANTE "ALLEGORIA".

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11 GIU 1944 (2)

R.SOPRINTENDENZA ALLE ANTICHITA' DELLE PROVINCE
DI NAPOLI, AVELLINO E BENEVENTO
N A P O L I

Napoli, 9 giugno 1944

153H

Al Maggiore Ernest T. De Wald
H.Q. Allied Central Commission
A P O 394
Subcommission for Monuments, Fine
Arts and Archives

OGGETTO: Danni causati da truppe tedesche.

Mi fo un dovere di comunicarLe i danni che le truppe tedesche hanno causato ai Monumenti ed agli Istituti sottopo - sti alla giurisdizione di questa Soprintendenza, durante il pe riodo dell'occupazione e particolarmente dopo la conclusione dell'armistizio.

1) Grotta di Cocceio, fra il lago d'Averno e Cuma._Si tratta di un grandioso camminamento sotterraneo, scavato dai Romani durante le operazioni militari della guerra fra Ottavia no e Sesto Pompeo, per collegare l'antico portus Julius con il litorale di Cuma: opera mirabile dell'ingegneria antica. Tale galleria fu adoperata come deposito di munizioni dalla R.Mari- na, nell'attuale guerra: i Tedeschi, dopo l'armistizio, provoca rono lo scoppio del deposito, causando il crollo completo della galleria e la distruzione irreparabile di uno dei monumenti storici più importanti della Campania.

2) Acropoli di Cuma._Prima di abbandonare l'Acropoli di Cuma, truppe tedesche appiccarono fuoco ai baraccamenti po - sti sotto il muro settentrionale dell'Acropoli, e il violento incendio ha in parte calcinato l'antica cortina murale. Inol - tre, un congegno esplosivo fu collocato nella serratura della torre dell'Acropoli: fortunatamente ne fu evitato lo scoppio, mercè l'opera del reparto anglo-americano impiegato nella zona per la ricognizione e liberazione dalle mine.

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3) Scavi di Pompei._Durante le operazioni di guerra prima dell'armistizio, truppe tedesche con carri armati ed auto

Al Maggiore Ernest L. De Wald
M.G. Allied Central Commission

A P O 394

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3) Scavi di Pompei._Durante le operazioni di guerra prima dell'armistizio, truppe tedesche con carri armati ed automezzi, usarono sostare più o meno permanentemente presso le porte di accesso e i vieli circostanti della zona monumentale degli Scavi di Pompei, e a nulla valsero le ripetute istanze prima fatte da questa Soprintendenza al Ministero dell'Educazione Nazionale a Roma, poi al Comando tedesco a Napoli, perchè que-

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gli automezzi fossero allontanati dalle zone troppo immediate - mente vicine agli Scavi, al fine di evitare bombardamenti aerei e azioni di guerra intorno a quello che viene considerato giu - stamente il più grande centro archeologico del mondo romano.

Purtroppo le preoccupazioni di questa Soprintendenza apparvero più che giustificate dagli eventi successivi. Le for- ze anglo-americane, forse anche in base ad inesatte informazioni circa la permanenza di forze tedesche non solo all'esterno, ma anche nell'interno di Pompei, si videro costrette a bombardare ripetutamente la zona degli Scavi, con danni di grave entità, danni di cui la colpa originaria ricade sul Comando Tedesco che non volle aderire all'allontanamento delle proprie truppe dalle immediate vicinanze degli scavi.

Oltre a ciò, il trafugamento di una parte delle sup - pellettili archeologiche, avvenuto durante gli ultimi giorni che precedettero l'occupazione anglo-americana, si deve imputa- re a militari tedeschi.

4) Cancello. Museo Archeologico Spinelli. - Nella vil- la del Marchese Spinelli, presso Cancello, prese alloggio un Co- mando tedesco della zona, limitandosi in un primo tempo ad occu- pare alcune stanze della villa separate dal Museo, che contiene oggetti provenienti dagli scavi della necropoli dell'antica Suessula. Ma, nell'ottobre scorso, prima di abbandonare la vil- la, ufficiali tedeschi, dopo aver obbligato il guardiano del Mar- chese Spinelli ad aprire il Museo, tolsero dalla vetrina centra- le, fracassandone anche i vetri, tutti gli oggetti in oro che es- sa conteneva, e da uno scrigno tutte le monete antiche. Il dan - no, soprattutto per gli ori, è notevole, non solo per il valore materiale degli oggetti, ma anche perchè gli ori arcaici della Collezione Spinelli costituivano, per la loro rarità, una classe singolare e non sostituibile nell'arte dell'oreficeria antica.

Con osservanza

IL SOPRINTENDENTE ALLE ANTICHITA'

Maiuri

Declassified E.O. 12356 Section 3.3/NND No. 785060

Declassified E.O. 12356 Section 3.3/NND No. 785016

Il Soprintendente
alle Antichità delle Provincie
di
Napoli, Avellino e Benevento

7 aprile 194

Al Maggiore Paul Gardner
Division of Education and Fine
Arts - Allied Military Government - Headquarters-Region III
N A P O L I

F R O - A E I O N I A

OGGETTO: Collezione archeologica della Villa Spinelli presso Cancello.

Il Soprintendente Maiuri ha parlato telefonicamente ieri sera con l'Avv. Tallo Procuratore del Marchese Spinelli ed avrà oggi un abboccamento conclusivo con lui. Sembra che nessuna difficoltà si faccia circa il prelevamento degli oggetti di maggiore interesse e più facilmente deteriorabili presso il Museo di Napoli.

Si ritiene, peraltro, che per poter eseguire le non facili operazioni di riordinamento e deposito di tutto il materiale della Collezione e del trasporto d'una parte di esso al Museo di Napoli, sia necessaria un'autorizzazione da parte del Comando Alleato.

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f.to Amedeo Maiuri

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SOPRINTENDENZA ALLE ANTICHITÀ
della CAMPANIA e del MOLISE
NAPOLI

Prot. N. .....
Risposta .....
Oggetto

ALLEGATI

PRO-MEMORIA

1) E' necessario il rilascio di un permesso per accedere alla Villa Spinelli, per esaminare il materiale archeologico
2) Permesso per trasportare parte della Collezione archeologica esistente nella Villa Spinelli al Museo Nazionale di Napoli;
3) Il permesso va rilasciato per i sottonotati funzionari:
   - Prof. Amedeo Maiuri - Soprintendente alle Antichità
   - Avv. Vincenzo Gallo - Amministratore del Marchese Spinelli di Scalea
   - Formati Giulio - Funzionario della R.ª Soprintendenza alle Antichità

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Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

8 April 1944

MEMORANDUM:

1. The bearer, AVV. VINCENZO GALLO, Administrater for the Marchese Spinelli, has the permission of the office and of the proprietor of the Villa Spinelli, The Marchese Spinelli di Scalea, to enter the Villa Spinelli, to pack certain objects of the collection housed there and to transport them to the National Museum of Naples.

PAUL GARDNER,
Major, AUS,
Regional Fine Arts Officer

Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

8 April 1944

MEMORANDUM:

1. The bearer, DR. AMEDEO MAIURI, Royal Superintendent of Antiquities, has the permission of this office and of the proprietor of the Villa Spinelli, The Marchese Spinelli di Scalea, to enter the Villa Spinelli, to pack certain objects of the collection housed there and to transport them to the National Museum of Naples.

PAUL GARDNER
Major, AUS,
Regional Fine Arts Officer

2651

Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.F.O. 394, U. S. ARMY

8 April 1944

MEMORANDUM:

1. The bearer, SIG. FORMATI GIULIO, employee of the Royal Superintendent of Antiquities, has the permission of this office and of the proprietor of the Villa Spinelli, The Marchese Spinelli di Scalea, to enter the Villa Spinelli, to pack certain objects of the collection housed there and to transport them to the National Museum of Naples.

PAUL GARDNER,
Major, AUS,
Regional Fine Arts Officer

Declassified E.O. 12356 Section 3.3/NND No. 785016

R. Soprintendenza alle Antichità
delle Provincie di
Napoli, Avellino e Benevento

DIREZIONE DEL MUSEO NAZIONALE DI NAPOLI
DEGLI SCAVI DI POMPEI E DI ERCOLANO

Divisione Sez.
Pos. N.°
Allegati

Napoli 6. Aprile 1944

Al Maggiore Paolo Gardner

Risposta al f.° N.° del

Oggetto: Collezione Marchese Spinelli dell'Antica Necropoli di Suessula presso Cancello.

Nella Villa Spinelli, presso Cancello, si conservava fino a poco tempo fa una preziosa collezione archeologica in varie migliaia di oggetti (vasi, oretti di bronzo, ori ecc.) provenienti dagli Scavi della Necropoli della antica Suessula, e di sommo interesse per lo studio e per l'archeologia Campana, racchiudendo corredi sepolcrali dal VIII al sesto secolo avanti Cristo. Tale collezione era destinata ad essere acquistata o donata al Museo di Napoli onde necessaria integrazione delle raccolte dello Stato.

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La Villa Spinelli venne da prima occupata da ufficiali Tedeschi che si limitarono, a quanto

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risulta, a istallarsi in alcuni ambienti. Sogonbrata la Villa dai Tedeschi in data 4.Ottobre 1943, essa venne occupata da truppe di colore del Comando Anglo Americano, a quanto mi riferisce l'Amministratore del Marchese Spinelli, dette truppe sarebbero stato acquartate nelle sale delle collezioni.Molti oggetti sarebbero già scomparsi e molti vasi frantumati. Urge disporre che il materiale ancora superstite sia depositato in un'unica sala ed evitare che venga completameente distrutta una delle collezioni del più alto valore storico e archeologico dell'intera Antica.Invoco pertanto il Suo efficace e sollecito intervento, ed ove sia possibile, riterrei indispensabile un comune sopraluogo.

IL SOPRINTENDENTE ALLE ANTICHITA'

Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments; Fine Arts and Archives.

JBWP/rjj

20031/MFAA

19 June 1944.

SUBJECT: Attached Correspondence.

TO : Regional Commissioner, AMG, Region 3
Attn. Major Gardner.

1. Attached correspondence (subject: Materiale da cantiere a Pesto, Comune di Capaccio) is passed to you.

Signed "for" by Capt. Marriott RAF 19 June 44.

J.B. WARD PERKINS
Major, R.A.
MFAA, Main HQ; ACC.

Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

17 June 1944

2003/MFA

Subject: Transmittal of Documents

To : U.S., ACT, Region 3, for the attention of MFA Officer.

The undersigned documents submitted to this office seem to require action by your HQ. and are forwarded herewith.

ROBERT T. DE WOLF
Major, Spec. Ser.
Director.

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(1) ARCHIVIO PROVINCIALE 14.6.944 N. 1047 Disposizioni di alcuni valori dell'Archivio.

(2) ARCHIVIO NOTARILE MANDAMENTALE 17.6.944 N. 1051 Disposizioni di alcuni valori dell'Archivio.

(3) R. SOPRINTENDENZA ALLE ANTI- 17.6.944 N. 1470 Stipendi dati in considerazione dello stato di emergenza.
QUITA' della Provincia di NAPOLI, AVELLINO e BENEVENTO

(4) R. SOPRINTENDENZA ALLE ANTI- 17.6.944 N. 1471 Pagamento ore straordinarie al personale temporaneo e giornaliero.
QUITA' della Provincia di NAPOLI, AVELLINO e BENEVENTO

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Declassified E.O. 12356 Section 3.3/NND No. 785016

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50 U.S. All this for 50 U.S. FILE

HEADQUARTERS AND SERVICE COMPANY, FIRST BATTALION
TWENTY FIRST ENGINEER AVIATION REGIMENT
APO #528

16 June, 1944

Ernest T. De Wald
Major, Spec. Res.
Director.

Dear Sir:

Your letter received and appreciated concerning my written report on successful civilian efforts expended to prevent grave damage by the Germans to the National Museum, Naples.

Regarding information you seek relative to the source of my information, I can only say that it was gleaned from an English-speaking Italian, who resided in the United States for some time. It was at the Engineer Base Headquarters that we met and conversed. His name fails me at this time.

Because of censorship rules, I am not able to give you additional data such as locations, etc. However, it is very possible I shall be able to pay you a personal visit soon. At such time I will be only too glad to talk at length with you and give you such information as you desire.

Sincerely,

Robert J. McKnight

ROBERT J. McKNIGHT
2nd Lt. C.E.
Hq & Serv Co, 1st Bn
21st Engr Avn Regt

20034/3

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Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

FFDW/vf

20034/3/MFAA

6 June 1944

Subject: Source of Report Concerning National Museum, Naples

To : 2nd Lt. Robert J. McKnight
O-204,644,5
H & S Co. 1st Bn. 21st Eng. Av'n Reg't.
A.P.O. 528, U.S. Forces.

1. There has been brought to the attention of this office, by S/Sgt Bernard M. Peebles, Chief Clerk, a copy of a letter of yours to the Trustees of the American Academy in Rome, with a paragraph of great interest concerning successful civilian efforts expended to prevent grave damage by the Germans to the National Museum, Naples.

2. This episode of the Quattro Giornate of Naples should be better known and we have tried, without success, to find other accounts of this action.

3. We, therefore, wonder whether you would kindly inform us of the source of your account and add any details which might appear useful.

Robert.

ROBERT T. DE WALD
Major, Open. Res.
Director.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

AM. ACAD. ARCHIVES U.S. Forces.

Letter from 2nd Lt. Robert J. McKnight
O-2046445,
H & S Co. 1st Bn. 21st Eng.Av'n Reg't.
A.P.O. 528, c/o Postmaster, N.Y.,N.Y.

Dated - December 20th,1943 from Italy.

Dear Trustees -

Imagine my surprise at receiving a very delightful Christmas package from you! And how delightfully appropriate when I am well on my way on the road to Rome.

When you sent me here in 1932 it only took two weeks. This time when Uncle Sam sends me I have been at it for a year and a half and still have some distance to go. If I could take the express I might make it in two or three hours, but just now they are not running.

The first time that I stepped off of the boat I was reminded of Rome when to a company of roisterous soldiers a prim English Lady remarked - "You boys should not be so boisterous, when in Rome do as the Romans do." That was a long ways from Rome then - and it is perfectly true - as we get closer the boys are not nearly so rambunctious.

Being buzzed by a member of the Luftwaffe (didn't know he was German till the next day), having Lord Haw-Haw tell us where we were and what we were doing after three weeks in England, or riding a camel held no more surprise than did your package. I only hope all the others derived as much pleasure as I did from your thoughtfulness. This war work is a long call from the chosen path and it is indeed pleasant to be reminded of those ideals we were once working for.

I'm sure you all at once time or another have been to the Museum of Naples and it might interest you to read how it was saved. Before evacuating the city the Germans, one day, a platoon strong, started digging around the foundations in preparation to placing charges. One hundred Italians;(artists and citizens) armed themselves with stones and clubs and drove the Germans off with some loss to themselves. That night they found an old arms dump and some ammunition as well as gasoline and old rags. Expecting an armored attack they were right, and then seven German tanks put in an appearance they were waiting for them on top of the buildings and when they came up a narrow street dumped gas on the first and last tank and then threw down the lighted rags. In this way they trapped the tanks and burned all the occupants alive except one tank that surrendered. The next day their numbers had grown to 3000 - and they had found additional ammunition and guns. They then drove the rest of the demolition crews of the Germans out of the city. In this way many monuments and the shopping center of the Via Roma were saved.

If and when I get to Rome will give you an account of the state of the Academy and any personnel that are around, also a description of the city. The Italians tell me here that bread in Rome is now selling at 1500 liras a kilo.

Thank you again and best wishes.

(Signed) Robert McKnight.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

20031/MFAA

14 June 1944

Subject: Inspection of Restoration of Roman Bridge, PONTE SERRETELLA.

To : Director, Monuments, Fine Arts and Archives Sub-Commission.

1. On 13 June 1944, conducted by Capt. Feldman of Public Works and Utilities Subcommission, I visited the Highways Project at PONTE SERRETELLA (N 5975) on the ancient Via Appia (Route 7, CASERTA-BENEVENTO Road) reported to us verbally on 2 June by Capt. Feldman, and inspected the work in progress. P.W. & U. afforded transportation. Such survey as time permitted was made and sketch plan and photographs are attached in amplification of this report. Capt. Pennoyer of MFAA accompanied us as photographer.

2. Demolition and "First Aid". The original bridge, a three-arched structure with arched abutments, was apparently blown by the Germans (probably by means of charges laid at the level of the springing of the arches) so as to throw blocks of masonry of about 22-32 cu. ft. some distance up stream, where a subsequent cloudburst washed many away and completed their disintegration. The centre span was completely destroyed and the piers wrecked almost down to the original foundations. A temporary diversion and timber bridge has been constructed upstream.

3. Antiquarian Aspect. In stripping away facing material and generally preparing for reconstruction, it became evident that the bridge as known was a later (medieval) incorporation of a Roman structure of the early Imperial period as evidenced by the use of typical tufa opus reticulatum. The use of the Roman bridge necessitated a diversion of the medieval roadway - digressing from the Via Appia - in an S-bend, with minor structural complications, e.g. the squint-vault over the return angle of Roman wall (X on plan) to corbel out the carriageway over the original alignment of the abutting walls. The diversion of the medieval road to utilise the Roman work is also proved by another considerable area of opus reticulatum on the N.W. abutment (Y on plan) in process of being cleared.

X See phot. B.

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See phot. A.

4. Project. The 3 spans and piers and 7 metre carriageway are being totally rebuilt up from the original foundations and remaining parts of abutments, on the original alignment, and the approach ways follow that of the medieval adaptation (S-bend). The carriageway will have a simple parapet wall, and an access-way and steps (Z on plan) will be provided from the N.E. abutment to the river edge to facilitate inspection by the public. 1 of

5. Materials. Since completely to restore the probable appearance of the Roman structure would entail the opening of derelict quarries and the recruitment of highly skilled labour for masonry of almost cyclopaean scale, it was decided to cut down and use such original blocks as remained after demolition, laid as coursed ashlaring, so that at any rate due regard is paid to the conjectural appearance of the original Roman bridge both in design and materials. The side vaults are in small stone units (about 12"x6"x4") and the centre vault in Benevento bricks - $10\frac{1}{2}$"x$5\frac{1}{2}$"x$2\frac{1}{2}$". It is to be hoped that for the faced work the Italian contractors will not employ the rather "fancy" scribed or pointed joint which in other examples we saw (of less antiquarian interest) rather detracted from the appearance of the new work, particularly where random ashlaring is laid. This may seem a minor point, but it will perhaps be conceded that restoration to the lay mind is largely a matter of superficial texture and detail, and the general impression of Roman masonry and ashlaring might better be conveyed by a narrow struck joint perhaps "tuck pointed" or even "dinged" (the mortar spread a little way over the stone surface to soften the mechanical rectangularity of the blocks). I understand that these "fancy" jointings are a technique to which the Italian contractors are wedded, but it is a tradition which I feel has its roots rather in victorian "crazy paving" or railway-station "architecture" than in antiquity.

6. Summary. The project represents a most satisfactory reconciliation of present military necessity and of long-term amenities. Appreciation is expressed of P.W.U's action in calling attention to and arranging inspection of a job the importance of which from the MFAA angle they have evidently appreciated.

7. Personnel Concerned.

Supervision. Public Works & Utilities Subcommission.
(in charge - Capt. Feldman (A))

Contractors. Messrs Domenico Tucci, for the Italian Government.
(Engineer-Architect, Sr. Raffaele Mancini)

The unskilled work is largely being carried out by women and girls.

8. On the outward and return journeys we stopped to see several bridging projects under construction which were however of less antiquarian interest.

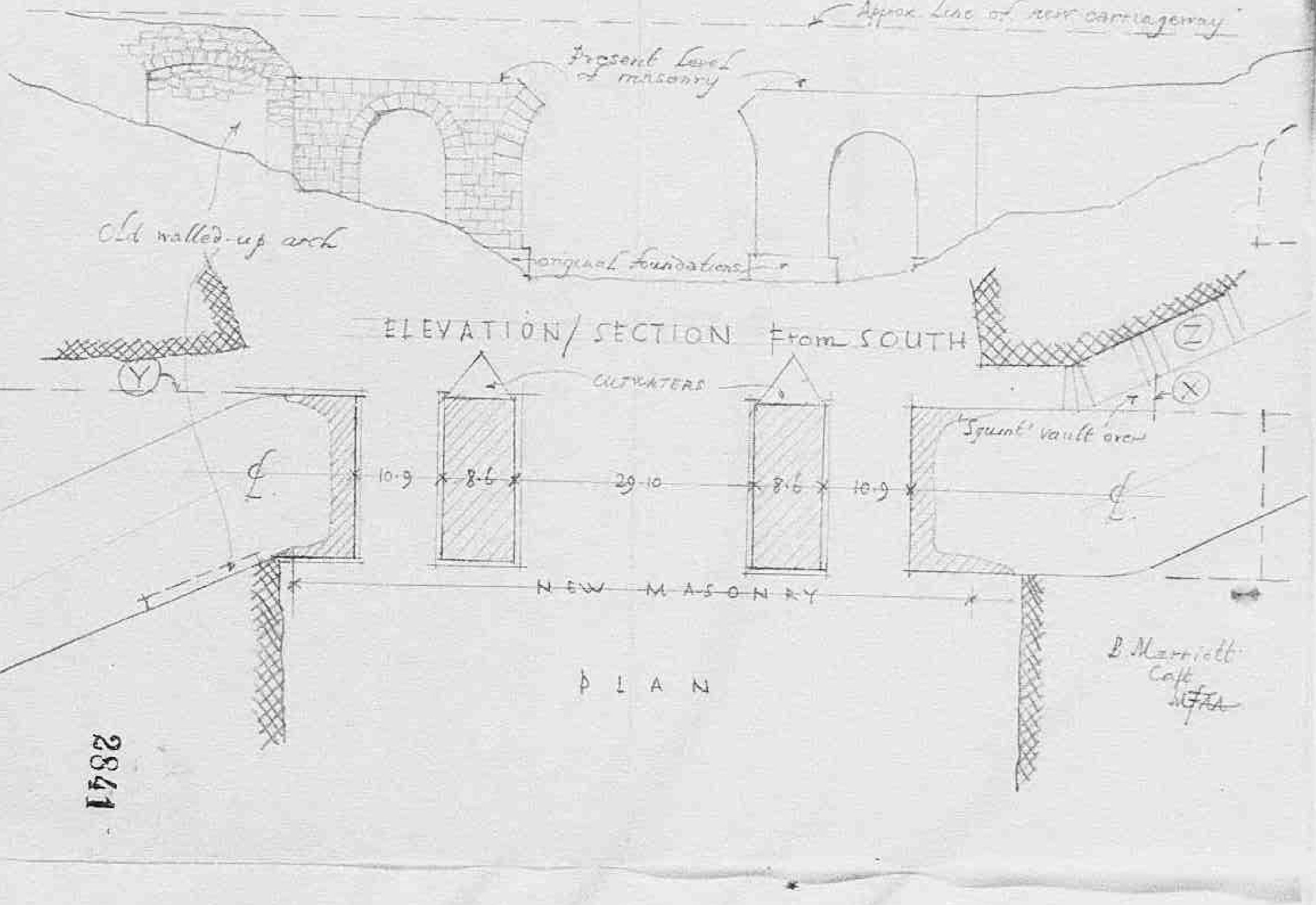
David Marriott

B. MARRIOTT
Capt. MFAA Sub-Comm.

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Copy to:
(1) Capt. Feldman, R.C., AMG, Region 3,
attn. MFAA Officer.

PONTE SERRETELLA RECONSTRUCTION



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Declassified E.O. 12356 Section 3.3/NND No. 785016



A



B

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Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
M.F.A. & M.G. SECTION
APO 394

Ref/307/120/CA 8 June 1944

SUBJECT: Violation of Graves.

TO : HQ. A.A.I.

1. Translation of report dated 25 May from the Italian Minister of Justice is forwarded.

2. Please advise this Hq. of any action taken.

Alfd C. Sammon, Lt Col
for Brigadier
Executive Commissioner
For Chief Commissioner

Copy to:
Region III
Monuments & Fine Arts
Sub-Commission
Legal Sub-Commission (Your ACC/4143/L of 5 June 44 refers.)

20031

No action required. JBvR

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49 A

COMMANDANT OF THE ROYAL CARABINIERI IN LIBERATED ITALY

28 May 1944

n. 12/684-I of Prot. R.P.

Army Post Office 135

SUBJECT : Sacrilegious acts committed by Allied Soldiers.

TO MINISTRY OF INTERIOR SALERNO
TO MINISTRY OF PARDON AND JUSTICE SALERNO
and for information
TO THE PRESIDENCY OF THE COUNCIL OF MINISTERS - SALERNO

The following communication dated 21 May 1944 has been received to-day from the Commandant of the Station of Royal Carabinieri at Caserta:

" The night of 19/20th this month at PALCIANO di Caserta Allied soldiers not yet identified billeted next to Church St. Giuseppe broke into ossuary of this Church destryed niches skeletons and carried away nine skulls, put them on school benches on floor above, placed one on the head of the statue S. Anna period. Such act caused resentment of clergy and religiously minded people.

THE COMMANDANT GENERAL
(sgd) Giuseppe Pieche.

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HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

1 June 1944

FA - 67

SUBJECT: May Report of Division of Fine Arts, Region 3, ACC.

TO : Sub-Commission for Monuments, Fine Arts and Archives, Headquarters, ACC.

1. Inspection of Monuments, Fine Arts and Archives

During the month of May 1944, the following inspections were made:

a. Cuma: with the Superintendent of Antiquities to check on the Acropolis and site which is occupied by Allied forces; the custodian reported everything in good condition and no difficulties.

b. Caserta: with the Superintendent of Monuments to check on the depositories of the Royal Palace and general condition of the monument; everything satisfactory.

c. Benevento: with the Superintendent of Monuments and the Civil Engineers to check on the progress of the project to salvage monuments from the debris of the Cathedral and to arrange with the local Civil Engineers for a project to shore up the facade.

d. Nocera Superiore: with the Superintendent of Monuments and the Civil Engineers to check on the project at the Church of S. Maria Maggiore; progressing satisfactorily.

e. Salerno: with the Superintendent of Monuments and the Civil Engineers to arrange for a project to clear the roof of the Cathedral of volcanic ash and to check on projects already completed by the local Civil Engineers.

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f. Pompeii: with the Director of the Excavations, to

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check on the progress of the project to repair war damages; work progressing satisfactorily.

g. Capua: to check on the progress of the salvaging of the collections of the Museo Campano and of the Cathedral. To check on a request of the Archbishop to reroof section of Palace occupied by the Library; this is not in the province of the Superintendent of Monuments and the local Civil Engineers have agreed to do it.

2. For the month of May 1944, funds to the amount of Lire 7,874,000 were authorized to be placed at the disposal of the Royal Superintendents of Monuments and Antiquities for projects of a purely protective nature on the following monuments;

Excavations of Pompeii
Roman Theatre at Benevento
Museo Campana at Capua
Church of The Girolamini
Church of S. Pietro Martire
Church of The Spirito Santo
Church of S. Lorenzo Maggiore
Church of The Gesu Nuovo
Church of S. Maria Della Grazie
Royal Palace of Capodimonte
Church and Certosa of S. Martino
Church of The Annunziata
Church of S. Maria Del Carmine
Church of S. Paolo Maggiore
Church of S. Gennaro Extra Moenia
Church of S. Maria Regina Coeli
Church of S. Maria Donnaregina
Church of SS. Severino E Sossio
Cathedral of Naples
Church of S. Marbellino
Church of S. Giuseppe Al Rione Luzzatti
Church of S. Pietro A Majella
Church of Monteoliveto
Church of S. Aniello A Caponapoli

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Church of S. Maria Della Sapienza
Cathedral of Salerno
Church of S. Maria Maggiore at Nocera Superiore
Cathedral of Teano
Church of Sant'Angelo in Formis

3. Other activities of the Division included:

a. Periodic inspections of historical monuments where projects are in progress.

b. Periodic inspections of historical monuments occupied by Allied forces.

c. With the Superintendent of Monuments and the Civil Engineers, inspected twenty-three monuments to determine the necessity of projects of protective nature.

d. Conferred with Royal Superintendents on new projects, budgets and other musem problems.

e. Attended a conference of the Sub-Commission for Monuments, Fine Arts and Archives.

f. Innumerable conferences with the Deputy Directorate of Works in connection with work being carried out at the Royal Palace of Naples by the British Army.

g. With the Royal Superintendent of Antiquities, visited the Oltremare Fair Grounds in search of classical collections and other material presumably stored there.

h. Approved two guide books in English for the Excavations of Pompeii.

i. Conferences with the Superintendent of Archives in connection with his annual budget and protective projects needed in several depositories of archives. 2835

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j. Approved the budget for Research Program of the Zoological Station and Aquarium of Naples.

k. Assisted Army photographers in preparation of a photographic file of damaged historical monuments.

l. Obtained circulation permit for camion belonging to Superintendency of Monuments.

m. Inspected Armour Collection of Museum of Royal Palace of Capodimonte and made application for materials needed for cleaning.

n. Investigated and reported on the activities of the Exhibition Galleria Forti in connection with a requested requisition of the premises by the military forces.

For the Regional Commissioner:

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer

2334

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Declassified E.O. 12356 Section 3.3/NND No. 785016

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MFAA/AV

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

23 May 1944

20905/MFAA

Subject: Report on Archive Repositories visited at Salerno on 19 May 44.

To : Director MFAA.

ARCHIVIO NOTARILE

1. Capt. Brooke visited this Repository on 10 May and found it and its contents in a highly unsatisfactory state. (See his Report dated 12 May 44.). I found that in the interval matters had grown worse; archives were being moved from their shelves and stacked in corridors, with no record of where they had come from or in what order they had been placed; and in one room where archives were still stored, a brazier was burning on the floor. It was evident that the archives and the military would be separated from each other at the earliest possible moment, by the removal of one or the other from the Palace of Justice.

2. I visited Captain Drago (RA Comdt), Dr. Solazzo (Conservatore of the Archivio Notarile), and Major Hannaford (Legal Subcommission). After conversation with them I found the position to be as follows:

(a) It is quite impossible to expel the military from the Archive Repositories in the Palace of Justice. Too many permanent installations (cooking ranges, ovens, showers, etc.) have now been built there, and the need for accomodation is urgent.

(b) Capt. Drago and the men under his Command are taking every possible care to avoid damage to the Archives; but a certain amount of minor damage has inevitably occurred, and a large number of papers and volumes are now out of their proper sequence.

(c) After much discussion, alternative accomodation for the Archives has now been arranged at the Archivio di Stato, in the Vecchia Corte d'Assise.

(d) Trucks and labour having been supplied by Capt. Drago, all the Notarial Archives from rooms required by the military are to be transferred to the Archivio di Stato, beginning on Monday 24 May. The transference will be supervised by Dr. Cassano, who estimates that it will be completed in 3 days.

(e) Major Hannaford has very kindly consented to keep an eye on this transference and to inform the Archivists of MFAA at once should any difficulties arise.

(f) There does not appear to have been any serious interference

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with the availability of these Archives for reference. Some of the more recent ones were removed to the Archivio di Stato by hand a week or two ago, and Dr. Salzano's representative has frequently consulted some of those still stored in their proper places at the Palace of Justice.

(g) Technically however, the records have suffered a decline in their Archive Value owing to the presence in the Repository of unauthorized persons and the absence of the official custodian.

R. H. HILL
Captain INF
MFAA Officer.

12256

Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

MFA/vc

20935/MFA

23 May 1944

SUBJECT: Report on Archive Repositories visited at AVELLINO and BADIA DI LOCRITO.

TO : Director, MFA&A.

1. AVELLINO

Archivio di Stato.

Housed at 4 Piazza Garibaldi in a building not intended for a Repository but well adapted with wooden shelves and galleries. The Conservatore, Signor Salvatore MISCANNI, reported to us that no damage had been caused by looting or loss, and that the building had never been used by the military. Various windows had been broken by bombing, but the wooden shutters were intact and were being used to keep out rain. A leaky ceiling had already been repaired. No action is needed in connection with this Repository.

Archivio Notarile.

Housed near the Archivio di Stato in an adapted but adequate building. The Conservatore was out and we were shown round by four gentlemen whom we found in a office. A few windows are broken but the shutters remain intact. No looting or trespassing were reported. No action is necessary.

2. BADIA DI LOCRITO.

Near Mercogliano. Houses the Archivio of Montevergine. This is an Archive Repository of the first importance, containing deeds, registers, accounts, and charters some of which date from the 10th century; they comprise the archives of the monastery but are also extremely valuable as material for the history of southern Italy. Their condition is irreproachable and they have suffered no loss, damage, or looting. No action is needed, but this Repository will to added to the list with a view.

2832

Copies to: Director MFA&A
Archives File
Mr. Jenkinson.

20031

R. H. ELLIS
Captain FAO

T. H. HOOKE
Captain RASC.

Capt. Cuff. Murray. Ring Gardner first please. Has Lt suggested he has never visited the Bishop's Palace.

Have already spoken to Major Gardner, so there is no need to send him a copy of this report.

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

ECM/vr

E:C:M

44

2003 1/MFAA

13 May 1944

Subject: Inspections in Capua.

To : Director, MFAA Subcommission.

A. Lieut. Mc Williams's Drawings.

1. On 10 May 44 I visited Capua in company with Major Fielden (Director, P.R.B., A.C.C.) and Lieut. Herbert Mc Williams (S.A.R.N.).

2. Lieut. Mc Williams is to publish in Parade an article on war damage to places of historical and artistic interest, and the work done under the auspices of the M.F.A.& A. Subcommission in executing repairs. He is to illustrate this with his own drawings, and on this occasion made three views, in pen and bistre, the first of the interior of the Cathedral, the second looking along the Via del Duomo, and the third looking from the Piazza dei Giudici towards the Church of the Annunziata.

B. The Cathedral.

3. The Cathedral was visited first. The work of clearing the debris in the S.E. angle of the building is proceeding, but the Ekultet has not yet been reached. I was shown, however, by the foreman of works, about six XVth-century charters from the Chapter archives which had been rescued, and had been stored, along with fragments of sculpture etc., in a room on the ground-floor of the adjoining Bishop's Palace. This foreman seems to be well aware of his responsibility and has taken care to preserve every item of interest which has come to light during the work of repairs.

4. The Bernini Christ in the crypt has not yet been uncovered. The Madonna by Canova, likewise from the crypt, has been salvaged and placed in the store of the Bishop's Palace.

C. The Bishop's Palace.

5. This building, which has suffered badly through bombing, was formerly occupied by a British Army Unit who have now moved out, and there is now no one, apparently, living on the premises. The foreman in charge of the repairs to the Cathedral, however, would appear to have assumed the responsibility of looking after the building and its contents. The gateway to the courtyard is kept locked, but there is nothing to prevent an agile person getting through the very inadequate strands of barbed wire which cover a breach in the wall to the right of the gate.

2331

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A. Visit to Capua

1. On 10 May 44 I visited Capua in company with Major Fielden (Director, P.R.B., A.C.C.) and Lieut. Herbert Mc Williams (S.A.A.F.).

2. Lieut. Mc Williams is to publish in Parade an article on war damage to places of historical and artistic interest, and the work done under the auspices of the M.F.A.& A. Subcommission in executing repairs. He is to illustrate this with his own drawings, and on this occasion made three views, in pen and bistre, the first of the interior of the Cathedral, the second looking along the Via del Duomo, and the third looking from the Piazza dei Giudici towards the Church of the Annunziata.

B. The Cathedral.

3. The Cathedral was visited first. The work of clearing the debris in the S.E. angle of the building is proceeding, but the Exultet has not yet been reached. I was shown, however, by the foreman of works, about six XVth.century charters from the Chapter archives which had been rescued, and had been stored, along with fragments of sculpture etc., in a room on the ground-floor of the adjoining Bishop's Palace. This foreman seems to be well aware of his responsibility and has taken care to preserve every item of interest which has come to light during the work of repairs.

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6. The condition of the interior is in a poor state. The old velvet hangings in one salone are coming away from the walls, inviting stripping and theft by dishonest persons. The furniture, which includes some good XVIIIth or early XIXth cent. pieces, had been carelessly stacked and shows signs of wear and tear to which it should not have been subjected.

7. The Library, which is contained in about four or five rooms, presents a sorry spectacle. Blast from bombs has shaken many books from their shelves on to the ground, where they now lie about in disordered piles, in one instance covering the whole floor space of one room. Many of the books appear to be of interest, and I was informed that there are incunabula in the collection, but I did not see these. The windows of these rooms have of course no glass in them, and there appears to be nothing to prevent any one (once he has got into the Courtyard) from walking up and helping himself.

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8. I was informed that the Bishop has taken no steps to have the place cleaned up. He is now living in another residence of his at Sta. Maria. One of the Cathedral canons, to whom I talked about the state of the library, said that nothing could be done to put it in order without money.

9. One interesting feature has emerged here, as a result of war damage. In one of the rooms occupied by the library a false ceiling of canvas has become detached, and the original decoration revealed. This latter is of the early XVIIIth [illegible] century consists of painted grotesques, putti and little panels of landscapes, executed on paper stuck over [illegible] and in the spaces between them [illegible]. In at least two other rooms there appears to be similar decoration behind false canvas ceilings.

10. I removed, from the Library, by arrangement with the foreman of the Cathedral works, a watercolour drawing of a project by Antonio Niccolini for a remodelling of the facade of the Royal Palace of Naples, dated 1812. The drawing was in a very bad state and I thought that it was of sufficient importance to be removed to safety. I showed it to Prof. de Filippis who was much interested in it and agreed with me that it should if possible be acquired for the collection of Naples topography belonging to the Museum of S. Martino. It has been left with Prof. de Filippis at the Museum (Museo Nazionale), and he will consider how best to approach the Bishop in order to obtain the drawing.

D. The Museum.

11. Work appears to have been completed at the Museum, and the objects salvaged from the debris in the first room to the right of the entrance have been stored in the Deposito in another part of the Via del Museo. There is still some work to do in connexion with the taking down of some sculpture attached to the walls, including an XVIIIth cent. monument to a Barone Ruffo.

Edward Croft-Murray

E. CROFT-MURRAY
Captain.
Subcomm. for MFAA.

Copies to:
Major Fielden
Major Gardner.

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43

THB/vr

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

12 May 1944

20305/MFAA

Subject: Report on Archives Visited at SALERNO on 10 May 44.

To : Director, Subcommission for MFAA.

1. Archivio di Stato.

Situated in the Large Vecchia Corte D'Assise. In the temporary absence of the Direttore I was shown round the building by members of his staff. The Archives appeared to be in good condition, the building having escaped damage by bomb or shell-fire. No trouble from troops was reported. The collection is mainly 18th and 19th century with earlier deposits including charters etc. from 11th century. A proportion of the more important classes were evacuated to AVELLINO before the invasion and are reported to be intact.

2. Archivio Comunale.

Situated in the Municipio; contains current administrative documents only, the earlier series having been transferred to the Archivio di Stato. No war damage or trouble from troops reported.

3. Archivio Notarile.

Situated in the Palazzo della Giustizia, Via Roma. Many thousands of volumes stored in what was formerly a first-rate modern repository. The series dates from the 14th century but the volumes earlier than 1600 have been removed to the Archivio di Stato. Before the invasion the recent volumes, most commonly required for reference etc. were evacuated to a house at CAVA DEI TIRRENI which was bombed. About 200 volumes were destroyed and the remainder brought back to the Palazzo delle Giustizia.

Since September the building has been occupied by the U.S. Stores of H.Q. Rear Detachment, A.C.C.; the several rooms converted to sleeping quarters, Sergeants Mess, Shower etc., a process involving the moving of large quantities of the Archives at present stacked or lying in disorderly heaps wherever space has been found for them. I could not find any evidence of wilful damage to the collection and was informed that the military personel inhabiting the premises had been given definite instructions as to the importance of treating the volumes with all possible consideration. But the position is obviously extremely unsatisfactory—not only from the point of view of the proper custody of important legal records, but also from the danger of fire (from smoking etc.) and the other risks attendant on requisitioned premises. In addition the Italian officials are presumably hampered in their routine use of the current files.

On this last point I was unable to obtain definite information as the

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Conservatore (Dott. Alfredo Salsano) was not in SALERNO on the day that I called. His office has been transferred to a vacant room in the Archivio di Stato. I was told that he visits the Archivio Notarile several times a week.

4. Recommendations.

a. In view of the well established fait accompli it would be difficult to obtain the eviction of the occupying unit.

b. The Sub-Commission should satisfy itself:-

(1) That all possible steps have been taken to protect the volumes.

(2) That the rights of the Italian Conservatore in regard to access - both for consultation and inspection - have been definitely recognised. It would therefore be desirable at an early date to interview both the H.Q. Commandant, Capt. Mrage, and also the Conservatore.

c. The volumes at present lying in disorder should be re-arranged. If the Italians cannot undertake to do this on their own, they could be offered assistance in the actual manual labour involved.

d. The continuance of the occupation of these premises by troops must not be used as a precedent elsewhere. The recent report from LARINO is a warning against what may occur when an Archive repository is adapted to military use.

T. H. BROOKE
Capt., R.A.R.C.
Subcomm. for MFAA

Copies to:
MFAA Officer, HQ. AMG. Reg. 3
File 20031.

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COPY

N 82/09
PRIORITY
FILPOT
ACTION ACC INFO AFHQ

MAY 9/1909
MAY 9/1650
Q 2171
NONE

REF AFHQ F 41945 DATED 5 PARA 3 D. CONFIRMED IT IS DESIRED TO PROCEED WITH REQUISITION OF BENEVENTO SEMINARY ON OPERATIONAL GROUNDS

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41

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

FA-57 1 May 1944

SUBJECT: April Report of Division of Fine Arts.

TO : Regional Commissioner, HQ Region 3, ACC.

1. Inspection of Monuments, Fine Arts and Archives

During the month of April 1944, the following inspections were made:

a. Benevento: with the local Civil Engineers to check on the progress of the project to salvage damaged monuments from the debris of the Cathedral; work is progressing favorably. With the Royal Superintendent of Antiquities to check on protective walls needed around the Roman Amphitheatre and Baths.

b. Nocera Superiore: with the Superintendent of Monuments and the Civil Engineers to determine the scope of the project needed to protect the Church of S. Maria Maggiore from further damage due to collapse of part of the dome on 22 March from the weight of ash of Vesuvius eruption.

c. Cancello: with the Royal Superintendent of Antiquities to arrange for the removal to the Museo Nazionale of the collection of classical excavations from the Villa Spinelli, now occupied by Allied forces.

d. Pompeii: with the Director of the Excavations to check on the progress of the project of protective measures undertaken to repair war damage; work progressing favorably. To check on the provision of Allied M. P.s to assist in the policing of the Excavations; this has been done.

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e. Caserta: to check on status of depositories and reported requisition of storage space by additional Allied units.

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f. Baia: to check on the use of the historical monument, The Temple of Venus, as an A.M.G., 5th Army depository. This use is temporary and it is felt that no damage is being done as competent officers are in charge.

2. For the month of April 1944, funds to the amount of Lire 5,905,000 were authorized to be placed at the disposal of the Royal Superintendents of Monuments and Antiquities for projects of a purely protective nature on the following monuments:

Church of S. Agostino Alla Zecca
Church of the Girolamini
Church of S. Pietro Martire
Church of S. Brigida
Church of The Spirito Santo
Church of S. Lorenzo Maggiore
Church of The Gesu Nuovo
Church of S. Maria Delle Grazeia
Church of S. Domenico Soriano
Royal Palace of Capodimonte
Church, Certosa and Museum of S. Martino
Monument of S. Antonino at Sorrento
Excavations of Pompeii.

3. The following projects in Historical Monuments of a protective nature have been completed:

a. Church of The Girolamini
Erection of a temporary roof over the nave and shoring up of coffered ceiling. Erection of a temporary roof over chapels and closing of windows.

b. Church of S. Giovanni A Carbonara
Erection of a temporary roof over the nave and Cappella Caracciole Del Sole.

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c. Church of S. Paolo Maggiore
Repair of roof over nave, transept and chapels to prevent leaking.

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d. Palazzo Reale of Naples
Walling up of depository for furnishings.

e. Church of S. Chiara
Salvaging of remains of tombs of Bourbon Kings

f. Church of S. Maria Dell' Incoronata
Supporting weakened vaults and arches of roof.

g. Church of S. Maria Del Carmine
Erection of temporary roof over nave

h. Villa Floridiana
Repair of retaining wall, roof and closing of windows.

i. Church of S. Brigida
Repair of attic to prevent leaking.

j. Cappella Pappacoda
Repair of roof to prevent leaking.

k. Church of Gesu Vecchio
Repair of roof and closing of windows to prevent leaking.

l. Church of S. Lorenzo Maggiore
Strengthening of weakened right wall of transept.

4. The requisitions of Historical Monuments required the following actions:

a. The Biblioteca Nazionale: the requisition of one room adjacent to main entrance by the French troops billeted in the Palazzo Reale necessitated the removal of books and furniture and the walling up of access to Library proper. The requisition for the Italian Army of the top floor of the Library, from which all books have been removed, necessitated walling up of access to Library proper.

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b. Villa Floridiana: planned use by Allied forces of Villa and Park for hospital for mental cases necessitated ...for-

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ences and a program for removal of all furnishings. It is hoped this change of use of Villa can be avoided as it requires structural changes in the building, the installation of iron bars at windows, additional toilet facilities, etc.

5. Other activities of the Division included:

a. Periodic inspections with the Superintendent of Monuments and the Civil Engineers of historical monuments where projects are in progress or new ones needed.

b. Periodic inspections of historical monuments occupied by Allied forces.

c. Conferences with Royal Superintendents on new projects, budgets and other museum problems.

d. Assistance to Public Relations Officer, HQ Region 3 on an article on the status of Fine Arts in the Province of Campania.

e. Assisted the Superintendent of Antiquities to secure a quantity of gauline for the cleaning and restoration of frescoes at the Excavations of Pompeii.

f. Innumerable conferences at the Royal Palace of Naples in connection with the repairs being carried out there by the British Army to establish a welfare center.

g. Cooperated with LIFE correspondent on taking of series of photographs in historical monuments where projects are in progress.

h. Furnished material to J.I.C.A of A.F.H.Q. on the activities of the Division of Fine Arts of Region 3.

i. Furnished material and letter to Sub-Commission for E., F.A. & A. on proposed grant of the Royal Society of London for the Aquarium of Naples. Assistance to Director of Aquarium to enable him to bring back to Naples from Pontelandolfo, the Aquarium library which is now in a depository occupied by Allied forces.

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j. Approved appointment of temporary assistant to the Superintendent of Monuments to aid in supervision of projects authorized by this Division.

k. Approved the transfer of Dr. A. de Franciscis from the high school of Rocera to the department of the Superintendent of Antiquities.

l. Judged an art exhibition for an Air Corps Group.

m. Investigated the status of a group of bronzes and coats, the property of a British subject, Miss A. G. Williams, now held at the Soprintendenza Lagana in Naples.

n. Conference with the Monsignor of Teano Cathedral on the project to salvage sculptured monuments from the wreckage of the Cathedral.

o. Interviews to several newspaper correspondents on activities of the Division of Fine Arts, Region 5.

Paul Gardner
Major, AUS,
Regional Fine Arts Officer

22681

Declassified E.O. 12356 Section 3.3/NND No. 785016

ALLIED CONTROL COMMISSION
A.P.O. 394.
Sub-Commission for Monuments, Fine Arts & Archives

39

Subject:-Pompei & Herculaneum

39 & 5
Duplicate

To:-The Director
Sub-Commission for Monuments, Fine Arts & Archives.
H.Q. A.C.C.

The Regional Advisor
Monuments, Fine Arts & Archives
H.Q. Region III.

17th April 1944.

1. Following my visits to Pompei on the 12th, 13th, 14th 7 15th April I now send you the following documents:-

a) Plan of Pompei showing the bombs marked with a cross and numbered in red ink.
b) List of damage done by each bomb
c) An inventory of the more important monuments damaged & of progress of repair work.

2. Whilst a few valuable frescoes are irretrievably lost, the general effect of the Aerial bombardments of September 1943 is that the damage done is not so extensive as might at first appear. Even the enclosed inventory may give an exaggerated impression. The greatest loss are the many objects under the rubble of the Museum.
3. From the evidence given by the Custodians & other personnel who witnessed the bombings it would appear that the object was to destroy a German Command Post in the Albergo near the Porta Marina and the concentration of bombs round the Museum & the Forum suggests the likelyhood of such an aim. There were a few German tanks near the Villa dei Misteri, but the only Germans inside the old city were visitors. There was no concentration of troops within the old city but there was a garrison in the new city, which also received punishment.

4. On the 15th April I was taken by Professor Amedeo Maiuri, Superintendent of Antiquities, to see Herculaneum. Apart from a few houses being shaken there was no damage done to Herculaneum.

F.H.J.Maxse

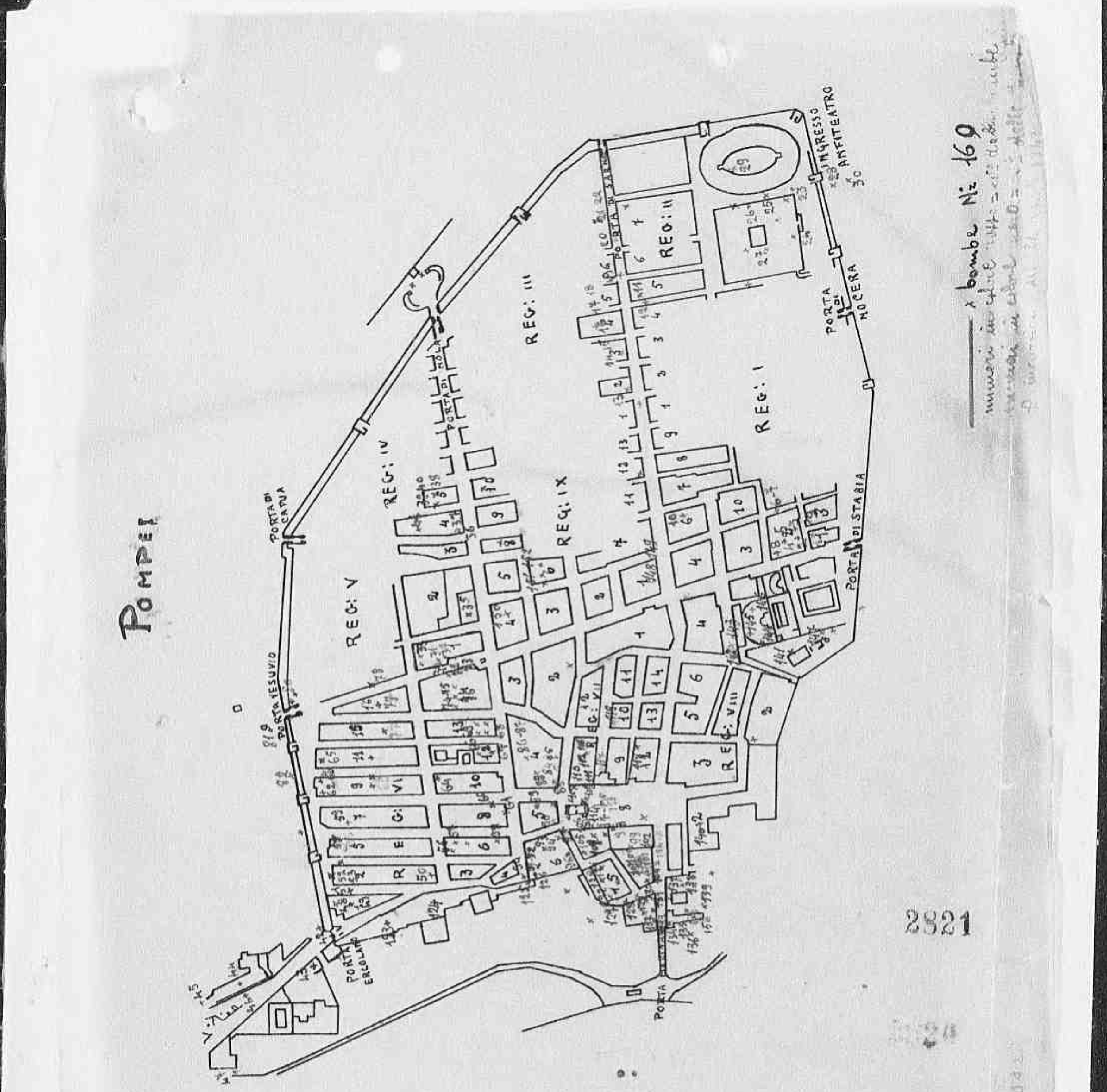
F.H.J.Maxse
Captain
Allied Sub-Commission
Monuments, Fine Arts & Archives.

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1 bombe N: 160

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ELENCO DEGLI EDIFICI MONUMENTALI DEI R. SCAVI DI POMPEI =
SINISTRATI NEL CORSO DEI BOMBARDAMENTI DURANTE LE OPE
RAZIONI BELLICHE SVOLTESI NELL'AGRO POMPEIANO DAL 13 AL
30 SETTEMBRE 1943 CON LE INDICAZIONI DEI DANNI
= SUBITI DALLE ANTICHE STRUTTURE DI CIASCUNO EDIFICIO =

N° I) Reg. I Ins. I n° 6 _ Demolizione di n° 2 muri partimentali a N del= l'area interna della casa con distruzione di una par= te del muro perimetrale nord per la misura totale di m.12 x 4.

2) " " " II n° 29,30 Distruzione del muro perimetrale sud e di n°4 muri partimentali interni per la misura totale di m.20 x 4.

3) " " " " n° 27,28 Crollo dei muri partimentali del protiro per la misura totale di m.8 x 4.

4) " " " "n° 12,13.Distruzione delle strutture di n°4 ambienti terranei per la misura totale di m.30 x 4 con la per= dita di rivestimento di stucco signino per la misura totale di mq.60.

5) " " " "- Crollo di una parte del muro perimetrale ovest della insula attigua del lato est per la misura di m.8 x 4.

6) " " " " n° 23.Distruzione delle strutture partimentali di n°2 ambienti del lato nord dell'atrio per la misura totale di m.24 x 4.

7) " " " " n° 25. Distruzione della struttura partimentali di n° 3 ambienti rustici per la misura totale di m.30 x 4.

8) " " " " n° 5.Distruzione totale dell'atrio,dell'impluvio 8320
n° 3 ambienti del lato nord dell'atrio con la perdita degli stucchi parietali decorati con motivi del 4° stile.

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Nº I) Reg. I Ins. I nº 6 _ Demolizione di nº 2 muri partimentali a N del= l'area interna della casa con distruzione di una par= te del muro perimetrale nord per la misura totale di m.I2 x 4.

2) " " " II nº 29,30 Distruzione del muro perimetrale sud e di nº4 muri partimentali interni per la misura totale di m.20 x 4.

3) " " " " nº 27,28 Crollo dei muri partimentali del protiro per la misura totale di m.8 x 4.

4) " " " "nº I4,I5.Distruzione delle strutture di nº4 ambienti terranei per la misura totale di m.30 x 4 con la per= dita di rivestimento di stucco signino per la misura totale di mq.60.

5) " " " "_ Crollo di una parte del muro perimetrale ovest della insula attigua del lato est per la misura di m.6 x 4.

6) " " " " nº 23.Distruzione delle strutture partimentali di nº2 ambienti del lato nord dell'atrio per la misura totale di m.24 x 4.

7) " " " " nº 23. Distruzione della struttura partimentali di nº 3 ambienti rustici per la misura totale di m.30 x 4.

8) " " " " nº 5.Distruzione totale dell'atrio,dell'impluvio 2320 nº 3 ambienti del lato nord dell'atrio con la perdita degli stucchi parietali decorati con motivi del 4º stile.

9) " " " V nº I.Demolizione del pilastro occidentalr e di una parte

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del muro est del vestibolo di ingresso per la misura di m.16 x 6.

Nº 10 Reg. I Ins. VI =CASA DEL CRIPTOPORTICO = Demolizione dell'ala orientale del portico a sud dell'atrio con la totale distruzione di nº4 ambienti rustici del lato est del portico compresi i muri partimentali del lato sud e del lato orientale.

" II) " II " V nº 2 =CASA DI L. TIBURTINO = Distruzione parziale dell'atrio tuscanico e di nº3 ambienti del lato ovest colla perdita parziale degli stucchi di IV stile decoranti il cubiculo centrale ad ovest dell'atrio,la parete sud ed ovest della dipendente taberna nº I e le pareti dello cocus a fondo bianco ad ovest dell'euripus settentrionale.

" I2) " " " IV = VICOLO DI ORFEO = Crollo di una parte del muro orientale dell'insula col parziale disfacimento del banco di vendita della taberna angolare nord est e dei pilastri in opera isodomica amm'ingresso nord del vicolo.

" I3 " III Ins.II nº I = CASA DI T. VALENTE = Distruzione di una parte del muro di facciata e dei dipinti di II e III stile dei cubicoli ad ovest e asud dell'atrio e del triclinio ad est di questi.Misura approssimativa delle strutture distrutte 26 x 5.

" I4) " " " III =nº 3,5.Disfacimento dei pilastri a stipiti e dei muri partimentali e perimetrali rivolti sul fronte della Via dell'Abbondanza per la misura approssimativa di m.20 x 3.

" I5) " " " " = nº 6 = Cosidetta " SCUOLA IUVENTUDIS "Demolizione del muro perimetrale ovest e disfacimento parziale della copertura moderna,colla perdita totale dei dipinti pari=

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orientale.

" II) " II " V nº 2 =CASA DI L. TIBURTINO = Distruzione parziale dell'atrio tuscanico e di nº 3 ambienti del lato ovest colla perdita parziale degli stucchi di IV stile decoranti il cubicolo centrale ad ovest dell'atrio,la parete sud ed ovest della dipendente taberna nº I e le pareti dello cecus a fondo bianco ad ovest dell'euripus settentrionale.

" I2) " " " IV = VICOLO DI LORBIO = Crollo di una parte del muro orientale dell'insula col parziale disfacimento del banco di vendita della taberna angolare nord est e dei pilastri in opera isodomica amm'ingresso nord del vicolo.

" I3 " III Ins.II nº I = CASA DI T. VALENTE = Distruzione di una parte del muro di facciata e dei dipinti di II e III stile dei cubicoli ad ovest e sud dell'atrio e del triclinio ad est di questi.Misura approssimativa delle strutture distrutte 26 x 5.

" I4) " " " III =nº 3,5.Disfacimento dei pilastri a stipiti e dei muri partimentali e perimetrali rivolti sul fronte della Via dell'Abbondanza per la misura approssimativa di m.20 x 5.

" I5) " " " " = nº 6 = Cosidetta " SCUOLA IUVENTUTIS "Demolizione del muro perimetrale ovest e disfacimento parziale della copertura moderna,colla perdita totale dei dipinti parietali di IV stile del lato ovest e del dipinto parietale del lato est dell'ingresso rappresentante un trofeo di

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armi.

N° Reg. III Ins. IV n° 2 = Casa cosidetta del MORALISTA (Domus T.Arrii Politis) Distruzione totale del muro di fondo del giardino e dei muri est,nord ed ovest dell'ambiente triclinare a fondo nero situato ad ovest del giardino,colla perdita parziale degli stucchi del triclinio decorati con motivi di IV stile.

" 17 " " " " n° 3= IDEM (Domus M.Epidii Hymenaei) Triclinio invernale.Parziale demolizione del muro ovest col parziale decadimento della decorazione parietale e colla perdita del seguente distico dipinto sulla parete centrale :Laxivos voltus et blandos aufer ocellos.Comiuge ab alterius,sit tibi in ore pudor.

Hystus.Parziale demolizione del muro perimetrale divisorio del lato ovest per la misura di m.6 x 4.

Scantinato.Parziale demolizione del muro perimetrale divisorio del lato ovest per la misura di m.6 x 2.

" 18 " " " " CASA DI EFIGENIA =(di Pinarius Cerialis) Crollo e distruzione dell'ala est del peristilio e di n°3 cubicoli attigui colla perdita totale degli stucchi dipinti con motivi del IV stile del triclinio a sud est del peristilio medesimo.

" 19 " " VI " n° 3. Distruzione totale della taberna colla perdita dei proclami elettorali dipinti sulla fronte esterna dei muri ovest e sud.

" 20 " " " VII = Distruzione di una parte dell'alveo stradale per la misura di m.4 x 4 e di una parte del bordo del marciapiede.

" 21 " " " " = n° I. Distruzione parziale del muro perimetrale sud rivolto alla strada e del protiro dipinto con motivi 2818
3° stile.

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di IV stile.

" I7 " " " " nº 3= IDEM (Domus M.Spidii Hymenaei) Triclinio invernale.Parziale demolizione del muro ovest col parziale decadimento della decorazione parietale e colla perdita del seguente distico dipinto sulla parete centrale :Lamivos voltus et blandos aufer ocellos.Comiuge ab alterius,sit tibi in ore pudor.
Hystus.Parziale demolizione del muro perimetrale divisorio del lato ovest per la misura di m.6 x 4.

Scantinato.Parziale demolizione del muro perimetrale divisorio del lato ovest per la misura di m.4 x 2.

" I8 " " " " CASA DI EFIGENIA =(di Pinarius Cerialis) Crollo e distruzione dell'ala est del peristilio e di nº 3 cubicoli attigui colla perdita totale degli stucchi dipinti con motivi del IV stile del triclinio a sud est del peristilio medesimo.

" I9 " " VI " nº 3. Distruzione totale della taberna colla perdita dei proclami elettorali dipinti sulla fronte esterna dei muri ovest e sud.

" 20 " " " VII = Distruzione di una parte dell'alveo stradale per la misura di m.4 x 4 e di una parte del bordo del marciapiede.

" 2I " " " " = nº I. Distruzione parziale del muro perimetrale sud rivolto alla strada e del protiro dipinto con motivi 3548
3º stile.

" 22 " " " " = nº 2 = Demolizione di nº 2 muri partimentali e decadimento della parete dipinto in rosso.

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N° 2

GRANDE PALESTRA ALL'ANFITEATRO = Distruzione del portale n° I con la parziale demolizione della soprastante copertura di restauro.

" 24 IDEM =PORTICO SUD = Demolizione del muro perimetrale del portico per un tratto di m.20 x 6 e disfacimento di n° 5 colonne del portico.

" 25 IDEM = Distruzione totale del portale n° 3(centrale del lato est)col crollo di una parte del muro di recinzione intermedio,per la misura di m.3 x3 e con la perdita di n° 3 pini domestici dell'attigua piantagione.

" 26 IDEM = LATO EST = Demolizione parziale del muro di recinzione compreso tra la 4° e la 5° porta, per un tratto di m.20 x 3.

" 27 IDEM =NATATIO = Demolizione parziale dell'angolo sud ovest con la perdita del rivestimento di stucco signino della parete interna del bordo della Natatio.

" 28 ANFITEATRO = Viale di ingressi = Disfacimento di una parte della cunetta occidentale con la perdita di n°4 piante di alce.

" 29 ANFITEATRO (arena) = Demolizione di una parte del plutoe di recinzione per la misura di m.3 x2.

" 30 IDEM = Ricevitoria d'ingresso = Rottura d'infissi con relativi telai e vetri dei locali della ricevitoria e del tourniquet e disfacimento del pilastro occidentale del cancello d'ingresso.

X" 31 Reg. V Ins. I n° 21 = CASA DEGLI EPIGRAMMI = Distruzione del protiro e di n° 2 ambienti attigui,con perdita dei dipinti parietale di IV stile ivi esistenti.

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del lato est)col crollo di una parte del muro di re=
cinzione intermedio,per la misura di m.3 x3 e con la
perdita di nº 3 pini domestici dell'attigua piantagio=
ne.

" 26 IDEM = LATO EST = Demolizione parziale del muro di re=
cinzione compreso tra la 4ª e la 5ª porta, per un trat=
to di m.26 x 3.

" 27 IDEM =NATATIO = Demolizione parziale dell'angolo sud
ovest con la perdita del rivestimento di stucco sgnino
della parete interna del bordo della Natatio.

" 28 ANFITEATRO = Viale di ingressi = Disfacimento di una
parte della cunetta occidentale con la perdita di nº4
piante di alce.

" 29 ANFITEATRO (arena) = Demolizione di una parte del
plutco di recinzione per la misura di m.3 x2.

" 30 IDEM = Ricovitoria d'ingresso = Rottura d'infissi con
relativi telai a vetri dei locali della ricevitoria
e del tourniquet e disfacimento del pilastro occiden=
tale del cancello d'ingresso.

X" 31 Reg. V InS. I nº 21 = CASA DEGLI EPIGRAMMI = Distruzione del protiro
e di nº 2 ambienti attigui,con perdita dei dipinti 2817
parietale di IV stile ivi esistenti.

" 32 " " " " nº 23 = CASA DI C. GIOCONDO = Distruzione del protiro
secondario di nº3 ambienti laterali compreso il muro

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perimetrale ovest.

N° REG. V INS.I n° 15.Distruzione di n° 4 ambienti a nord del giardino compresa parte del muro perimetrale nord.

" 34) " " " " " I5 = Demolizione dell'alveo stradale con perdita di n° 8 lastroni di lava trachitica.

" 35) " " " II n° I. CASA DELLA REGINA MARGHERITA = Demolizione del pavimento dell'atrio e distruzione dei muri perimetrali dell'atrio e di quelli partimentali degli ambienti circostanti l'atrio, con la perdita parziale dei dipinti parietali di IV stile del cubicolo ad est del protiro del cubicolo ad ovest del tablino e del triclinio a N est dell'atrio.

" 36) Reg. V Ins.IV = n° 2.Demolizione dell'atrio e di n°3 ambienti del lato est compreso il muro perimetrale divisorio della casa attigua con la perdita parziale degli stucchi a rilievo nell'area della casa attigua ad est.

" 37) " " " " = n° 3 = Demolizione del pilastro di anta del muro occidentale del protiro d'ingresso.

" 38) " " " V = CASA DEI GLADIATORI.Abbattimento di n° 4 colonne e di n° 3 plutei del lato settentrionale del peristilio e distruzione del muro perimetrale nord dell'ambulacro nord con scoscendimento della retrostante scarpata a nord riversatasi nell'area dell'ambulacro nord del peristilio.

" 39) " " " " Nel vicolo a nord della CASA DEI GLADIATORI = Abbattimento del muro perimetrale dell'insula e scoscendimento della retrostante scarpata di terra per la misura di m.IO.

" 40 " " " " CASA DEI GLADIATORI = Demolizione e distruzione degli ambienti a nord ovest del peristilio colla perdita parziale dei dipinti parietali dell'oecus dell'istesso la-

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vimento dell'atrio e distruzione dei muri perimetrali dell'atrio e di quelli partimentali degli ambienti circostanti l'atrio, con la perdita parziale dei dipinti parietali di IV stile del cubicolo ad est del protiro del cubicolo ad ovest del tablino e del triclinio a S est dell'atrio.

" 36) Reg. V Ins. IV = n° 2. Demolizione dell'atrio e di n°3 ambienti del lato est compreso il muro perimetrale divisorio della casa attigua con la perdita parziale degli stucchi a rilievo nell'area della casa attigua ad est.

" 37) " " " " = n° 3 = Demolizione del pilastro di anta del muro occidentale del protiro d'ingresso.

" 38) " " " V = CASA DEI GLADIATORI. Abbattimento di n° 4 colonne e di n° 3 plutei del lato settentrionale del peristilio e distruzione del muro perimetrale nord dell'ambulacro nord con scoscendimento della retrostante scarpata a nord riversatasi nell'area dell'ambulacro nord del peristilio.

" 39) " " " " Nel vicolo a nord della CASA DEI GLADIATORI = Abbattimento del muro perimetrale dell'insula e scoscendimento della retrostante scarpata di terra per la misura di m.IC.

" 40 " " " " CASA DEI GLADIATORI = Demolizione e distruzione [illegible] ambienti a nord ovest del peristilio colla perdita parziale dei dipinti parietali dell'oecus dell'istesso lato e conseguente scoscendimento della scarpata a nord

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dell'uscita postica.

N° 41) Reg. V Ins; V n° = Casa a nord della CASA DI M.L.FRONTONE =Distruzione dell'atrio,del protiro e degli ambienti attigui allo atrio (lato nord).

" 42) " " " " VIA DEI SEPOLCRI =Tomba n° I = Frattura di alcuni blocchi di basamento.

" 43) " " " " IDEM = Rilevato a nord ovest del basamento di S.Clemente Demolizione del murb perimetrale rivolto sulla strada e distruzione di muri partimentali dell'attigua taberna a nord.

" 44) " " " " Ambiente a nord della Casa delle colonne a mosaico= Distruzione di n°4 ambienti terranei e parte del rilevato ad est coll'abbattimento di buona parte del portichetto antistante.

" 45) " " " " = TOMBE SANNITICHE IN FONDO ALLA VIA LATERALE EST=Distruzione di n°2 ambienti terranei colla perdita di n°2 forni crematori.

" 46) " " " " = TOMBA N° 34= Disfacimento parziale dell'alveo stradale con la rottura e perdita di n°5 blocchi irregolari di lava trachitica e decadimento di stucchi a rilievo della tomba attigua ad ovest.

" 47) " " " " = VILLA DIOMEDE = Angolo sud ovest del peristilio =Distruzione di una parte del muro sud della torretta e scoscendimento della retrostante scarpata a sd per la misura di m.6 x 4.

" 48) " VI " I n° I = Casa a ridosso delle mura =Demolizione di n°2 muri partimentali e del muro partimentale divisorio in comune col peristilio della casa delle Vestali,per la misura totale di m.12 x4.

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chi di basamento.

" 43) " " " " IDEM = Rilevato a nord ovest del basamento di S.Clemente Demolizione del murb perimetrale rivolto sulla strada e distruzione di muri partimentali dell'attigua taberna a nord.

" 44) " " " " Ambiente a nord della Casa delle colonne a mosaico= Distruzione di nº4 ambienti terranei e parte del rilevato ad est coll'abbattimento di buona parte del portichetto antistante.

" 55) " " " " = TOMBE GARRITICHE IN FONDO ALLA VIA LATERALE EST=Distruzione di nº2 ambienti terranei colla perdita di nº2 forni crematori.

" 46) " " " " = TOMBA Nº 34= Disfacimento parziale dell'alveo stradale con la rottura e perdita di nº5 blocchi irregolari di lava trachitica e decadimento di stucchi a rilievo della tomba attigua ad ovest.

" 47) " " " " = VILLA DIOMEDE = Angolo sud ovest del peristilio =Distruzione di una parte del muro sud della torretta e scoscendimento della retrostante scarpata a sd per la misura di m.6 x 4.

" 48) " VI " I nº I = Casa a ridosso delle mura =Demolizione di nº2 muri partimentali e del muro partimentale divisorio in comune col peristilio della casa delle Vestali,per la misura totale di m.12 x4.

"49) " " " " " 7A= CASA DELLE VESTALI = Demolizione di una parte del pavimento a mosaico dell'atrio colla distruzione totale del tablino e di nº2 ambienti del lato nord.

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N° Reg. VI Ins. II =CASA DI SALLUSTIO = Distruzione totale del portichetto interno a sud e degli ambienti circostanti(n°4 del latô est)colla perdita deli interessanti dipinti del portichet= to,del cubicolo a sud est di questi e di parte di quelli del cubiculo ad ovest e del grande quadro di Atteone e di Diana.

" 51) Reg.VI Ins.II=Crollo dell'ala a sud dell'atrio e di parte del muro est del tablino con perdita parziale degli stucchi di I stile ivi esistenti.

" 52) " " " " n°18.Distruzione delle ali e del protiro e di una parte dell'atrio e di due ambienti a sud del protiro.

" 53) " " " " Distruzione di una parte del muro a nord dell'atrio che delimita la casa a nord,per la misura di m.4 x 4.

" 54) " " "IV n° 9,12.Distruzione del muro perimetrale sud e di n°4 muri partimentali rustici per la misura totale di m.20 x 4 col disfacimento totale del banco di vendita della taberna n°3.

" 55) " " " V n°3.Distruzione dell'ala nord dell'atrio corintio e di n°3 ambienti adiacenti compreso il muro perimetrale divisc= rio in comune con l'attigua casa,con la perdita parziale di un interessante dipinto architetturale di IV stile per= tinente alla casa attigua.

" 56) " " " VI n°I.CASA DI PANSA . Giardino =Distruzione di n°2 pilastri e di quattro colonne del portichetto e di un angolo di stanza in muratura incerta.

" 57) " " " " I =IDEM = Distruzione parziale della camera del grande cisternone sito al centro del giardino,per la misura di m.12 x 4.

" 58) " " " " n°6 = Distruzione di n°2 ambienti rustici con quattro muri partimentali e uno perimetrale per la misura totale

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" 51) Reg.VI Ins.II=Crollo dell'ala a sud dell'atrio e di parte del muro est del tablino con perdita parziale degli stucchi di I stile ivi esistenti.

" 52) " " " " n°18.Distruzione delle ali e del protiro e di una parte dell'atrio e di due ambienti a sud del protiro.

" 53) " " " " Distruzione di una parte del muro a nord dell'atrio che delimita la casa a nord,per la misura di m.4 x 4.

" 54) " " "IV n° 9,12.Distruzione del muro perimetrale sud e di n°4 muri partimentali rustici per la misura totale di m.20 x 4 col disfacimento totale del banco di vendita della taberna n°3.

" 55) " " " V n°3.Distruzione dell'ala nord dell'atrio corintio e di n°3 ambienti adiacenti compreso il muro perimetrale divisorio in comune con l'attigua casa,con la perdita parziale di un interessante dipinto architetturale di IV stile pertinente alla casa attigua.

" 56) " " " VI n°I.CASA DI PAESA . Giardino =Distruzione di n°2 pilastri e di quattro colonne del portichetto e di un angolo di stanza in muratura incerta.

" 57) " " " " I =IDEM = Distruzione parziale della camera del grande cisternone sito al centro del giardino,per la misura di m.12 x 4.

" 58) " " " " n°6 = Distruzione di n°2 ambienti rustici con quattro muri partimentali e uno perimetrale per la misura totale di ml.10 x 4.

" 59) " " VII " 7. CASA DI APOLLO = Distruzione parziale della vaschetta centrale ad ovest del tablino,e demolizione parziale dei

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muri partimentali degli ambienti ad ovest e perdita parziale del muro perimetrale sud e dedimento dei dipinti in ~~ep~~ opera topiaria su di esso esistenti.

N°60) Reg.VI ins. VIII= VIA MERCURIO = Disfacimento di una parte della corona della crepidine per la misura di m.3.

" 61) " " " " =VIA DELLE TERME = Frattura e decadimento della corona della crepidine per m.2.

" 62) " " " IX n° I =Distruzione di alcuni muri partimentali a nord ovest dell'atrio.

" 63) " " " n° 3 =Demolizione e distruzione di n°3 ambienti a nord est dell'atrio secondario e del muro perimetrale est, con la perdita dei dipinti parietali di IV stile dell'ambiente a nord est dell'atrio indicato.

" 64) " " X =CASA DEI GERMOGLI = (settore nord est) Demolizione di n° 3 ambienti con la distruzione del muro perimetrale ad est e ad ovest sui rispettivi vicoletti con la perdita di alcuni dipinti e stucchi parietali.

" 65) " " XI = Distruzione dei muri di ambienti secondari rustici col disfacimento parziale della copertura sugli ambienti del lato nord del peristilio della Casa del Labirinto.

" 66) " " XII = CASA DEL FAUNO = Distruzione totale di n° 3 ambienti a nord est dell'atrio con decadimento di pitture di I e IV stile e disfacimento dei pavimenti a mosaici.

" 67) " " " = IDEM = Distruzione di n°2 ambienti a nord ovest dell'atrio tetrastilo e di una parte del pavimento del peristilio centrale e abbattimento di n° 3 colonne dell'atrio indicato e disfacimento dei muri partimentali e di stucchi parietali degli ambienti a fianco dell'entrata secondaria nella via della Fortuna.

" 68) " VI " XVI n° 8 =Demolizione

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" 61) " " " " =VIA DELLE TOMBE = Frattura e decadimento della corona della crepidine per m.2.

" 62) " " " IX n° I =Distruzione di alcuni muri partimentali a nord ovest dell'atrio.

" 63) " " " n° 3 =Demolizione e distruzione di n°3 ambienti a nord est dell'atrio secondario e del muro perimetrale est, con la perdita dei dipinti parietali di IV stile dell'ambiente a nord est dell'atrio indicato.

" 64) " " X =CASA DEL TERMOPOLIO = (settore nord est) Demolizione di n° 3 ambienti con la distruzione del muro perimetrale ad est e ad ovest sui rispettivi vicoletti con la perdita di alcuni dipinti e stucchi parietali.

" 65) " " XI = Distruzione dei muri di ambienti secondari rustici col disfacimento parziale della copertura sugli ambienti del lato nord del peristilio della Casa del Labirinto.

" 66) " " XII = CASA DEL FAUNO = Distruzione totale di n° 3 ambienti a nord est dell'atrio con decadimento di pitture di I e IV stile e disfacimento dei pavimenti a mosaici.

" 67) " " " = IDEM = Distruzione di n°2 ambienti a nord ovest dell'atrio tetrastilo e di una parte del pavimento del peristilio centrale e abbattimento di n° 3 colonne dell'atrio indicato e disfacimento dei muri partimentali e di stucchi parietali degli ambienti a fianco dell'entrata secondaria nella via della Fortuna.

" 68) " VI " XIII n° 2 = Demolizione e distruzione di n°3 ambienti ad ovest dell'atrio compresa parte del muro perimetrale fiancheggiante

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il vicoletto del Fauno.

N° 69 Reg. VI Ins.XIII n° Demolizione e distruzione di n° 3 ambienti ad ovest del peristilio col decadimento di stucchi parietali degli ambienti indicati.

" 70) " " " " Demolizione di n° 3 ambienti a sud est dell'atrio compreso il muro perimetrale dell'istesso lato.

" 71) " " " " n° 6= Demolizione e distruzione di n° 3 ambienti e del protiro dell'uscita postica sul vicolo dei Vetti.

" 72) " " " XIV= Casa a sud della taberna luxoria in Via di Orfeo = Decadimento di muri partimentali e perimetrali est con la perdita di stucchi parietali, in signino e di IV stile della taberna luxoria, e di una parte del prospetto della stessa taberna.

" 73) " " " " n° 25 = Demolizione e distruzione di n° 2 ambienti con una parte del muro perimetrale del prospetto.

" 74) " " " " n° 38 = Distruzione del lato sud del peristilio con 2 ambienti adiacenti del lato nord e col decadimento di stucchi parietali di IV stile della casa e di quella attigua.

" 75) " " " " n° 38 = Distruzione del pavimento dell'atrio tuscanico con due ambienti attigui e decadimento di stucchi parietali di IV stile.

" 76) " " " " n°40 = Decadimento di dipinti di IV stile e in signino del cubicolo e dei cubicoli adiacenti

" 77) " " " VI n° I= CASA DEI VETTI = Sprofondamento del pavimento sull'angolo nord ovest del peristilio con la distruzione di una parte del muro perimetrale nord, il disfacimento di n° 3 colonne del peristilio e la perdita parziale di una parte dei dipinti parietali di IV stile

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" 71) " " " " nº 6= Demolizione e distruzione di nº 3 ambienti e del protiro dell'uscita postica sul vicolo dei Vetti.

" 72) " " " XIX= Casa a sud della taberna luxoria in Via di Orfeo = Decadimento di muri partimentali e perimetrali est con la perdita di stucchi parietali, in signino e di IV stile della taberna luxoria, e di una parte del prospetto della stessa taberna.

" 73) " " " " nº 25 = Demolizione e distruzione di nº 2 ambienti con una parte del muro perimetrale del prospetto.

" 74) " " " " nº 38 = Distruzione del lato sud del peristilio con 2 ambienti aiiacenti del lato nord e col decadimento di stucchi parietali di IV stile della casa e di quella attigua.

" 75) " " " " nº 38 = Distruzione del pavimento dell'atrio tuscanico con due ambienti attigui e decadimento di stucchi parietali di IV stile.

" 76) " " " " nº40 = Decadimento di dipinti di IV stile e in signino del cubicolo e dei cubicoli adiacenti

" 77) " " " VI nº I= CASA DEI VETTI = Sprofondamento del pavimento sull'angolo nord ovest del peristilio con la distruzione di una parte del muro perimetrale nord, il disfacimento di nº 3 colonne del peristilio e la perdita parziale di una parte dei dipinti parietali di IV stile esistenti su ambo le facce del predetto muro perimetrale nord. Si lamenta altresì l'appancia ento della parete nord dell'oecus di Pasifae e il danno, ad intervalli, della copertura di garenzia sull'area del posto colpito e sulle aree degli ambulacri in giro al peristilio

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dell'oecus di Pasifae e del cubicolo a nord dell'atrio col parziale disfacimento dell'angolo sud del portichetto, dell'appartamento provato a nord del peristilio.

nº 78 Reg. VI ins.XVI =Nella Casa di fronte alla Casa degli Amorini= Disfacimento di una parte del basolato antico e di un tratto della crepidine per la misura di mq.8.

" 79 " " " " = A Sud della Casa dell'Ara massima =Distruzione dell'ala ovest del portichetto e di nº 3 ambienti attigui con la paredita di dipinti parietali di IV stile.

" 80 " " " " = PORTA VESUVIO = Disfacimento di un tratto del piano di stradale a nord della porta e a pochi metri dalle mura di fortificazione.

" 81 " " " " TOMBA DI VEIO MARCELLO = Decadimento del muro perimetrale ovest della tomba per un tratto di m.4 x2.

" 82 FORTIFICAZIONE DEL LATO NORD = Demolizione di un tratto della cortina esterna in opera quadrata di tufo per la misura di m.8 x 8.

" 83 Reg. VII Ins.IV = UFFICIO DEL CORPO DI GUARDIA = Demolizione di una parte della copertura piana e del muro sud dell'ufficio e dell'officina restauratori col decadimento del muro sud del magazzino deposito e della cucina del posto di guardia.

" 84 " " " " = nº24= Demolizione dell'area dell'atrio di una fauces e di nº 2 ambienti secondari col decadimento di intonaci dipinti di IV stile.

" 85 " " " " =nº 26 = Demolizione di una fauces e di 2 ambienti col decadimento di intonaci dipinti di IV stile.

" 86 " " " " CASA DEI CAPITELLI FIGURATI = Demolizione parziale del muro perimetrale divisorio del lato ovest del peristi=

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" 79 " " " " = A Sud della Casa dell'Ara massima =Distruzione del= l'ala ovest del portichetto e di n° 3 ambienti atti= gui con la paredita di dipinti parietali di IV stile.

" 80 " " " " = PORTA VESUVIO = Disfacimento di un tratto del pia= no di stradale a nord della porta e a pochi metri dal= le mura di fortificazione.

" 81 " " " " TOMBA DI VEIO MARCELLO = Decadimento del muro perime= trale ovest della tomba per un tratto di m.4 ca.

" 82 FORTIFICAZIONE DEL LATO NORD = Demolizione di un trat= to della cortina esterna in opera quadrata di tufo per la misura di m.8 x 8.

" 83 Reg. VII Ins.IV = UFFICIO DEL CORPO DI GUARDIA = Demolizione di una parte della copertura piana e del muro sud dell'uf= ficio e dell'officina restauratori col decadimento del muro sud del magazzino deposito e della cucina del po= sto di guardia.

" 84 " " " " = n°24= Demolizione dell'area dell'atrio di una fauces e di n° 2 ambienti secondari col decadimento di into= naci dipinti di IV stile.

" 85 " " " " =n° 26 = Demolizione di una fauces e di 2 ambienti col decadimento di intonaci dipinti di IV stile. 2811

" 86 " " " " CASA DEI CAPITELLI FIGURATI = Demolizione parziale del muro perimetrale divisorio del lato ovest del peristi= lio col decadimento di una parte degli stucchi pariе= tali di I° stile.

" 87 " " " " = CASA DELLA PARETE NERA = Demolizione di una parte

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della trabeazione del peristilio col decadimento di una parte degli intonaci dipinti nel IV stile, esistenti nell'ambiente a fondo nero (perdita con un quadro degli Amorini) delle pareti del peristilio, degli stucchi delle colonne e degli intonaci di rivestimento dei cubicoli intorno all'atrio.

N° 88 Reg. VII Ins. IV = n° 32 = A FIANCO DEL DEPOSITO MAGAZZINO = Demolizione dei pilastri in laterizio del peristilio e di una parte del muro perimetrale sud per un tratto di m.10 x4.

" 89) " " " IV = TERME DEL FORO = N° 25 sulla Via delle Terme = Distruzione di una pilastro di anta in laterizio e di una parte del muro partimentale della taberna per la misura di m.6 x 4 .

" 90) " " " " = Angolo a sud ovest e lato sud dell'insula = Demolizione di n° 2 muri partimentali del deposito della sala e dell'Ufficio attiguo per la misura di m.8 x 6 e rottura di tutti gli infissi e vetri di infissi a lucernari dei locali della Sala vendita e dell'ufficio attiguo.

" 91) " " " VI = n° 2 = Distruzione della fauces d'ingresso di n° 4 cubicoli a nord est e a nord dell'atrio e distruzione dell'angolo sud est del peristilio con l'abbattimento di n° 3 colonne del portico.

" 92) " " " " = n° 7 = Distruzione dell'atrio, della fauces d'ingresso, di n° 4 ambienti intorno all'atrio, del lato sud occidentale del peristilio con l'abbattimento di n° 2 cubicoli del lato ovest e perdita totale dei dipinti di IV stile in questi esistenti.

" 93) " " " " n° 13 _ 26 = Totale distruzione dei muri partimentali e dei pilastri di anta delle taberne col disfacimento di un banco di vendita decorato di lastre marmoree.

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sacrodi intorno all'atrio.

N° 88 Reg. VII Ins. IV = n° 62 = A NORD DEL DEPOSITO MAGAZZINO = Demolizione dei pilastri in laterizio del peristilio e di una parte del muro perimetrale sud per un tratto di m.10 x4.

" 89) " " " V = TERME DEL FORO = N° 25 sulla Via delle Terme = Distruzione di una pilastro di anta in laterizio e di una parte del muro partimentale della taberna per la misura di m.3 x 4 .

" 90) " " " " = Angolo a sud ovest e lato sud dell'insula = Demolizione di n° 2 muri partimentali del deposito della sala e dell'Ufficio attiguo per la misura di m.8 x 6 e rottura di tutti gli infissi e vetri di infissi a lucernari dei locali della Sala vendita e dell'ufficio attiguo.

" 91) " " " VI = n° 2 = Distruzione della fauces d'ingresso di n° 4 cubicoli a nord est e a nord dell'atrio e distruzione dell'angolo sud est del peristilio con l'abbattimento di n° 3 colonne del portico.

" 92) " " " " = n° 7 = Distruzione dell'atrio,della fauces d'ingresso, di n° 4 ambienti intorno all'atrio,del lato sud occidentale del peristilio con l'abbattimento di n° 2 cubicoli del lato ovest e perdita totale dei dipinti di IV stile in questi esistenti.

" 93) " " " " n° 13 _ 26 =Totale distruzione dei muri partimentali e dei pilastri di anta delle taberne col disfacimento di un banco di vendita decorato di lastre marmoree.

" 94) " " " " n°28 Distruzione del cubicolo a sud ovest dell'atrio e di quello a sud est,del muro perimetrale nord e delle ali ovest ed est del peristilio col decadimento e perdita totale dei dipinti in opera topiaria e di II stile del muro nord del peristilio del piccolo cubicolo

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ad est del peristilio e di II stile del tablino.

Nº 95) Reg.VII Ins. V = nº 32,34 = Decadimento di stucchi parietali disegni no lungo le pareti della taberna.

" 96) " " " " = Casa ad ovest della Casa delle persiane = Distruzione di una parte del peristilio e dei muri perimetrali dei lati nord ed est del peristilio con la perdita di dipinti parietali di IV stile.

" 97) " " "VII = TEMPIO DI APOLLO = Distruzione totale dei locali della sagrestia e del portico attiguo con la perdita totale delle collezioni architettoniche e vascolari del periodo arcaico e parziale di quelle del periodo romano.

" 98) " " " " = IDEM = Demolizione dell'angolo nord est del peristilio, compreso parte del muro perimetrale Nord e abbattimento di nº 4 colonne del peristilio e dello stilobate

" 99) " " " " = IDEM = Lato ovest = Demolizione di una parte dello stilobate con l'abbattimento di nº 4 colonne e di una parte del muro perimetrale ovest per una tratto di M.8.

"100) " " " = CASA DI TRITTOLEMO = Demolizione delle ali del peristilio secondario, con l'abbattimento di nº 6 colonne e di nº 5 ambienti del lato ovest con decadimento di una parte degli stucchi parietali di II e IV stile del tablino secondario, del tablino centrale e del salone a nord est del peristilio.

" 101)" " " " = IDEM = Demolizione di una parte dell'ala ovest del peristilio compreso il muro perimetrale ovest dell'istesso lato edi Nº3 ambienti del lato nord, con decadimento di una parte degli intonaci decorati di IV stile.

" 102) " " " " = IDEM = Demolizione di una parte del muro delle

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pinti parietali di IV stile.

" 97) " " " VII = TEMPIO DI APOLLO = Distruzione totale dei locali della sagrestia e del portico attiguo con la perdita totale delle collezioni architettoniche e vascolari del periodo arcaico e parziale di quelle del periodo romano.

" 98) " " " " = IDEM = Demolizione dell'angolo nord est del peristilio, compreso parte del muro perimetrale Nord e abbattimento di n° 4 colonne del peristilio e dello stilobate

" 99) " " " " = IDEM = Lato ovest = Demolizione di una parte dello stilobate con l'abbattimento di n° 4 colonne e di una parte del muro perimetrale ovest per una tratto di M.6.

"I00) " " " = CASA DI TRITICLINIO = Demolizione delle ali del peristilio secondario, con l'abbattimento di n° 6 colonne e di n° 3 ambienti del lato ovest con decadimento di una parte degli stucchi parietali di II e IV stile del tablino secondario, del tablino centrale e del salone a nord est del peristilio.

" I01) " " " " = IDEM = Demolizione di una parte dell'ala ovest del peristilio compreso il muro perimetrale ovest dell'istesso lato edi N°3 ambienti del lato nord, con decadimento di una parte degli intonaci decorati di IV stile.

" I02) " " " " = IDEM = Demolizione di una parte del pavimento dello atrio, di una parte degli ambienti ad est e abbattimento

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de le ali sud ed ovest del peristilio.

I03) Reg. VII Ins. VII= CASA DI ROMOLO E REMO = Distruzione del lato est del peristilio e di n° 3 ambienti del lato est col decadimento di dipinti di IV stile e demolizione di una parte del muro perimetrale nord.

" I04) " " " " = IDEM = Demolizione degli ambienti ad ovest del tablino, compreso il muro perimetrale ovest, col decadimento di intonaco di rivestiment in signino e di IV° stile.

"I05) Reg. VII Ins. VII = n° I8 = Caduta di intonaci di signino e di 4 stile del prospetto e degli ambienti interni.

" I06) " " " " = n° I9 = Demolizione di una parte dell'atrio e di n°2 ambienti attigui, con decadimento di intonaci di rivestimento in signino e di iV stile.

" I07) " " " "A nord del granaio = Distacimento di n° 3 ambienti ad est del peristilio con l'abbattimento del muro perimetrale sud.

" I08) " " iNs. VIII = ARCO DI NERONE = (Ad est del Tempio di Giove) Distruzione del plutei davanti al piede occidentale dello arco, disfacimento di una parte dell'opera laterizia dei piedritti dell'arco e frattura di una parte della cordonata della crepidine opposta all'arco e scheggiatura degli elementi architettonici di marmo, superstite sulle membrature dell'arco.

" I09) " " " " = TEMPIO DI GIOVE = Decadimento di una parte della struttura in laterizio dello avancorpo sud est, scheggiatura delle cornice in opera quadrata del basamento e frattura di n° 8 lastroni di travertino della pavimentazione del Foro attigua al lato est del Tempio.

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" II0) " " " " = PORTICO DEL MACELLO = Scheggiatura delle colonne di marmo della parte ricostruita del portico antistante le

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" I04) " " " " = IDEM = Demolizione degli ambienti ad ovest del tablino,compreso il muro perimetrale ovest,col decadimento di intonaco di rivestiment in stucco e di IV° stile.

"I05) Reg. VII Ins. VII = n° I8 = Caduta di intonaci di stucco e di 4 stile del prospetto e degli ambienti interni.

'I06) " " " " = n° I9 = Demolizione di una parte dell'atrio e di n°2 ambienti attigui,con decadimento di intonaci di rivestimento in stucco e di IV stile.

" I07) " " " "A nord del granaio = Disfacimento di n° 3 ambienti ad est del peristilio con l'abbattimento del muro perimetrale sud.

" I08) " " Ins. VIII = ARCO DI NERONE = (Ad est del Tempio di Giove) Distruzione del pluteo davanti al piede occidentale dello arco,disfacimento di una parte dell'opera laterizia dei piedritti dell'arco e frattura di una parte della cordonata della crepidine opposta all'arco e scheggiatura degli elementi architettonici di marmo,superstite sulle membrature dell'arco.

" I09) " " " " = TEMPIO DI GIOVE = Decadimento di una parte della struttura in laterizio de=llo avancorpo sud est,scheggiatura delle cornice in opera quadrata del basamento e frattura di n° 8 lastroni di travertino della pavimentazione del Foro attigua al lato est del Tempio.

" II0) " " " " = PORTICO DEL MACELLO = Scheggiatura delle colonne di marmo delle parte ricostruita del portico antistante lo edificio e crollo di n° 4 pilastrini a basamento del por=

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tico e scheggiatura del rivestimento marmoreo dello stilobate del portico.

nº III Reg. VII Ins. VIII = Lato occidentale = Demolizione di una parte della pavimentazione in travertino in corrispondenza della parte mediana e tra il primo ed il secondo basamento a contare da sud.

" II2) " " " " = IDEM = Nelle adiacenze dell'Arco Di Tiberio = Rottura dello stilobate e di nº 2 rocchi della trabeazione in travertino con spostamento di un rocchio di colonne di grosso fusto.

" II3) " " " " = F O R O = Demolizione di parte ovest del muro di fondo del lato nord (ad ovest del Tempio di Giove) compreso l'arco in opera incerta attiguo al Tempio e decadimento di intonaci di IIº stile delle fiancate della cella del Tempio di Giove.

" II4) " " " " = GRANAIO DEL FORO = Demolizione del muro perimetrale sud compresi due pilastri in laterizio dei vani di ingresso e decadimento parziale della muro perimetrale ovest.

" II5) " " " VII = nº 2I = Demolizione di nº 2 muri di ambienti col decadimento di intonaci decorati sul prospetto.

" II6) " " " IX = MACELLO = Disfacimento di una parte dello stilobate del lato sud del peristilio, abbattimento di una pilastro del dodecagono, avvallamento del pavimento dell'area scoperta e decadimento parziale degli intonaci di IV stile del lato nord e del lato sud.

"II7) " " " " = LARI PUBBLICI = Demolizione del muro partimentale in collegamento con l'edificio del Macello e disfacimento di una parte dell'opera in laterizio del lato N del Santuario.

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" II2) " " " " = IDEM = Nelle adiacenze dell'Arco Di Tiberio = Rottura dello stilobate e di nº 2 rocchi della trabeazione in travertino con spostamento di un rocchio di colonne di grosso fusto.

" II3) " " " " = F O R O = Demolizione di parte ovest del muro di fondo del lato nord (ad ovest del Tempio di Giove) compreso l'arco in opera incerta attiguo al Tempio e decadimento di intonaci di IV stile delle fiancate della cella del Tempio di Giove.

" II4) " " " " = GRANAIO DEL FORO = Demolizione del muro perimetrale sud compresi due pilastri in laterizio dei vani di ingresso e decadimento parziale dellm muro perimetrale ovest.

" II5) " " " VII = nº 2I = Demolizione di nº 2 muri di ambienti col decadimento di intonaci decorati sul prospetto.

" II6) " " " IX = MACELLO = Disfacimento di una parte dello stilobate del lato sud del peristilio, abbattimento di una pilastro del dodecagono, avvallamento del pavimento dell'area scoperta e decadimento parziale degli intonaci di IV stile del lato nord e del lato sud.

"II7) " " " " = LARI PUBBLICI = Demolizione del muro partimentale in collegamento con l'edificio del Macello e disfacimento di una parte dell'opera in laterizio del lato N del Santuario.

" II8)" " " " EDIFICIO DI EUMACHIA = Demolizione di una parte dello stilobate in tufo del lato nord dell'area interna per ml. 4 x 2.

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nº 1) Reg. VII Ins. X = Di Fronte al Balcone Pensile = Demolizione di nº2 ambienti di bottega col disfacimento del muro perimetrale est.

" 120) " " " XV = Demolizione del muro est e caduta di intonaci sul prospetto e dalle pareti degli ambienti interni.

" 121) " " " = nº 12 = Disfacimento del marciapiede e dell'angolo esterno del protiro con decadimento di intonaci disgiunto.

" 122) " " " X = CASA DEL MARINAIO =Demolizione di una parte del muro perimetrale del giardino lungo la Via dei Soprastanti per la misura di ml.20 x 4.

" 123) = = = INSULA OCCIDENTALE =Di fronte alla casa del Chirurgo = à nº 9 = Disfacimento di una parte del piano di calpestio dell'atrio e demolizione di nº 3 muri partimentali del lato nord.

" 124) = = = = A nord ovest locali direzione = Demolizione di uno scantinato con nº 2 muri partimentali.

" 125) = = = X = INSULA OCCIDENTALE = CASA DEL GRANDE ATRIO = Demolizione del muro perimetrale ad est dell'atrio, di una parte del muro sud dell'atrio col decadimento di intonaci parietali di IV stile e disfacimento di muri partimentali a nord del tablino. Demolizione del canale antistante all'ingresso per m.6.

" 126) = = = = INSULA OCCIDENTALE = Lungo la Via dei Soprastanti = Demolizione di un muro perimetrale per metri 4 x 3 e di una parte della scarpata per due tratti di m.8.

"127) = = = = INSULA = Angolo in corrispondenza del giardino della Casa del Marinaio. Demolizione di un tratto di muro perimetrale per la misura di m.4 x 4.

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Casa nº 13 ad ovest Casa del Larario = Distruzione

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prospetto e dalle pareti degli ambienti interni.

" I21) " " " = n° I2 = Disfacimento del marciapiede e dell'angolo esterno del protiro con decadimento di intonaci disegnati.

" I22) " " " = CASA DEL MARINAIO =Demolizione di una parte del muro perimetrale del giardino lungo la Via dei Soprastanti per la misura di ml.20 x 4.

" I23) = = = INSULA OCCIDENTALE =Di fronte alla casa del Chirurgo = n° 9 e Disfacimento di una parte del piano di calpestio dell'atrio e demolizione di n° 3 muri partimentali del lato nord.

" I24) = = = = A nord ovest locali direzione = Demolizione di uno scantinato con n° 4 muri partimentali.

" I25) = = = = INSULA OCCIDENTALE = CASA DEL GRANDE ATRIO = Demolizione del muro perimetrale ad est dell'atrio, di una parte del muro sud dell'atrio col decadimento di intonaci parietali di IV stile e disfacimento di muri partimentali a nord del tablino. Demolizione del canale antistante all'ingresso per m.6.

" I26) = = = = INSULA OCCIDENTALE = Lungo la Via dei Soprastanti = Demolizione di un muro perimetrale per metri 4 x 3 e di una parte della scarpata per due tratti di m.8.

"I27) = = = = IDEM = Angolo in corrispondenza del giardino della Casa del Marinaio. Demolizione di un tratto di muro perimetrale per la misura di m.4 x 4.

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"I28) = = = = CASA N° I3 ad ovest Casa del Marinaio = Distruzione di n° 3 ambienti a nord dell'atrio di n° 2 ad ovest e di una parte dell'angolo nord est del peristilio col disfacimento di n° 3 colonne e di intonaci dipinti del II° stile.

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N° 129) = = = = IDEM = Distruzione totale di n° 3 ambienti a sud del tablino e di n° 2 a sud del peristilio.

" 130) = = = = CASE E TABERNE IN CORRISPONDENZA DELLA CASA DI ROMOLO e REMO = Distruzione totale di n° 2 atri con tutti gli ambienti annessi e disfacimento di stucchi parietali di IV stile.

" 131) = = = CASA N° 3 lungo il portico nord di Via Marina = Distruzione dell'atrio e di n° 4 ambienti circostanti con perdita di intonaci di rivestimento in sigino.

" 132) = = = CASA N° I a nord del portico di Via Marina = Distruzione dell'atrio con 5 ambienti annessi dei lati est e nord e distruzione di una taberna e di tutto il portico antistante le case lungo la Via Marina.

" 133 = = = PORTA MARINA = Crollo totale della fronte della porta col particolare del prospetto antico e dell'ingresso ad arco per i pedoni.

" 134) = = = PORTA MARINA (Ingresso) Frattura e cedimento del portichetto della ricevitoria, lesioni ai locali annessi e rottura di infissi e dei vetri su telai delle vetrate infissi nei vani delle finestre e delle porte della ricevitoria e del tourniquet.

" 135) REG.VIII INS.I n TEMPIO DI VENERE = Demolizione parziale delle strutture di fondamento del portico del lato occidentale.

" 136) " " " Idem = Demolizione parziale delle strutture di fondamento del portico dell'ala ovest.

" 137) " " " Idem = Demolizione parziale delle strutture di fondamento della taberna del lato orientale.

" 138) " " " Idem = Demolizione parziale delle strutture di fondamento del lato est.

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ambienti annessi e disfacimento di stucchi parietali di IV stile.

" I31) = = = CASA Nº 3 lungo il portico nord di Via Marina = Distruzione dell'atrio e di nº 4 ambienti circostanti con perdita di intonaci di rivestimento in signino.

" I32) = = = CASA Nº I a nord del portico di Via Marina = Distruzione dell'atrio con 5 ambienti annessi dei lati est e nord e distruzione di una taberna e di tutto il portico antistante le case lungo la Via Marina.

" I33 = = = PORTA MARINA = Crollo totale della fronte della porta col particolare del prospetto antico e dell'ingresso ad arco per i pedoni.

" I34) = = = PORTA MARINA (Ingresso) Frattura e cedimento del porticchetto della ricevitoria, lesioni ai locali annessi e rottura di infissi e dei vetri su telai delle vetrate infissi nei vani delle finestre e delle porte della ricevitoria e del tourniquet.

" I35) REG.VIII INS.I R TEMPIO DI VENERE = Demolizione parziale delle strutture di fondamento del portico del lato occidentale.

" I36) " " " Idem = Demolizione parziale delle strutture di fondamento del portico dell'ala ovest.

" I37) " " " Idem = Demolizione parziale delle strutture di fondamento delle taberne del lato orientale.

" I38) " " " Idem = Demolizione parziale delle strutture di fondamento del lato est.

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N°I39) REG.VII INS.I TEMPIO DI VENERE = Demolizione parziale delle strutture di fondamento del lato &&t sud.

" I40) " " " Casa a sud della Curia = Demolizione di una parte dell'ala settentrionale dell'atrio con l'abbattimento di n°2 fusti di colonne in laterizio.

" I41) " " " TEMPIO VESTA = Distruzione di una parte del basamento dello stilobate del lato orientale con la demolizione di n°2 avanzi di colonne in sito e di una parte della gradinata per un tratto di m.8.

" I42) " VIII INS.I = PROPILEI DEL FORO TRIANGOLARE = Demolizione della estremità orientale con parte del muro perimetrale della palestra sannitica e abbattimento di n°2 avanzi di fusti di colonne e disfacimento di parte dei gradini e di una porzione del pavimento in lava trachitica della strada del Tempio d'Iside.

" I43) " " " PALESTRA SANNITICA = Demolizione di muri partimentali e perimetrali degli ambienti del lato ovest con disfacimento di parte dello stilobate e di n°4 colonne del lato ovest del portico.

" I44) " " " III = TEATRO GRANDE (summa cavea) = Demolizione di una parte del muro di coronamento della summa cavea per un tratto di m.4 x 4.

" I45) " " " " = IDEM (cripta) = Distruzione di una parte dell'ala occidentale col crollo della volta a sesto ribassato per la misura di ml.8.

" I46) " " " " = IDEM (media cavea) = Demolizione di una parte dell'ossatura di appoggio della gradinata per una superficie di mq.8.

" I47) " " " I " = FORO TRIANGOLARE (monopteros) = Disfacimento della

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" I41) " " " = TEMPIO GRECO = Distruzione di una parte del basamento dello stilobate del lato orientale con la demolizione di n°2 avanzi di colonne in sito e di una parte della gradinata per un tratto di m.8.

" I42) " VIII INS.I = PROPILEI DEL FORO TRIANGOLARE = Demolizione della estremità orientale con parte del muro perimetrale della palestra sannitica e abbattimento di n°2 avanzi di fusti di colonne e disfacimento di parte dei gradini e di una porzione del pavimento in lava trachitica della strada del Tempio d'Iside.

" I43) " " " = PALESTRA SANNITICA = Demolizione di muri partimentali e perimetrali degli ambienti del lato ovest con disfacimento di parte dello stilobate e di n°4 colonne del lato ovest del portico.

" I44) " " " VIII = TEATRO GRANDE (summa cavea) = Demolizione di una parte del muro di coronamento della summa cavea per un tratto di m.4 x 4.

" I45) " " " " = IDEM (cripta) = Distruzione di una parte dell'ala occidentale col crollo della volta a sesto ribassato per la misura di ml.8.

" I46) " " " " = IDEM (media cavea) = Demolizione di una parte dell'ossatura di appoggio della gradinata per una superficie di mq.8.

" I47) " " " I" = FORO TRIANGOLARE (anaptere) = Disfacimento della cornicata dello stilobate e demolizione dei fusti di colonne col crollo di parte della trabeazione residuata e con l'estruzione della canna del pozzo di alimentazione moderna.

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N°147) REG.IX INS.I = CASA DI EPIDIO RUFO = Demolizione di parte del muro di facciata con la distruzione totale del protiro e degli ambienti attigui e l'abbattimento delle colonne dell'atrio corinzio.

" 148) " " " " = CASA DI EPIDIO SABINO = Disfacimento di una parte di pilastro a stipite e decadimento parziale di intonaci dipinti di IV stile del cubicolo attiguo al protiro e della parete ovest dell'atrio.

" 150) " " " IV = TERME CENTRALI = Tepidario = Demolizione del muro (in opera laterizia e incerta) del lato orientale per la misura di m.8 x 4.

" 151) " " " VI = N°4 = Distruzione dell'atrio, del protiro e di n°4 ambienti adiacenti col disfacimento di parte della pavimentazione stradale antistante.

" 152) " " " " = Casa ad est della precedente = Demolizione del colonnato del peristilio e distruzione di n°4 ambienti del lato ovest del peristilio, compreso il muro perimetrale divisorio con la casa precedente.

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INCURSIONI DEL 24 AGOSTO 1943 SUGLI EDIFICI COLPITI.

1°) FORO = Piano di calpestio e stilobate del portico ovest in prossimità dell'arco di Tiberio. Distruzione di n°2 rocchi di colonne in travertino e di n°2 blocchi di trabeazione.
(N°153)

2°) CASA DI TRISTOLEMO = Settore nord occidentale del peristilio principale e cubicoli attigui. Demoliti n°4 muri partimentali e n°2 colonne in laterizio rivestite di stucco dipinto.
(N°154)

3°) CASA DI ROMOLO E REMO = Settore orientale del peristilio e cubicoli attigui. Demolizione di n°4 muri partimentali con pareti dipinte nel IV stile e di n°2 grandi pilastri.
(N°155)

4°) ANTIQUARIUM = Estremità meridionale della II^sala e della III^ e della IV^ attigua. Demolizione delle sale anzidette con la distruzione delle collezioni vascolari e di oggetti di bronzo, terracotta e metalli vari ivi esposti in scaffalature a cristalli.
(N°156)

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P O M P E I

Inventory of important damage by aerial bombardment and progress of repair work.

Serial No.	Bomb Nos.	Area	Monument	Damage	
1.	10	Reg I Ins VI	Casa del Criptoportico near Fullonica di Vulbino.	Two roofs and 4 walls damaged. Fresco of Mercury & the Serpent unharmed.	Rubble c material walls.
2.	10	Reg I Ins VII	Casa Poquino Proculo.	Roof & upper parts of walls damaged.	Rubble c
3.	——	Reg IX Ins XII	Edificio del Cenacolo	Completely destroyed.	Rubble c
4.	13	Reg III Ins II	Casa di Trebio Valente	Front wall & three frescoes of 2nd style destroyed.	Rubble reconst
5.	14	Reg.III Ins III	Shops, Taverns	Completely destroyed. Re-excavating nec--essary.	Rubble c
6.	15	Reg.III Ins III	Scuola Juventutis	West wall and iron roof damaged. One fresco of War trophies & frescoes of W wall gone.	Reconst
7.	16	Reg.III Ins IV	Casa di Ephigenia e Moralista.	Peristyle & 4 rooms destroyed (with frescoes 4th Style)	Clearin
8.	11	Reg.II Ins V	Casa di Loreio Tiburtino.	Roof & rooms destroyed. Ceiling of Oecus damaged.	Ru constru
9.	23-26	Reg II	Palestra	Little damage	All bom
10.	144-146	Reg VIII	Teatro Grande	The three bombs hit (i) Media Cava (ii) the Cripta & (iii) Summa Cava.	Crater
11.	141,147	Reg.VIII	Tempio Dorico	Badly damaged by bomb 147. Bomb 147 destroyed the well.	Work of
12.	143	Reg VIII	Palestra Sannitica	Portico & entrance partly destroyed.	Rubble collect
13.	142	Reg VIII	Foro Triangulario	Street & part of entrance damaged.	Rubble collect
14.	97-102	Reg VII	Tempio di Apollo & Casa di Tritteleno	Dividing wall between Temple & Peristyle of Casa destroyed. Three blocks & two columns at NW angle of Temple destroyed. Six rooms of Casa destroyed & Atrium damaged. Part of collection of Architecture & Vases destroyed.	Rubble
15.	66-67	Reg VI Ins XII	Casa del Fauno	Atrium & 5 rooms (NE & NW) with frescoes of 1st & 4th Style destroyed.	Rubble
16.	77	Reg VI Ins VI	Casa dei Vetti	Bomb fell on NW angle of Peristyle & small (Appartamento Reservato). Part of frescoes 4th Style, roof & three columns destroyed.	Apparte being c roof l

Declassified E.O. 12356 Section 3.3/NND No. 785016

P O M P E I

portant damage by aerial bombardment and progress of repair work.

	Monument	Damage	Progress
VI	Casa del Criptoportico near Fullonica di Balbino.	Two roofs and 4 walls damaged. Fresco of Mercury & the Serpent unharmed.	Rubble cleared. One roof repaired. All material being used to repair damaged walls.
VII	Casa Poquino Proculo.	Roof & upper parts of walls damaged.	Rubble cleared. Skeleton roof laid.
XII	Edificio del Consolo	Completely destroyed.	Rubble cleared.
II	Casa di Trebio Valente	Front wall & three frescoes of 2nd style destroyed.	Rubble cleared. Two rooms are in course of reconstruction.
III	Shops, Taverns	Completely destroyed. Re-excavating necessary.	Rubble cleared from street.
III	Scuola Juventutis	West wall and iron roof damaged. One fresco of War trophies & frescoes of W wall gone.	Reconstructing West wall.
IV	Casa di Ephigenia e Moralista.	Peristyle & 4 rooms destroyed (with frescoes 4th Style)	Clearing rubble and collecting stone-work.
V	Casa di Loreio Tiburtino.	Roof & rooms destroyed. Ceiling of Oecus damaged.	Rubble cleared. Skeleton roof constructed. Oecus ceiling repaired.
	Palestra	Little damage	All bomb craters filled up.
	Teatro Grande	The three bombs hit (i) Media Cava (ii) the Cripta & (iii) Summa Cava.	Crater (i) filled up. Rubble cleared.
I	Tempio Dorico	Badly damaged by bomb 147. Bomb 147 destroyed the well.	Work of repair on the well started.
II	Palestra Samnitica	Portico & entrance partly destroyed.	Rubble cleared. Parts of fallen columns collected.
II	Foro Triangulario	Street & part of entrance damaged.	Rubble of Street cleared. Stone work collected.
I	Tempio di Apollo & Casa di Trittolemo	Dividing wall between Temple & Peristyle of Casa damaged. Three blocks & two columns at NW angle of Temple destroyed. Six rooms of Casa destroyed & Atrium damaged. Part of collection of Architecture & Vases destroyed.	Rubble cleared.
XII	Casa del Fauno	Atrium & 5 rooms (NE & NW) with frescoes of 1st & 4th Style destroyed.	Rubble cleared. Columns collected.
VI	Casa dei Vetii	Bomb fell on NW angle of Peristyle & small (Appartamento Reservato). Part of frescoes 4th Style, roof & three columns destroyed.	Appartamento Reservato. Roof & walls being constructed. Peristyle. Skeleton of roof layed.

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Ref No.	Tomb Nos.	Area	Monument	Damage	
17.	50	Reg VI Ins II	Casa di Sallustio	Tablinium, portichetto and several rooms destroyed together with frescoes notably "Action & Diana".	Rubble c -constru
18.	44,46	Reg V Ins V	North of Villa delle Colonne e Mausoleo.	Four rooms damaged. Tomb No 3/4 destroyed.	Nil
19.	47	Reg V Ins V	Villa di Diomede	Angle of S.W. corner of garden damaged.	Nil
20.	125,126	Dunda Occidentale	Casa del Grande Atrio	4 walls & one room with frescoes destroyed	Nil
21.	105	Reg VII Ins VII	Casa del Marinaio	Part of collection of Roman vases & pottery destroyed.	Nil
22.	156	----------	Museum	South portion completely destroyed with many Museum objects.	Rubble c

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Monument	Damage	Progress
Casa di Sallustio	Tablinum, portichetto and several rooms destroyed together with frescoes notably "Action & Diana".	Rubble cleared. Portichetto to be re-constructed.
North of Villa delle Colonne e Mosaico.	Four rooms damaged. Tomb No 34 destroyed.	Nil
Villa di Diomede	Angle of S.E. corner of garden damaged.	Nil
tale Casa del Grande Atrio	4 walls & one room with frescoes destroyed	Nil
II Casa del Marinaio	Part of collection of Roman vases & pottery destroyed.	Nil
Museum	South portion completely destroyed with many Museum objects.	Rubble cleared.

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JBWP/vr

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Summary (attached hereto) of report prepared 17 April 44 by Capt. Maxse.

The following supplementary notes will put the damage in perspective:

a. Serial 11, Doric Temple. The damage to the Temple itself is in fact limited to the destruction of a portion of the (rebuilt) podium. Nothing of architectural significance destroyed. The damage to the Foro Triangolare (Serial 13) is similarly insignificant.

b. Serial 16, House of Vettii. The damage to the house of the Vettii is miraculously slight, and all important wall-paintings are intact.

c. Serial 14. Damage included a shed containing the recently discovered and restored archaic Greek terracotta revetments. These were shattered, but the fragments have been recovered and are in process of restoration.

d. The heaviest damage was concentrated near the Porta Marina. Approximately half the collections in the Antiquarium were destroyed or damaged. Neither the temple and precinct of Apollo nor any of the major buildings surrounding the Forum were seriously damaged.

e. The most infortunate individual item probably is serial 15, the House of the Faun.

f. Seen in prospective the damage is far less than early reports would suggest and, with the careful work of clearance and consolidation now in progress under the direction of Signorina Elia, will leave little permanent trace on the excavation, other than the disappearance of such ornamental detail as has been listed as destroyed.

J.B. WARD PERKINS
Major, R.A.
Deputy Director.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

4 April 1944

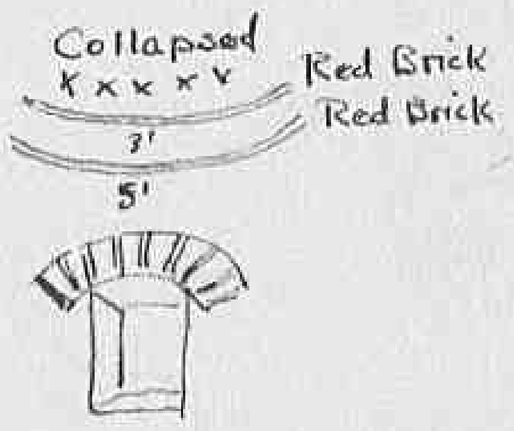
Division of Fin Arts, Reg. 3, ACC. 38605

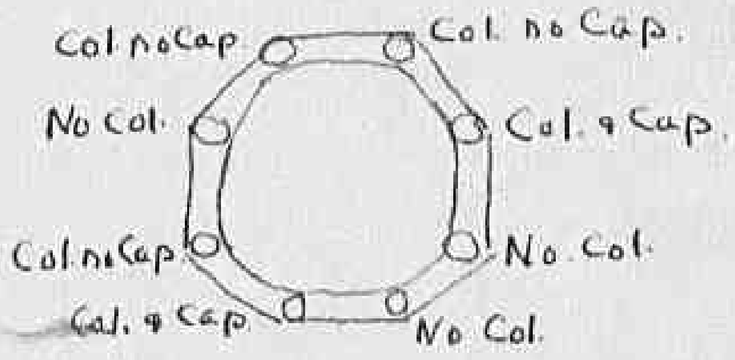
NOTES ON DAMAGE TO S. MARIA MAGGIORE AT NOCERA SUPERIORE

1. At 1500 hrs. on 30 March 1944, Dr. Molajoli called and stated he had just heard that the dome of S. Maria Maggiore in Nocera Superiore had collapsed due the weight of roof of ashes of recent eruption of Vesuvius.

2. On the afternoon of 31 March I inspected the church. The entire town and surrounding country was covered with a layer of about 15" of ash and cinders. No damage was visible from the exterior of the church but inside, the central, circular part of the dome, about 21 ft. in diameter and almost flat (parallel to floor) had collapsed. Apparently the weight of ash on the roof of the lantern had depressed it, and its substructure of wood pressed against the top of dome, pushing it out. The section that fell was enclosed by two rows of flat red brick, evidently a decoration against the cream stobe of the dome. Almost all the debris fell in the round depressed baptistry below. No damage was done to the outer double row of columns. The corner of one of the Corinthian capitals of the inner row of columns was broken off, but the pieces found. The remaining shell of the dome seems solid. An inspection of the roof showed a heavy deposit of ash on the lantern and all roofs. In the side walls of the lantern, cracks have appeared above the eight windows that pierce it.

3. The dome collapsed at 1800 hrs; 22 March 1944.





Central Baptistry

4. A subsequent visit on 3 April with Dr. Molajoli and Engineer Calvanese revealed that the remaining shell of the dome seems compratively solid and safe, but several beams of the "umbrella" construction of the roof have rotted through and the roof must be rebuilt at once. Its collapse would collapse the remainder of the dome. A project will be prepared at once.

Paul Gardner
Major, AUS
Regional F. A. Officer

Declassified E.O. 12356 Section 3.3/NND No. 785016

COPY

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

FA-44 1 April 1944

SUBJECT: March Report of Division of Fine Arts.

TO : Regional Commissioner, Rg, Region 3, ACC.

1. Inspection of Monuments, Fine Arts and Archives

During the month of March, 1944, the following inspections were made:

a. Royal Palace of Caserta: with Captain Croft-Murray and the Royal Superintendent of Monuments, to designate important furnishing now scattered throughout, the Palace, to be removed to storage and no longer to be available for requisition for office or mess use.

b. Pozzuoli: to check on Roman Amphitheatre; in excellent condition and well-guarded. The Temple of Serapis; occupied in part by Allied forces but no apparent damage being done to monument. The Cathedral; to check on project of repairs requested by the Bishop of Pozzuoli; the funds which had been made available for this from the Civil Engineers have been unblocked and the work is progressing.

c. Sant'Agata dei Goti: to check on the Cathedral and the Church of S. Menna; in excellent condition.

d. Capua, to investigate reported attempt to requisition part of Museo Campano. The requisition has been averted as the building is listed in Zone Handbook. Project to recover buried collection progressing very well. It was found that the seriously damaged Cathedral was accessible from many points and unguarded. Important carved choir stalls had been removed and tombs ransacked. This was reported to the Regional Commissioner and by letter to the Provincial Commissioner, Province of Naples.

e. Avellino: with the Royal Superintendent of Monuments to confort with the local Civil Engineers on the project of repairs for the Cathedral. Work on Roof has been completed and windows will be glazed or closed as soon as materials are available.

f. Royal Palace of Capodimonte: with the Royal Superintendent of Monuments to check on the request of the British Army to cut firewood in the Park. The Park has already been seriously depleted by occupying troops and the British Army has been persuaded to secure wood at the Reale degli Astroni.

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g. Excavations of Pompeii: to check on the request to 57th Area to furnish more adequate guard service in the Excavations. An M. P. Rg has been established at Angri and cooperation in guarding has been promised. Signs have been posted in the Excavations warning all Allied forces against damaging the monument. The Excavations were not damaged by the recent eruption of Vesuvius.

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h. Santa Maria Capua Vetere: to check on request of P.O. of Caserta to remove sculpture from Roman Amphitheatre. This sculpture was installed by Superintendent of Antiquities, is well protected from elements and there are no evidences of any serious damage. Area will be closed off with wire.

i. Calvi Risorta: with the Royal Superintendent of Monuments to check on the Cathedral. Building slightly damaged by shell fire but not seriously. The monumental Exterior, Entrance Portal, Mosaic Pulpit, Bishop's Chair and Crypt undamaged. The nearby important Grotto dei Santi and Grotto della Formelle undamaged.

j. Teano: with Royal Superintendent of Monuments to check on the Cathedral. Facade and nave destroyed by bombing. Only campanile and outer part of row of chapels and apse standing. Remains of pulpit have been saved and a project approved to salvage Romanesque columns and capitals from debris. Churches of S. Maria delle Grazie and S. Francesco seriously damaged.

k. Sessa Aurunca: with the Royal Superintendent of Monuments to check on the Cathedral. Building with all monumental parts, the sculptured facade, important Pulpit, mosaic pavement, Romanesque Crypt undamaged.

l. Nocera Superiore: to inspect the important IVth C. Church of S. Maria Maggiore. At 1800 hrs on 22 March, the upper central part of dome collapsed due apparently to weight on roof of ash from the eruption of Vesuvius. Very little damage done to circular colonnade of interior. Remaining shell of dome seems solid but the Civil Engineers have been instructed to erect a scaffolding at once to prevent further damage and to clean ash from all roof of the church.

m. Church of Monteoliveto, Naples: greater part of facade and Campanile destroyed by German bomb on 15 March. Many important sculptured Renaissance monuments buried and badly damaged. Project of salvage, shoring up of walls began at once; work progressing favorably and greater part of monuments being saved.

n. Church of S. Brigida, Naples: cupola with decorations by Luca Giordano damaged by German bomb on 15 March. Project of protective measures begun at once.

2. For the month of March 1944, funds to the amount of Lire 4,520,000 were authorized to be placed at the disposal of the Royal Superintendents of Monuments and Antiquities for projects of a purely protective nature on the following monuments:

Church of the Annunziata
Church of S. Pietro Martire
Royal Palace of Capodimonte
Church of the Gerolomini
Church of S. Paolo Maggiore
Church of S. Lorenzo Maggiore
Church and Convent of S. Gregorio Armeno
Church of the Croce di Lucca
Church of S. Caterina a Formiello
Church of S. Maria del Carmine
Church of Monteoliveto
Church of S. Brigida
Cathedral of Benevento
Excavations of Pompeii.

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3. The following budgets for the period of 1 January to 30 June 1944 were approved:

a. Royal Superintendent of Monuments: Lire 1,013,321

b. Royal Superintendent of Galleries: Lire 805,381

4. Other activities of the Division included:

a. Periodic inspections with the Superintendent of Monuments and the Civil Engineers of historical monuments where projects of a purely protective nature are in progress.

b. Periodic inspections of historical monuments occupied by Allied forces.

c. Conferences with Royal Superintendents on new projects budgets and other museum problems.

d. Assistance to the Director of the Aquarium to enable him to visit the library depository at Fontelandolfo which is now occupied by Allied forces.

e. Arranged for printing of "Off Limit" signs for placing in historical monuments occupied in part by Allied forces.

f. Several conferences with Public Relations Officer, HQ Region 5 on an article on the Fine Arts in the Province of Caserta.

g. Innumerable conferences at the Royal Palace of Naples in connection with the repairs being done there by the British Army to establish a recreation center. Marked plans were secured showing the sections of the Biblioteca Nazionale, storage space reserved for the Superintendent of Monuments and occupied apartments to assure their reservation. Liaison between the British Engineers and the Civil Engineers who are reroofing the Chapel and Theatre. Agreement in writing secured from the Deputy Directorate of Work to carry out the request of the Prince of Piedmont for the walling up of the Chapel containing the sarcophagus of Queen Maria Cristina. Agreement secured for some cooperation with Italian custodians to prevent further damage of works of art in the Palace. Inspections made with the Superintendent of Monuments of the repairs in progress.

h. Conferences with correspondent of Chicago newspaper and the NEW YORKER to furnish material on articles on the activities of the Division of Fine Arts.

i. Conference with Dr, Castelfranco, assistant to the Minister of Education, and in charge of Fine Arts.

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j. Prepared a list of starred historical monuments in the Province of Caserta for the Sub-Commission for Monuments, Fine Arts and Archives.

k. Conference with the Cardinal of Naples on the question of securing financial aid for projects in parochial churches not listed as historical monuments.

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1. Secured photographic material for the Superintendent of Monuments for a documentary file of damaged historical monuments and the work carried out in them.

/s/ Paul Gardner

/t/ Paul Gardner
Major, AUS
Regional Fine Arts Officer.

Declassified E.O. 12356 Section 3.3/NND No. 785016

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives.

TFAA/vr

6 April 1944.

20031/TFAA

SUBJECT: Visit to Teano.

TO : Director, MFAA Subcommission, ACC. and
Regional Fine Arts Officer, HQ., Region III, AMG.

1. Accompanied by Signore Guerci of the Soprintendenza of Monuments at Naples, I visited TEANO on 3rd April and was shown round the important damaged churches by Monsignore Raffaele CAPRIO. We were shown the Duomo, Chiesa dell'Annunziata, San Francesco and Santa Maria de Foris.

2. DUOMO

(a) Condition: Very badly damaged. The nave is a complete shell.

(b) Work done: All pieces of the 12th Century pulpit, 16th Century carved Choir Stalls, and part of the polychrome marble pieces of 18th Century altars have been carefully collected in the sacristy.

(c) Work to be done: (i) Recover the two antique Egyptian Sphinxes buried under the walls of the destroyed west facade. (ii) Remove 12th Century granite columns and marble capitals of the nave. (iii) Either destroy or support the upper part of the south wall, which is leaning. If it fell, the remainder of the columns and capitals might suffer.

(d) Recommendation: The work of recovery of the Pulpit and Choir Stalls will cost Lire 30,000 but has not been paid for. I understand that an estimate for recovery of the pulpit, columns and Sphinxes was made and amounted to Lire 160,000. So far as I know this has not been approved. I suggest that work for (c) (i) and (ii) be prosecuted forthwith and that a further estimate for (c) (iii) be prepared for consideration.

3. CHIESA DELL'ANNUNZIATA: 15th/16th Century.

(a) Condition: Very seriously damaged, almost a ruin.

(b) Work done: Nil.

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(c) Work to be done: The west portal containing a fine sculptured relief of the Annunciation of the 15th or 16th Century is dangerously leaning and risks falling. The relief is cracked. This should be preserved either by removing the relief and columns of the doorway to a place of safety or alternatively by repairing these and walling up the doorway.

(d) Recommendation: That money be advanced for carrying out the alternative plan in (c).

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4. SAN FRANCESCO: With a gothic facade and a 15th/16th Century interior.

(a) Condition: Bomb hit the roof, damaged the "Quattrocento" cieling and vault and penetrated 3 meters into the floor. Windows broken.

(b) Work done: The repair of the pavement and all the windows except the west window has been completed. The repair of the roof is nearly done. All this work has been done at the cost of Lire 70,000, which was contributed by the faithful. The 15th Century bronze doors have been saved but were badly cracked.

(c) Work to be done: Complete the repair of the roof. The total cost will be beyond the sum contributed by the faithful.

(d) Recommendation: That a small contribution be advanced to complete the repairs of the church.

5. SANTA MARIA DE FORIS: Originally 13th Century and barochised in the 17th Century.

(a) Condition: In ruins.

(b) Work done: Nil

(c) Work to be done: Possibly recover the 13th Century columns and capitals (part of an old temple) and "debarochise" them.

(d) Recommendation: If approved, that funds be advanced for c) above.

F.H.J. Maxse

F.H.J. MAXSE
Captain.
MFA&A Subcomm., ACC.

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

MFA/vr

20462/MFA — Now put in 20034/4-Migliano — 4 April 1944

Subject: MIGLIANO

To : The Director, Sub-Commission for MFA&A, ACC
and
Regional Fine Arts Officer, Hq. Region III, ACC.

Report of Captain F.H.J. Mayes.

1. On the 31 March 1944 I went to MIGLIANO accompanied by Signore Gerardi of the Sopraintendenza ai Monumenti, Naples, for the purpose of excavating works of art and books from the rubble of the Castello di Migliano, the property of the Duchesse di Migliano and her husband Mr. Benjamin Guinness. The Castello and the entire village of MIGLIANO had been mined by the Germans.

2. The few works of art and property which we were able to collect from the rubble of the Castle were transported to the Deposito at the Museo Nazionale, Naples on the 3rd of April 1944 in a three-ton lorry lent by the 8th Army.

3. On arrival at MIGLIANO we found that the work of clearing the rubble had been well organised by the C.A.O., Lieutenant Simpson, whose hospitality was much appreciated. The two "rooms", where quarrying was going on were the former "Sala di Pranzo" and the Bedroom of the Duchesse. All valuables were carefully collected and housed in the local "Stazione dei Carabinieri", whose Brigadiere took a lively interest in our work.

4. It was this latter gentleman who gave us unexpected information which took us to a family of two peasant sisters, the Signorine Angela and Giulia Lorenzone, with whom a lodged young man formerly of the Italian Army. They lived in one of the few houses left unmined by the Germans. All three were very communicative and helpful. On being told the object of our visit they unearthed from the bottom of a large zinc trunk filled to overflowing with clothes three small canvas paintings one of which was alleged to be a Van Gogh and a second a Van Dyck. There also appeared from another mysterious hiding place a rather fine 17th Century (?) Majolica Plate.
All these treasures, which are listed in Appendix A attached, were also transported to the Museo Nazionale, Naples. Also all the silver plate alleged to be the property of Signore Maccardi an "Ingegnere" in Rome, had been hidden walled up under an boiler close to the entrance. The above treasures are also mentioned in the attached letter dated 16th Jan. 1944 (Appendix B.).

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5. It appears that these treasures had been saved from vandalism by Captain Vennuzio Romani, a "Tenente del Genio in complemento" of the Italian Army who had been consigned to the two sisters Lorenzone for safe keeping until [illegible] and the evacuation of

Declassified E.O. 12356 Sec. 3.3/NND No. 785216

1. On the 31 March 1944 I went to MIGNANO accompanied by Signore Guarol of the Sopraintendenza ai Monumenti, Naples, for the purpose of excavating works of art and books from the rubble of the Castello di Migliano, the property of the Duchessa di Migliano and her husband Mr. Benjamin Guinness. The Castello and the entire village of MIGNANO had been mined by the Germans.

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4. It was this latter gentleman who gave us unexpected information which took us to a family of two peasant sisters, the Signorine Angela and Italia Lorsalone, with whom a lodged young man formerly of the Italian Army. They lived in one of the few houses left unmined by the Germans. All three were very communicative and helpful. On being told the object of our visit they unearthed from the bottom of a large zinc trunk filled to overflowing with clothes three small canvas paintings one of which was alleged to be a Van Gogh and a second a Van Dyck. There also appeared from another mysterious hiding place a rather fine 17th Century (?) Majolica Plate.
All these treasures, which are listed in Appendix A attached, were also transported to the Museo Nazionale, Naples. Also all the silver plate alleged to be the property of Signore Zaccardi an "Ingeniere" in Rome, had been hidden walled up under an boiler close to the entrance. The above treasures are also mentioned in the attached letter dated 16th Jan. 1944 (Appendix B.).

5. It appears that these treasures had been saved from vandalism by a certain Vernuccio Bonzani, a "Tenente del Genio in complemento" of the Italian Army, and had been consigned to the two sisters Lorsalone for safe keeping until the return of the Duchessa. The story of his adventures and the secretion of the above treasures is told in two letters dated 12th and 16th January 1944 written by him to the Duchessa di Migliano, copies of which are attached in Appendix B. It is suggested that the originals be entrusted to the Superintendent of Monuments at the Museo Nazionale. A letter had also been written by him to Signore Zaccardi, the owner of the silver plate, but the new Sindaco of MIGNANO, Dott. Domenico Salvatore, believed that this silver plate really belongs to the Duchessa. As the silver plate had been walled up, we were unable to check up on this. Tenente BONZANI was last heard of in January in S. MARIA CAPUA VETERE but has since left destination unknown.

6. Amongst the property recovered from the Castle are the following:

a) Two oil paintings on wood, Flemish School 15th Century.

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b) A large Canvas Oil Picture of Christ Crucified surrounded by Saints and Angels, Italian School late 15th or early 16th Century (?).
c) Two Renaissance Italian School late 15th Century (?) oil paintings on wood showing a legend of Satyrs and Nymphs. One of these is broken.
d) A 17th Century (?) landscape with figures.
e) A wooden panel showing the "Kiss of Judas".
f) A Broken Majolica Vase.

Besides the above it was thought advisable to bring to Naples all other valuables belonging to the family and amongst these include linen, a sewing machine and a Cinematographe. Also were detached and brought to the Museo Nazionale part of an architectural stone column in the former garden courtyard close to the ruined Torre Grande and three old carved wooden mantle piece supports, two of which were detached from the Duchessa's bedroom.

7. The Mayor and another local inhabitant informed us that prior to her departure to Switzerland, the Duchessa di Migliano had secreted the most valuable pictures from the watchful eyes of the Germans quartered in her Castle. These had been packed in wooden and zinc boxes, which were walled in the Torre Grande. The "local inhabitant" had been entrusted with the task of building the wall inside the Torre Grande. The tower is now a ruin and these treasures are buried under the rubble. However there is still a chance of their recovery and I recommend that an effort should be made. The task would involve a dozen men removing the very heavy stone work of the tower and could be accomplished in about a week at a cost of approximately Lire 8000. It was a task which was too heavy and delicate for us to undertake during my time in MIGLIANO. Labour was not forthcoming as everybody was in arrears of pay and short of food. Also in the problem of priority of work, Monuments and Fine Arts are obliged to take a second place to the more important war work of building bridges and clearing streets and roads and there is much to do in MIGLIANO in this latter respect. Notwithstanding the above, the Mayor, Dottore Domenico Salvatore, will be only too pleased to start clearing the Torre Grande. He himself was an Ispettore Onorario per gli Scavi di Migliano and has written an interesting history of Migliano entitled "Notizie storiche sulla Torre di Migliano". He would appear therefore fully qualified to supervise the recovery of the above treasures when found. I wrote from MIGLIANO to Major Newton at the 8th Army Headquarters about this project and asked him to give every encouragement for such work. I also spoke to the A.C.A.O. of the 8th Army on this matter.
There is also a fine wrought iron Fire Back (17th or 18th Century) in one of the Lower rooms of the Castello. It has Armorial Bearings with the Fleur de Lys of the Royal House of France. This should be excavated from its present abode and brought to Naples. Again this was a task beyond our competency at the time.

8. It was decided on the spot that the expense for work so far accomplished and for the project in paragraph 6 should be met out of Communal Funds and that the Duchessa di Migliano should reimburse the Comune on her return. The A.C.A.O. of the 8th Army gave verbal consent to this plan.

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9. I was informed that the Administrator for the Duchessa di Migliano Purchi who left Migliano in October (vide Letter of Tenente Bowsen). Some say he was carried away by the Germans and is now in Rome. The more probable is that he was arrested by the Mayor's which is why he left MIGLIANO before the Armistice

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her departure to Switzerland, the Duchessa di Migiano had secreted the most valuable pictures from the watchful eyes of the Germans quartered in her Castle. These had been packed in wooden and zinc boxes, which were walled in the Torre Grande. The "local inhabitant" had been entrusted with the task of building the wall inside the Torre Grande. The tower is now a ruin and these treasures are buried under the rubble. Never-the-less there is still a chance of their recovery and I recommend that an effort should be made. The task would involve a dozen men removing the very heavy stone work of the tower and could be accomplished in about a week at a cost of approximately Lire 8000. It was a task which was too heavy and delicate for us to undertake during my time in MIGNANO. Labour was not forthcoming as everybody was in arrears of pay and short of food. Also in the problem of priority of work, Monuments and Fine Arts are obliged to take a second place to the more important war work of building bridges and clearing streets and roads and there is much to do in MIGNANO in this latter respect. Notwithstanding the above, the Major, Pottore Domenico Salvatore, will be only too pleased to start clearing the Torre Grande. He himself was an Ispettore Onorario per Gli Scavi di Migiano and has written an interesting history of Migiano entitled "Notizie storiche sulla Torre di Migiano". He would appear therefore fully qualified to supervise the recovery of the above treasures when found. I wrote from MIGNANO to Major Norton at the 8th Army Headquarters about this project and asked him to give every encouragement for such work. I also spoke to the A.C.A.O. of the 8th Army on this matter.
There is also a fine wrought iron Fire Back (17th or 18th Century) in one of the lower rooms of the Castello. It has Armorial Bearings with the Fleur de Lys of the Royal House of France. This should be excavated from its present abode and brought to Naples. Again this was a task beyond our competency at the time.

8. It was decided on the spot that the expense for work so far accomplished and for the project in paragraph 6 should be met out of Communal Funds and that the Duchessa di Migiano should reimburse the Commune on her return. The A.C.A.O. of the 8th Army gave verbal consent to this plan.

9. I was informed that the Administratore for the Duchessa di Migiano, Signore Purchi who left Migiano in October (vide letter of Tenente Bonsanti). Some say he was carried away by the Germans and is now in Rome. The more probable version is the Mayor's which is that he left MIGNANO before the Armistice of his own accord, entrusting the Castello to the Germans. The Germans took away all the valuables they could lay hands on and with those were taken away the then Mayor, treasury, all the servant of the family and anyone who might be a useful witness to the Allies.

10. The inhabitants told me that whilst quartered in the Castello, German officers practised pistol shooting in the private Chapel, using the statue of the Madonna as a target.

11. Signore Guerci, the representative of the Soprantendenza ai Monumenti, who throughout proved very useful and energetic, holds a complete list of

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all the valuables taken from the Castello and placed in the Deposito of the Museo Nazionale.

12. I do not know whether the collection of works of Art belongs to the Duchessa di Migrano or to her husband, Mr. Benjamin Guinness, but the property probably belongs to the Duchessa di Migrano and so need not be taken into custody by Property Controller.

F.H.J. Maxse

F.H.J. MAXSE
Captain.
MFAA S/C, AGO.

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APPENDIX "A" to Report of
Capt. Mazza - 20462/MFA of
4 Apr 44.

Noi sottoscritti Lanzalone Angelina e Lanzalone Giulia abbiamo consegnato ai sottoscritti Signori gli oggetti d'arte segnenti:

1 Van Gogh.

1 Montgomery.

1 Elliott Knight.

1 Van Dyck.

1 Piatto di maiolica con figure di tutto relievo di forma ovale.

2 Lettere dirette alla Signora Duchessa di Sigmare - Duchesse Tuttaville in Montecylinas, inviate dal Sig. Tenente Bonsari Vincenzo.

2 Piante del Castello del II piano.

1 del III piano.

Nigrano 24.3.1944.

(signed) F.M.J. MAAS
Captain
MFAA Subcommission, AGO.

(signed) Signore GUZZI
Per la Soprintendenza al
Monumenti.
Museo Nazionale
Napoli.

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1 Fan light.

1 Piatto di maiolica con figure di tutto relievo di forma ovale.

2 Lettere dirette alla Signora Duchessa di Migliano - Duchessa Tattavilla in Ajetaripirae, inviate dal Sig. Tenente Rosseni Vesuvio.

2 Piante del Castello del II piano.

1 del III piano.

Miglano 31.3.1944.

(signed) F.W.J. MOSS
Captain
MFAA Subcommission, ACC.

(signed) Signore GUERRI
Per la Soprintendenza ai
Monumenti.
Museo Nazionale
Napoli.

2789

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APPENDIX B

Two letters addressed to the
Duchessa Tuttavilla Guinness di Migrano

I

Migrano 12.1.44

Egregia Signora,

Sono per lei uno sconosciuto e con ogni probabilita' restero' tale per sempre. Conoscevo il Sig. Turchi, il Castello Ducale e, in parte, i tesori di arte che esso conteneva. Da circa un anno mi trovavo a Migrano: ero tenente di complemento del Genio del fu esercito italiano. Dopo l'armistizio in seguito alla cacciata effettuata dai tedeschi, dovetti tenermi nascosto un po' in paese, un po' nelle montagne.
Il Sig. Turchi se ne ando' da Migrano con la famiglia verso la meta' di ottobre. Il giorno 29 ottobre cade una bomba di aereo americano nella casa in cui ero rifugiato. Vivo per miracolo, mi rifugio nella grotta del Castello Ducale, dove trovo parecchie altre persone. La sera stessa i tedeschi incominciano a minare e a distruggere sistematicamente tutte le case di Migrano.
Il mattino del 30 arriva la gendarmeria tedesca e obbliga, fucili mitragliatori alla mano, tutti i rifugiati a salire sui camion per essere portati a Cassino.
Sempre cosi' la tragica "via crucis" del povero popolo italiano, avanti, sempre avanti, senza fame, senza vesti, sparuti e miserabili da impietosire anche le tigri.
Non c'e' via di scampo, bisogna montare, bisogna soffrire, morire.
Riesco a fuggire e mi rifugio nei boschi.
La famiglia Tullo, il podesta',il prete e tutti, dico tutti i rifugiati, sono costretti ad obbedire. Un destino terribile e implacabile!
Dalle alture di Migrano assisto, impotente, alla sistematica distruzione del paese.
Vedo, il giorno 31 la torre grande e quasi tutto il Castello saltare in aria. Uno spettacolo terrificante! Perisce la torretta di guardia, ai piedi di Cesidue, subisce la medesima sorte.
Il giorno 6 novembre, nell'imbrunire, passano i primi carri armati americani. Il giorno piu' bello della mia vita!
Mi dirigo verso il paese, verso il Castello. Spettacolo orribile! Macerie, macerie.
Cerco orizzontarmi e mi dirigo dove il Sig. Turchi aveva fatto scaricare i quadri.
La forza dell'esplosione aveva fatto crollare la porta murata, pertanto tele erano andate pressoche' distrutte e altre si trovavano sparse sulle macerie. Rimetto un po' di ordine e visito la parte del Castello ancora in piedi. Nelle camere tutto in ordine, casse, mobili ecc.
Le cannonate tedesche continuavano a fioccare sul paese.
Lascio passare qualche giorno. I Migranesi tentano visitare il Castello. Mi oppongo e riesco facilmente ad allontanarli, trasformandomi in guardiano e custode del Castello.
Vado dalla polizia americana, parlo con il colonnello, dico del valore delle tele e delle opere d'arte.
Mi risponde: niente da fare, c'e' la guerra.
In realta' le artiglierie tedesche spadroneggiano nelle vicinanze.
Riesco a ottenere che giornalmente un M.P. rimanga di guardia al Castello. In dieci giorni effettuano per proprio conto 2738 visite.
Dopo otto giorni gli americani indietreggiano. Migrano corre pericolo di cadere nelle mani tedesche. La polizia scompare.
Combattimenti, tiri di artiglieria. Crollano tre stanze del Castello. Gli americani danno la presa di Migrano che avvenuta l'11 dicembre. Infatti dall'1 novembre all'11 dicembre Migrano era terra neutra. Non c'erano americani, non c'erano tedeschi.
Migrano in possesso degli alleati: incomincia la tragedia del Castello.
Ufficiali e soldati iniziano a girovagare e a saccheggiare piccoli oggetti del Castello. Mi oppongo e devo far capire che non si tratta di oggetti di loro proprieta'.

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Il Sig. [illegible] si [illegible] con la famiglia verso la metà di ottobre. Il giorno 29 ottobre cade una bomba di aereo americano nella casa in cui era rifugiato. Vivo per miracolo, si rifugia nella grotta del Castello Lunelo, dove vede parecchie altre persone. La sera stessa i tedeschi incominciano a minare e a distruggere sistematicamente tutte le case di Migiano.
Il mattino del 30 arriva la gendarmeria tedesca e obbliga, fucili mitragliatori alla mano, tutti i rifugiati a salire sui camion per essere portati a Cassino.
Sempre così la tragica "via crucis" del povero popolo italiano, avanti, sempre avanti, senza fame, senza vesti, sparuti e miserabili da impietosire anche le pietre.
Non c'è via di scampo, bisogna scontare, bisogna soffrire, morire.
Piango e fuggire e mi rifugio nei boschi.
La famiglia Tolle, il podestà, il prete e tutti, dico tutti i rifugiati, sono costretti ad obbedire. Un destino terribile e implacabile!
Dalle alture di Migiano assisto, impotente, alla sistematica distruzione del paese.
Vedo, il giorno 31 la torre grande e quasi tutto il Castello saltare in aria. Uno spettacolo terrificante! Perdino la torretta di guardia, ai piedi di Cocuzza, subisce la medesima sorte.
Il giorno 6 novembre, sull'imbrunire, passano i primi carri armati americani. Il giorno più bello della mia vita!
Mi dirigo verso il paese, verso il Castello. Spettacolo orribile! Macerie, macerie.
Cerco orientarmi e mi dirigo dove il Sig. Turchi aveva fatto nascondere i quadri.
La forza dell'esplosione aveva fatto crollare la porta murata, parecchie tele erano andate praticamente distrutte e altre si trovavano sparse sulle macerie. Rimetto un po' di ordine e visito la parte del Castello ancora in piedi. Nelle camere tutte in ordine, casse, mobili ecc.
Le cannonate tedesche continuavano a fioccare sul paese.
Lascio passare qualche giorno. I Migianesi tentano visitare il castello. Mi oppongo e riesco facilmente ad allontanarli, trasformandomi in guardiano d'avanti del Castello.
Vado dalla polizia americana, parlo con il colonnello, dico del valore delle tele e delle opere d'arte.
Mi risponde: niente da fare, c'è la guerra.
In realtà le artiglierie tedesche spargevano da maledette nel paese e nelle vicinanze.
Riesco a ottenere che giornalmente un M.P. rimanga di guardia al Castello. Io dalla specola allontanarmi per procurarmi da mangiare.
Dopo otto giorni gli americani indietreggiano. Migiano corre pericolo di ricadere nelle mani tedesche. La polizia scompare.
Combattimenti, duri di artiglieria. Crollano tre stanze del Castello. Gli americani danno la prova di Migiano cade avvenuta l'11 dicembre. Infatti dall'11 novembre all'11 dicembre Migiano era terra nostra. Non c'erano americani, non c'erano tedeschi.
Migiano in possesso degli alleati: incomincia la tragedia del Castello.
Ufficiali e soldati iniziano a girovagare e a esportare piccoli oggetti del Castello. Mi oppongo e cerco far capire che non si tratta di oggetti di loro proprietà.
Mi ridono in faccia e arrivano persino a puntarmi contro la rivoltella.
Ricorro alla polizia una volta, due volte: parole, parole.... Sono disperato! Assisto impotente al saccheggio.
Arrivano armati di scuri, picconi, schiodano le casse.
Maioliche, cristallerie, ceramiche, tutto viene vandalicamente distrutto o esportato.
Materassi, poltrone divani; era la Moda! Arrivavano persino con i camion. Il Castello si era trasformato in un mercato. La sua biblioteca, ricca [illegible]; le casse schiodate, i libri di maggior pregio esportati, gli altri buttati a terra e calpestati in una confusione indescrivibile. "Sed non fecerunt barbari, fecerunt....."
Quello che non servivo doveva essere per forza di cose distrutto: le poltrone antiche sventrate a colpi di coltello, le maioliche servivano da bersaglio.
Nel frattempo però io mi ero già impossessato di tutte le tele e le avevo trasportate

./.

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...ta del Castello. Meglio l'unidita' che non la distruzione.
...tavole di tela, troppo grande per essere portato, e' andato completamente distr...
...per opera di questi moderni vandali ("Sale "le Brion") cosi' era scritto sulle ...Medagliere.
Le armature antiche spogliate e asportate (souvenir)
Non riuscirei' mai per iscritto a darle un'idea di quello che e' successo qui: ha dello inverosimile.
Ma io debbo, voglio conoscerla. Quando questo tragico carnevale, che dura ormai da quasi cinque anni, sara' finito, io desidero, voglio vederla e conoscerla.
Quello che e' stato fatto nel suo povero Castello e dai tedeschi e dagli alleati!
Il semplice soldato asportava oggetti di poco valore e distruggeva oggetti di valore; lo ufficiale di Marina a scegliere e a portar via quello che la sua cultura gli insegnava essere cose pregevoli.
Persino i soldati hanno spogliato con le sovrintendenze!
In particolare: ho visto con i miei occhi la polizia inglese saccheggiare nelle stoviglie asportate dal Castello!
Ricorro ancora alla polizia. Finalmente, come Io voglio, si decidono a mandare qualche guardia.
Dopo una decina di giorni arriva un ordine del G.M.G. e io posso consegnare loro le tele. Saranno trasportate a Napoli a Palazzo Reale.
Ho tentato di fare un elenco, ma, da notare quale erano, e non conoscendo chi fu parte gli autori, credo sia riuscito un lavoro pasticciato.

1) Cranach 2) Schongauer 3) Leonardo da Vinci (La Maddalena) 4) Scuola del Nord (Presentazione al Tempio) 5) Scuola del Nord (Fuga in Egitto)
6) Ital Veneziano (Castiglione)
7) Carpaccio (S. Paolo e il Ponte)
8) Devozione rappresentando la Trasfigurazione.
9) Quadretto rappresentante soldati e portico con figure varie
10) Figura di donna (tela grande)
11) Italo Bizantino (I tre Re Magi)
12) Trittico grande in legno con 4 pitture
13) Tavoletta in legno con cavallo e donna.
14) Piccola tela rappresentante signora con coccodrilli
15) Tela rappresentante veliori e in primo piano legno legato.
16) Dipinto in legno rappresentante Dama cacciatrice.
17) n.2 tavolette in legno
18) Tela fortemente danneggiata
19) 5 rappresentanze figure di Santa
20) Bassa in legno (figura di uomo con bicchiere)
21) " " "
22) Grande scultore in legno
23) n.2 dipinti su ardesia
24) Lorenz Stranch (Bartaze Haller von Hallerstein) rovinato
25) Madonna in legno
26) " con bambino in pietra
27) Cristo in legno (Bizantino)
28) Profili di Papi in marmo

Io di certo che quattro quadri sono stati asportati dai signori Ufficiali americani tra cui un colonnello. 2787
Credo che quelli dell'A.M.G. ritornino per prelevare altro materiale.
Mi dimenticavo aggiungere alla lista 3 grandi tele di cui una rappresentava la Regina Vittoria e qualche cassa di libri.
Si sono dimenticati una tela grande del tipo crudo.
Io sono un incompetente, ma quelli!

A lei e a suo marito auguro ogni sorta di bene

tole. Furono trasportate a Napoli a Palazzo Reale.
Ho tentato di fare un elenco, ma, da notizie quale sono, e non conoscendo che in parte gli autori, credo sia difficile un lavoro particolare.

1) Cenfer 2) Sebastiano 3) Leonardo da Vinci (La Maddalena) 4) Scuola del Reno (Presentazione al Tempio) 5) Scuola del Reno (Madonna della Vongine)
6) Ateliers (Castiglione)
7) Canaletto (S. Paolo e il Ponte)
8) Tavoletta rappresentante la Trasfigurazione.
9) Quadretto rappresentante cavalieri e pedoni con figure nuda
10) Figura di donna (tela grande)
11) Italo Bizantino (I tre Re Magi)
12) Quadro grande in legno con 4 persone
13) Tavoletta in legno con cavallo arabesco.
14) Piccola tela rappresentante altare con candelabri
15) Tela rappresentante velieri e in primo piano negro legato.
16) Dipinto in legno rappresentante Maria annunciata.
17) n.2 tavolette in legno
18) Tela fortemente danneggiata
19) 3 rappresentanze figure di Santi
20) Pilastro in legno (figura di uomo con bicchiere)
21) " " "
22) Cristo scolpito in legno
23) n.2 dipinti su cartone
24) Lorenz Strauch (Johann Heller von Hallerstein) rovinato
25) Madonna in legno
26) " con bambino in pietra
27) Cristo in legno (Addolorata)
28) Profili di Papa in marmo

Se di certo che questi quadri sono stati asportati dai depositi Napoletani, tra cui un Gainsborough.
Credo che quelli dell'A.M.G. vitorrino per prenderne altro materiale.
Mi dimentivavo aggiungere alla lista 3 grandi tele di cui una rappresentava la Regina Vittoria e qualche cosa di libri.
Si sono dimenticati una tela grande del 1400 circa.
Io sono un incompetente, ma quelli!

2787

A lei e a suo marito augure ogni sorta di bene

/f/ Rosseni Venanzio

(Pavia) Volesso Lomellina

II

Migrano 16.1.45

Mg. Sig. Duchessa,
Una cosa preziosa per lei, signora, una bella sorpresa: Ho potuto ricuperare un Van Gogh (credo) un Montgomery e un Van Dick.
Sono conservati presso la Famiglia Lanzalone in Migrano. Io parto, vado verso Caserta.
Il mio compito qui a Migrano o' quasi terminato.

/f/ Venanzio Lozzani.

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SLA 3A

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

ETLW/lmp

20031/MFAA

31 March 1944.

NOTES BY MAJOR DE WALD ON A VISIT TO S. MARIA MAGGIORE, NOCERA SUPERIORE

A visit to S. Maria Maggiore at NOCERA SUPERIORE this afternoon established the following:

1. On the evening of 22 March 44, between 1800 and 1900 hours, the central portion of the cupola of the baptistry collapsed into the baptismal font below.

2. The shell of the cupola is protected by a tile-roof supported on a drum. Apparently as extra support for the tile-roof, which is some ten feet above the cupola, a truss of beams was set in the space between the top of the cupola shell and the tiles. The collapse was apparently due to the fact that the weight of the volcanic ash, which fell heavily in the NOCERA region during 21 and 22 March, depressed the tile roof and this pressure was transmitted by the king-post of the truss on to the centre of the cupola, which then collapsed. There has been no damage of importance, as far as a superficial examination could ascertain, to any of the columns around the font. Since the tile roof, though depressed, has not actually fallen in, the interior of the church is not exposed to the elements.

3. It is suggested that the Superintendent of Monuments have the Genio Civile examine immediately the condition of the rest of the cupola to ascertain whether there is danger of further collapse. Cracks have appeared at the top of all the windows of the drum. It is further suggested that the ash, which still lies thick on the roof of the structure, be removed at once so as to minimize further danger to the building.

Copy to
Fine Arts Division, HQ. Reg. 3, AMG. Sent.

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20031 4°45/35

R. BIBLIOTECA - NAPOLI

IL DIRETTORE

Napoli, 30-III

Gent.mo Maggiore Perkins,

ci giunge un biglietto del custode della Rotonda (S. Maria Maggiore) a Nocera Superiore, sulla via di Salerno, che la cupola è crollata: evidentemente per peso della cenere del Vesuvio. Poichè ci manca ogni mezzo per recarci sul luogo, e sappiamo che Lei va domani a Salerno, pregare Lei (o il Maggiore De Waldt) di passare a vedere e di suggerirci ciò che è necessario fare? 2755

Con cordiali saluti.

Luigi Ottolenghi

Declassified E.O. 12356 Section 3.3/NND No. 785016

20031/1FAA

30 Mar 44.

Naples, Bibl. Naz.,
Books in Ricoveri.

According to information received today by Capt. Keller from Sig.na Guerrieri, quantities of books of the Bibl. Naz. are in deposit at -

AVERSA (S. Domenico - the old Municipio)

MIRTURNO (precise location not furnished).

See Major Gardner's reports:

25 Feb 44, to PRO, para. 2 National Library, where, among other ricoveri, AVERSA is mentioned, but, as such, not MIRTURNO.

5 Feb 44, to RCAO, Reg. 3, para. 3d, which deals only with deposit at Calvi Resorta (sic).

10 Jan 44, to CO, Hq., Reg. 3, para. 1, Outside Naples City, (a)--Calvi Resorta only.

1 Nov 43, to CO, Hq., Reg. 3, para. 2 (E), where ricoveri are mentioned but not specified.

* See 10.

Copy to 20041.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

JBW/bmp

20031/MFA/A

30 March 1944.

Subject: Recovery of Art Collections in Ruins of Castle at [illegible].

To : SCAO, AHQ, 5th Army.

1. At your request I yesterday visited MIGNANO and contacted the CAO, Lt. Pedrini.

2. There are valuable collections stored within the ruins of the castle, which was mined and destroyed by the Germans. The Italian Subcommission had previously removed to safety in Naples all that was superficially visible. Recently, however, unauthorized grubbing by persons unknown revealed some fresh cases, in one of which a picture of some value was smashed by the discoverer. The CAO requested that he be informed and has meanwhile himself continued the work of clearance to forestall further looting.

3. His action appears to have been very proper, and the work is being carefully done. But in view of the value of the collections it is not a fair responsibility for the CAO, and I am sending out Captain MAYER to organize such further work as is necessary and to arrange for the transport of the recovered items to safe storage. I myself yesterday removed, against receipt, four valuable early printed books which require urgent first-aid treatment.

4. From the condition of the objects recovered and in view of the impossibility of preventing further looting (particularly now that the word has got around) I would recommend very strongly that, as far as practicable, the remaining storage-rooms be cleared completely.

Yours,
J.B. HALE RICHARDS
Major, R.A.
Deputy Director.

2783

Copies to:
MFA&A Officer, H.Q. Reg. 3, AMG
Captain Mayer
File 2046/MFA.

This now is 20034/4. Assigned B.B Parker. 12 Jan 44

Declassified E.O. 12356 Section 3.3/NND No. 785016

Ref ACC-CORRESPTS,SUBJCOM.

Calvi to Mar. Comdr., Sitrep

Mar. 29,1944

Calvi

SUBJECT: Field trip to Sessa and ~~Gaeta~~ Risorta

TO: Maj. Dewald

1. The undersigned today visited the church of the Comune of Calvi Risorta. The roof was damaged by German artillery fire, leaving a large hole and a pile of fragments on the floor below, which have not been cleaned up. The little pulpit is embellished with Cosmati work and is not damaged. The outer walls of the church are pitted with machine gun bullet holes. The Facade is not much damaged, and the north wall and apside are not damaged at all. The gate in the wall surrounding the church, an iron one, is not ruined, but the wall around the gate is demolished.

2. The undersigned visited the Cathedral at Sessa Aurunca. The pulpit has been completely protected with masonry by the church officials ever since the beginning of the war, and no part of it is visible. No damage was suffered by the church in any part--pavement of Cosmati work, choir screen and organ loft of the 13th cent. are all in tact. The only damage suffered by this little village was the complete demolition of the large bridge leading to the town, by the Germans. At the present writing the French Army is taking steps to occupy the town and the Americans and the British seem to be much in the minority.

3. The hamlet of Mondragone, nearby Sessa, suffered much damage from artillery fire and many of the inhabitants had to move away. Several churches there were ruined or partially ruined, according to a Priest, with whom the undersigned talked in Sessa.

Deane Keller
Capt. AUS.

2782

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Declassified E.O. 12356 Section 3.3/NND No. 785016

200 31 30

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Our deliberate destruction by Germans of archives and objets d'art placed for safety in a villa near NOLA*, see letter to the Ministry, copy in file 2090S, Item 8.

2 81

* Reg. III rep. for Oct., para. 2(c)

Declassified E.O. 12356 Section 3.3/NND No. 785016

AMG, HQ Eighth Army Main
C.M.F.

10/2/44.

Dear Brigadier,

VI/Cdr Beer has suggested that I take the opportunity of his visit to write you on a problem which has arisen. After reporting in detail at Foggia Province, I came up to the Army a week ago and reported for duty to AMG. I have now seen places like Ortona and Lanciano as well as the rear areas and I think I have got a pretty good general idea of the problem. Very briefly it is that there is, I am sure, a great deal of useful work that can be done without getting in anybody's way & interfering with fighting troops — providing the local clergy with watching the clearance of demolished churches, visiting hospitals situated in important monuments, clearing the exhibits from occupied museums, etc.; the scope is very familiar! But C.A.O.s are much too busy to touch such things, at first at any rate, and all too quickly the damage is irretrievably done.

That is what I should be here to do. But although I have visited churches and monuments all over Apulia & Foggia, where there was a little effect, here I feel it just can't be done

Doc 31 Section 3 Original copy

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a.30

RELAZIONE SULLA DISTRUZIONE DEL DEPOSITO DEI DOCUMENTI DI MAGGIORE PREGIO STORICO DELL'ARCHIVIO DI STATO DI NAPOLI OPERATA DAI TEDESCHI IL 30 SETTEMBRE 1943.

= = = = = = = =

Per disposizione del Ministero dell'Interno, allo scopo di sottrarli dai pericoli delle incursioni aeree, disposi e curai il trasporto dei più preziosi documenti storici dell'archivio di stato di Napoli nella Villa Montesano presso San Paolo Belsito, a circa 30 chilometri da Napoli. Nelle sale di quella solida costruzione vennero così depositati oltre 30.000 volumi e circa 50.000 pergamene, in massima parte racchiusi in 366 casse.

Quando l'esercito alleato era già vicino, nel pomeriggio del 29 settembre, si presentò a Villa Montesano una squadra di tre soldati tedeschi in cerca di vitelli.

Già da qualche settimana le campagne del territorio Nolano erano infestate di queste squadre, di tre soldati ciascuna, bene armate di pistole mitragliatrici: alcune di esse rapinavano nelle case private polli ed uova, altre prendevano mucche e maiali, altre rapivano gli uomini validi, altre devastavano le case rubandone gli oggetti di pregio. A queste negli ultimi giorni se ne aggiunsero altre, composte di guastatori; alcune minavano gli edifici pubblici e le migliori case private, altre incendiavano stabilimenti industriali, molini, depositi di merci, stazioni ferroviarie, officine ecc.

I soldati della squadra giunta a Villa Montesano non avendo trovato presso i contadini i vitelli di cui sapevano l'esistenza, 2780 introdussero violentemente nel pianterreno della villa, ove videro le gran mole di casse contenente i documenti. Avendo chiesto che

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circa 30 chilometri da Napoli. Nelle sale di quella solita costruzione vennero così depositati oltre 30.000 volumi e circa 50.000 pergamene, in massima parte racchiusi in 866 casse.

Quando l'esercito alleato era già vicino, nel pomeriggio del 28 settembre, si presentò a Villa Montesano una squadra di tre soldati tedeschi in cerca di vitelli.

Già da qualche settimana le campagne del territorio Nolano erano infestate di queste squadre, di tre soldati ciascuna, bene armate di pistole mitragliatrici: alcune di esse rapinavano nelle case private polli ed uova, altre prendevano zucche e meloni, altre rapivano gli uomini validi, altre devastavano le case rubandone gli oggetti di pregio. A queste negli ultimi giorni se ne aggiunsero altre, composte di guastatori; alcune minavano gli edifici pubblici e le migliori case private, altre incendiavano stabilimenti industriali, molini, depositi di merci, stazioni ferroviarie, officine ecc.

I soldati della squadra giunta a Villa Montesano non avendo trovate presso i contadini i vitelli di cui sapevano l'esistenza, 2780 introdussero violentemente nel pianterreno della villa, ove videro la gran mole di casse contenenti i documenti. Avendo chiesto che cosa quelle casse contenessero il personale dell'Archivio risidente nella villa li informò della esistenza in quel deposito dei documenti storici dell'Archivio di Stato di Napoli. Ciò saputo partirono senza far parola.

L'indomani mattina, 29 settembre, si presentarono a Villa Montesano un ufficiale ed un altro militare, i quali, dopo di aver chiesto una valigia al direttore del deposito, Comm. Antonio Capograssi,

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vollero visitare le sale ov'erano i documenti. Fecero aprire una delle casse e ne esaminarono i volumi. L'istesso direttore li informò della importanza di quei documenti, fornendo loro tutte le delucidazioni atte a dimostrare il carattere puramente culturale di quel deposito. Dopo di aver esaminato ogni cosa l'ufficiale disse: "sta bene", e ripartì.

Trovandomi io nella mia villa in Rivardi, poco lungi da quel luogo, venni subito informato dell'accaduto dall'Economo dell'Archivio, Tenente Colonnello Giuseppe Basile, anch'egli risiedente a Villa Montesano. Ma essendo a mia conoscenza che nessun atto ostile era stato compiuto fino a quel momento dai tedeschi contro gli istituti di cultura, non ebbi alcuna preoccupazione. Nè mi aveva preoccupato l'uccisione di un soldato tedesco avvenuta pochi giorni avanti nel centro di San Paolo Belsito, perchè qualunque minaccista la distruzione con le mine degli edifici pubblici e di alcune case del paese, nulla essi avevano attuato di quella minaccia.

Il mattino del 30 fui informato dalla padrona della villa, signora Contieri Santamaria, che nel tardo pomeriggio del giorno avanti un'altra squadra di soldati tedeschi si era presentata a Villa Montesano ed era entrata nelle cantine sottostanti alla casa trattenendovisi qualche tempo. Ciò aveva generato il sospetto che essi avessero minato la villa.

Quantunque il crollo della villa non rappresentasse un serio 2779
pericolo per le scritture, rinchiuse in quelle casse ammassate in quattro ordini sovrapposti, tuttavia, giudicai opportuno di mettere il locale comando germanico di fronte alla propria responsabilità, e gli indirizzai una lettera nella quale dichiarai verbalmente il

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luogo, venni subito informato dell'accaduto dall'economo dell'Archivio, Tenente Colonnello Giuseppe Basile, anch'egli risiedente a villa Montesano. Ma essendo a mia conoscenza che nessun atto ostile era stato compiuto fino a quel momento dai tedeschi contro gli istituti di cultura, non ebbi alcuna preoccupazione. Né mi aveva preoccupato l'uccisione di un soldato tedesco avvenuta pochi giorni avanti nel centro di San Paolo Belsito, perchè quantunque minacciata la distruzione con le mine degli edifici pubblici e di alcune case del paese, nulla essi avevano attuato di quella minaccia.

Il mattino del 30 fui informato dalla governante della villa, signora Gentileschi Santamaria, che nel tardo pomeriggio del giorno avanti un'altra squadra di soldati tedeschi si era presentata a villa Montesano ed era entrata nelle cantine sottostanti alla casa trattenendovisi qualche tempo. Ciò aveva generato il sospetto che essi avessero minato la villa.

Quantunque il crollo della villa non rappresentasse un serio 2779
pericolo per le scritture, rinchiuse in solide casse ammassate in quattro ordini sovrapposti, tuttavia studiai opportuno di mettere il locale comando germanico di fronte alla propria responsabilità, e gli indirizzai una lettera nella quale dichiarai esattamente il contenuto di quel deposito, le sue caratteristiche, l'archivio di Stato di Napoli, il carattere esclusivamente storico delle scritture e vi enumerai le serie di atti che interessavano oltre la storia dei vari paesi d'Europa anche quella della Germania, soggiungendo che vari studiosi tedeschi vi avevano studiato e terminando con invitare il Comando stesso a chieder conto della entità di quel deposito di documenti all'Istituto storico germanico risiedente in Roma.

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Uno dei custodi dell'Archivio che recava la mia lettera, presso la stessa villa Montesano circa le 9,15, s'incontrò con una squadra di tre militari tedeschi in motocicletta, sempre armati di pistole mitragliatrici, che si dirigevano verso la villa. Costoro, appena giunti annunziarono che di lì a 15 minuti avrebbero incendiato l'intero deposito dei documenti. Allora al graduato, che comandava la squadra e che aveva fatto parte della squadra colà recatasi il giorno avanti, fu consegnata la mia lettera. E poichè costui non intendeva l'Italiano essa gli fu tradotta intieramente in francese dal direttore Capograssi e dalla signora Contieri, che ecla si trovava. Il tedesco ascoltato la lettura, strappò brutalmente la lettera e gli elenchi dei documenti e gettandoli in aria esclamò: "Comando conoscere tutto, cruine bruciare".

Invano il direttore cercò di ottenere una dilazione per avvertirne e per inviare la mia lettera di Comando; i tre militari iniziarono immediatamente l'opera di distruzione, ponendo nei quattro angoli e nel centro di ciascuna sala carta paglia e polvere pirica e appiccandovi il fuoco, in modo che in pochi minuti tutta la villa divenne un immenso rogo.

Assicuratisi che l'incendio non poteva essere più spento, si allontanarono; ma ritornarono un'ora più tardi per assicurarsi che l'opera di distruzione fosse completa.

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Dopo il loro primo allontanamento i custodi e i contadini tentarono di salvare quel che si poteva; ma era tanta la violenza del fuoco che soltanto undici casse di protocolli notarili e 97 buste dell'Archivio Farnesiano fu possibile trarne in salvo.

Dalle indagini fatte dopo si rivelò che il Comando tedesco che

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no essa gli fu tradotta integralmente in francese dal direttore Capograssi e dalla signora Centieri, che solo vi trovava. Il tedesco ascoltato la lettura, strappò brutalmente la lettera e gli elenchi dei documenti e gettandoli in aria gridava: "Comando conoscere tutto, cosine bruciare".

Invano il direttore cercò di ottenere una dilazione per avvertire me o per inviare la sua lettera al Comando; i tre militari iniziarono immediatamente l'opera di distruzione, ponendo nei quattro angoli e nel centro di ciascuna sala carta paglia e polvere pirica e appiccandovi il fuoco, in modo che in pochi minuti tutta la villa divenne un immenso rogo.

Assicuratisi che l'incendio non potesse essere più spento, si allontanarono; ma ritornarono un'ora più tardi per assicurarsi che l'opera di distruzione fosse compiuta.

Dopo il loro primo allontanamento i custodi e i contadini tentarono di salvare quel che si poteva; ma era tanta la violenza del fuoco che soltanto undici casse di protocolli notarili e 97 buste dell'archivio Farnesiano fu possibile trarre in salvo.

Dalle indagini fatte dopo mi risultò che il Comando tedesco che stava a Nola qualche giorno avanti si era già trasferito a Cancello e che varie squadre di predatori e di guastatori venivano da Sarno. Motivi pei quali non escludo che l'ordine di distruggere l'archivio sia venuto da Napoli. Nulla di preciso mi è riuscito di sapere circa i nomi dei maggiori responsabili del misfatto. Da alcuni ho appreso che qualche cartello arrivato a Nola recava la firma Kellermann. Altri han parlato di un capitano Sommerfeld.

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L'entità del disastro è enorme. In quel deposito io avevo riunito tutte le più preziose serie di documenti provenienti dai vari archivi del Mezzogiorno d'Italia. E la loro distruzione ha creato un vuoto immenso nelle fonti storiche della civiltà Europea, vuoto che nulla potrà mai colmare.

Tra le più preziose scritture perdute è la serie de'378 registri della Cancelleria Angioina (1265-1435), che era una delle più preziose fonti storiche del Medio Evo, i registri delle Cancelleria Aragonese, i Codici, i manoscritti, le raccolte di autografi, i tratti originali del Regno di Napoli, i processi politici celebri; e la miglio parte degli archivi della Real Casa di Borbone, di casa Farnese, della Regia Camera della Sommaria, del Consiglio Collaterale, della Real Camera di Santa Chiara, della Segreteria del Vicere della Cappellania Maggiore, della Giunta di Sicilia, dei Ministeri Borbonici della Presidenza e degli Affari Esteri, dell'Ordine di Malta, della Commissione Feudale, della Tesoreria Antica, del Tribunale Conservatore della nobiltà, dei antichi notai è andata distrutta.

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HEADQUARTERS
REGION 3; ALLIED MILITARY GOVERNMENT
A.F.O. 394, U. S. ARMY

See 25 and 22 / the next earlier monthly report.

FA-26 1 March 1944

SUBJECT: February Report of Division of Fine Arts.

TO : Regional Commissioner, HQ Region 3, AMG.

1. Inspection of Monuments, Fine Arts and Archives

During the month of February 1944, the following inspections were made:

a. Church of S. Angelo in Formis: to check on progress of project to close hole in outer wall caused by German shell. The wall is shored up but the Civil Engineers of Capua have not completed work.

b. Capua: to check on progress of project to salvage collection of Museo Campano buried by bomb damage. Work progressing very favorably.

c. S. Maria Capua Vetere: to check reported occupation of Amphitheatre by Allied forces. The occupation does not include the monument but open square in front.

d. Sorrento: to check on Royal School of Intarsia which is under supervision of Superintendent of Monuments. School is functioning as usual.

e. Torre del Greco: to check on Royal School of Cameo Carving which is under supervision of Superintendent of Monuments. School is functioning as usual.

f. Mignano: to check on status of Castello Mignano and art collection. It is believed that no collections remain in the Castello which is now almost completely demolished by war action.

g. Paestum: to check on Temples, Excavations an on status of recently discovered necropolis on local airfield. Everything in good condition.

h. Caserta: to check on report of futher requisition of state apartments now used storage for paintings and furniture. It is hoped that this requisition can be avoided to prevent another move of this important material from the Royal Palace of Caserta and Naples.

i. Amalfi: to check on Cathedral and other monuments. All safe and undamaged.

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j. Ravello: to check on Cathedral, S. Giovanni del Toro, Palazzo Rufolo and Palazzo Cimbroni. All safe and undamaged.

k. Cuma: to check on status of occupation by Allied forces of Excavations and Acropolis. Everything in good order.

l. Pompeii: to check on progress of project in sections of Excavations damaged by bombing. Everything progressing well.

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2. For the month of February 1944, funds to the amount of Lire 3,298,000 were authorized to be put at the disposal of the Royal Superintendent of Monuments and Antiquities for projects of a purely protective nature on the following monuments:

Church of Santa Chiara
Church of S. Maria Incoronata
Church of S. Maria del Carmine
Church of SS. Annunziata
Church of S. Pietro Martire
Royal Palace of Capodimonte
Church of Il Gesu Vecchio
Church of The Girolamini
Church of S. Giovanni a Carbonara
Church of S. Paolo Maggiore
Villa Floridiana
Church of S. Lorenzo Maggiore
Church and Convent of S. Gregorio Armeno
Church of The Croce di Lucca
Church of S. Caterina a Formiello
Church of S. Agostino alla Zecca
Excavations of Pompeii
Excavations of Cuma

3. Other activities of the Division included:

a. Periodic inspections with the Superintendent of Monuments and the Civil Engineers of historical monuments where projects of a purely protective nature are in progress.

b. Periodic inspections of historical monuments occupied by Allied forces.

c. Conferences with Royal Superintendents on new projects and other museum problems.

d. Conferences with the Director of the Aquarium to arrange access for Professors and students carrying out research programs there.

e. Obtained material for reply to a letter of Brigadier General Muse referring to alleged recent vandalism at the Royal Palace of Naples.

f. Secured traveling passes and after curfew permits for museum authorities.

g. Conference with Commissario Straordinario Bruni on the Church of S. Eligio, historical monument, and its school.

h. Three interviews with correspondents on the work of the Division.

i. Arranged for the confiscation of incorrect guide book on Pompeii recently published in English without permission.

j. Secured list of all libraries in Naples City and their present status of functioning. 2775

k. Conferred with Finance Officer (British) on requested requisition of the Royal Palace of Capodimonte.

l. Conferred with Hillery Jenkinson on Archives in the Province of Campania.

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m. Arranged for the removal of a cook stove from in front of the Palace of Naples as requested by the Prince of Piedmont.

n. Arranged for discontinuing of carrying away of wood by the Refugee Commission from the Royal Palace of Naples, destined for repairs of the Chapel and Theatre.

o. Conferred with Royal Superintendent of Monuments on reported requisition of additional state apartments at the Royal Palace of Caserta, now used as storage for paintings and furniture.

p. Made two trips to various historical monuments where projects are in progress with Pathe News Reel Correspondent and a representative of A.F.H. with a view to making photographs of projects for a documentary file.

q. Prepared list of damaged monuments in Naples for British Pictorial Service for a cable request from War Department, London.

/s/ Paul Gardner

/t/ PAUL GARDNER
Major, AUS
Regional Fine Arts Officer

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ASP/msr

REAR HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

Monuments, Fine Arts & Archives
Sub - Commission

1 Marzo 1944

In reply
refer to : AG 319.1

SUBJECT : Monthly Reports

TO : Major P. K. Baillie Reynolds, Director,
Monuments, Fine Arts & Archives Sub Com
ACC Hq APO 394 U S Army

1. Region III AMG monthly report for January has been loaned to this office for reading but not for forwarding.

2. Page 19 of that report relates to Fine Arts summering situation of furniture at Caserta, funds authorized for protective projects and art collections brought to Naples.

3. Copy of above report may be seen at R.C.M.G.

A. Sheldon Pennoyer

A. SHELDON PENNOYER
Captain USA
ACC M.F.A.&A. SUB COM

(Apparently Capt. Pennoyer saw Maj. Gardner's Jan. report (file 20150, 20031) as part of a bound-up set of Reg. 3 reports for Jan. He had no such set nor any MFA report than that mentioned.
A.K. Peddle 4/4/44
Clerk)

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C O P Y

Napoli lo 3 Feb 1944.

R. Soprintendenza alle Gallerie e alle Opere di Arte della Campania.

Pi[illegible]. N. 72

(1) Allied Control Commission,
Education Sub Commission
N A P O L I

Oggetto Segretario DE GASPARIS AMEDEO

Il Cav. Amedeo DE GASPARIS, Segretario presso questa Soprintendenza alle Gallerie, fin dal 12 agosto 1943 ha avanzato domanda di collocamento a riposo per le sue condizioni di salute che non gli permettono di riprendere servizio, dopo il mese di congedo straordinario scaduto il 20 luglio u.s.

La pratica che per le eccezionali condizioni politiche dell' epoca non potè aver corso, attende oggi una soluzione, che sarà lunga e non potrà porre termine alle gravi ristrettezze economiche in cui versa il Segretario De Gasparis.

Prego, pertanto, di volermi autorizzare a corrispondere al De Gasparis, che fu sempre un ottimo e zelante impiegato, due o tre mensilità di stipendio, per il tempo che la malattia lo costrinse ad assentarsi dall'ufficio, dopo il congedo.

Sicuro che la mia proposta venga accolta con benevolenza sentitamente ringrazio.

IL SOPRINTENDENTE
(Bruno Molajoli)
(f.to) Molajoli

Original letter,
along w/ copy of
Off & WKs. Memo &c on
War Damage to Historic
Monuments, sent to
Maj Gardner under
file no 20031.

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C O P Y

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EXTRACT — Full copy in 2015 0, item 19.

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HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 394, U.S. Army

For monthly reports see 22 and earlier reports

25 February 1944

FA - 22

MEMORANDUM:

TO : Public Relations Office, A.C.C.

* * * * * *

2. The following historical monuments have been inspected to date:

In Naples City:

The National Museum: Undamaged by direct hits but all windows broken; all monumental sculpture remains on first floor, protected by sand bags and planking; all important paintings removed months ago, cased and placed in depositories at the Loreto Abbey, Mercogliano (all safe), at the Abbey at Cava dei Tirreni (all safe) and at the Abbey of Montecassino. To the last depository were sent one hundred cases with 292 paintings including the Titians, Masaccio, Masolino, Breughel, Mantegna, Antonello. It has been reported several times by Rome Radio that these were all removed to Rome by the Germans and placed in the custody of Italian officials. All Pompeian and Herculaneum frescoes and all other small objects stored safely in the Museum. It may be assumed that the collections have suffered no losses to date. Closed to public.

The following personnel is active at the Museum: Dr. Amedeo Maiuri, Royal Superintendent of Antiquities; Dr. Bruno Molajoli, Royal Superintendent of Monuments; Dr. Sergei Ortolani, Royal Superintendent of Galleries.

Museo Civico Filangieri: Building undamaged; collections had been removed, in part safe, in part burned by Germans at the depository at Nola. Closed to public.

Count Ricardo Filangieri, Director and also in charge of State Archives, is present in Naples. 2773

Museo San Martino and Church: Buildings undamaged; collections had been removed to safe depositories as those of the National Museum and thirty six objects, paintings and sculpture, removed by the Germans from Montecassino. Otherwise, collections are intact. Closed to public.

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Castel Nuovo: Direct bomb hit in Torre San Giorgio damaged structure and buried many cases of books and manuscripts of the Library Storia Patria (Director, Prof. A. Parenti). These are being salvaged with small loss. Bomb on reading room of ~~the~~ Storia Patria. No books had been removed from this important library and present plan is to case them and remove to safety as library is subject~~/~~ to elements. The remainder of the Castel, including the Triumphal Arch at entrance, the Great Hall and the Church of St. Barbara only slightly damaged.

Palazzo Reale of Naples: Direct hits by some twenty five bombs and the chapel, Theatre~~/~~ and a number of rooms of the state apartments very seriously damaged. Most of the paintings and furnishings had been removed to Caserta. The Chapel ceiling by D. Morrelli had been removed and is safe. Some looting and stripping of wall brocades by Germans. There has been further stripping of wall brocades and the ~~dirpar~~ dispersal of furnishings during occupation by Allied forces.

Aquarium: No direct damage by bombing; library safe in country. Aquarium now open to Allied forces at admission charge of 20 lire. Impossible to open to general public because of surrounding military installation. Some financial assistance through AMG has been given and it is understood the Royal Society of London is making a grant for research program which is now in progress under acting Director C. Montalenti and certain professors of the Univ. of Naples.

Villa Floridiana: Building and park ~~/~~slightly damaged by ~~bombs~~ bombs; the important parts of collection and furnishings had been removed to safety. Minor objects in storage in basement.

Palazzo Reale of Capodimonte: No direct hits by bombs but one nearby (German) caused considerable damage to all windows and structure. Large part of museum collection had been removed to safety. Palace was occupied by Allied forces but now vacated. The park is still occupied by a number of Allied units.

National Library (Palazzo Reale): Some damage by bombing but all important books had been removed to Teano, Calvi Resorta, Aversa and S. Giorgio la Montagna. 800 cases at Teano were carried away by the Germans and are reported to be in Rome. The depository at Calvia Resorta has been returned to Naples; other depositories have been checked and are safe. The Library is now functioning in a limited way under the Director, Dr. Guerriera Guerrieri.

San Carlo Opera House: Only slightly damaged by bombing. Now requisitioned by AMG and a season of operas and concerts being given for Allied forces and civilians. Preliminary arrangements for season of opera made by Fine Arts Division of Region 3.

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Churches of Naples City: The churches of Naples were especially vulnerable to damage by bombing. All important altar and ceiling paintings that could be removed are stored at Ercogliano and are safe. Six churches are virtually destoyed, nineteen seriously damaged and twenty have minor damages. The destroyed churches include

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S. Maria di Loreto, S. Giacomo degli Italiani, S. Maria Buoncammino al Vasto, S. Lucia, S. Gennaro al Ponte della Senita and:

Santa Chiara: Entire interior of church and choir burned and the important monuments of Robert of Anjou, Carl of Anjou and Maria of Durazzo partly destroyed as only partially protected by their sand bags. The reliefs of S. Catherine of Alexandria virtually destroyed. All remaining fragments being carefully salvaged. Remains of Bourbon tombs have been salvaged. One corner of Majolica Cloisters hit by bomb, otherwise the rest of the cloisters and buildings in fair condition.

The seriously damaged churches include S. Croce al Mercato, S. Maria de Rosario, S. Maria de Monserrato, S. Pietro ad Aram, S. Maria della Rotonda, S. Domenico Maggiore, S. Giuseppe Maggiore, S. Maria della Catena, S. Maria del Paradiso and:

Church and Convent of the Girolamini: Two thirds of roof and coffered ceiling destroyed by bombs. Slight damage to several chapels and parts of convent. Dome seriously damaged. Important books of library removed to safety. Some at Teano removed by Germans.

Church of S. Eligio al Mercato: Nave and aisles destroyed by bombs. Choir and portal safe.

Church of S. Maria del Carmine: Roof and coffered ceiling destroyed; serious damage to facade and campanile.

Church of S. Giovanni a Carbonara: Roof destroyed; sculptured monuments and Besozzo frescoes little damaged.

Church of S. Paolo Maggiore: Interior of choir, main altar and transept destoyed; most of frescoed ceiling in nave and transept destroyed.

Church of SS. Annunziata: Cupola badly damaged; much of stucco decoration of interior destroyed.

Church of S. Pietro Martire: Roof destroyed and entire nave burned; side chapels seriously damaged; transept, choir and cupola damaged.

Church of Il Gesu Nuovo: Left wall of transept and altar here badly damaged by bomb.

Church of the Incoronata: Bomb entered roof and did serious damage to vaulting and interior. Frescoed chapel intact.

Church of S. Lorenzo Maggiore: No direct hits but roof and walls seriously weakened by nearby bombs.

Church of the Croce di Lucca: Roof badly damaged.

Church and Convent of S. Gergorio Armeno: Roof badly damaged.

Church of S. Caterina a Formiello: Roof of the nave and vaulting damaged.

Church of S. Agostino alla Zecca: Roof of nave and chapels damaged.

The Cathedral: Interior slightly damaged by bomb that [illegible] window of clerestory: Chapel of S. Gennaro undamaged.

Church of S. Maria Donna Regina: Undamaged.

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Outside Naples City.

Amalfi: It is reported that the Capucin Convent and the Cathedral have suffered no damage.

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Aversa: Cathedral undamaged.

Benevento: Triumphal Arch of Trajan very slightly damaged by bomb fragments.

Castle: Undamaged.

Church of S. Sofia: Undamaged; slight damage to corner of cloisters and museum.

Cathedral: Almost completely destroyed; campanile is standing; facade very badly damaged; church proper almost leveled, only part of right outer wall and side chapels standing; two thirds of plaques of bronze doors salvaged in seriously damaged condition and placed in Seminary; remains of two pulpits still buried in wreckage and being salvaged by Director of local museum.

Vanvitelli Bridge: ~~Undamaged.~~ Partly destroyed.

Amphitheatre: ~~Almost completely destroyed; part of apse, right outer wall and side chapels standing; Campanile slightly damaged; atrium damaged.~~ Undamaged.

Capua: Cathedral: Almost completely destroyed; part of apse, right outer wall and side chapels standing; Campanile slightly damaged; atrium damaged.

Museo Campano: One third of building destroyed; majority of collection saved and moved to safety.

S. Maria Capua Vetere: Amphitheatre and Church of S. Maria Maggiore undamaged.

Caserta: Palazzo Reale: Several direct hits by bombs; roof and chapel badly damaged; most of state apartments and stairway intact./ Caserta Vecchia: Cathedral of S. Michele: No bomb damage; some minor looting by Germans.

Cuma: No damage to excavations.

Cava dei Tirreni: Abbey of the Trinita: No serious damage to buildings & or library.

Montevergine: Church and Convent undamaged.

Nocera Superiore: IVth century Church of S. Maria Maggiore undamaged except some repairs needed on roof to prevent leaking.

Paestum: No damage to Temples, other excavations or museum.

Pompeii: Over 150 bombs fell on Excavations and some important buildings such as Casa dei Vestali, Palustis, Fortuna, Vettii, Crypto Portico, the Peristyle and Theatre damaged slightly. The Villa dei Misteri intact. 2770

Pozzuoli: Amphitheatre and so-called Temple of Serapide undamaged.

Herculaneum: No direct hits by bombs on the excavations but much damage by concussions.

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Ravello: It is understood that the Cathedral, S. Giovanni del Toro, Palazzo Rufolo and Palazzo Cimbone are undamaged.

Salerno: The roof of the Duomo only slightly damaged; the two pulpits intact. Other important monuments safe.

Sant'Angelo in Formis: Slight damage to left outer wall by German shells; frescoes intact.

San Prisco: Chapel with mosaics intact.

3. Requisitions: The chief difficulty of the Division of Fine Arts in Region 3 has been the continued requisitioning of historical monuments for military occupation and the resultant damage to buildings and remaining collections and libraries.

No authority is invested in AMG which enables it to order the evacuation of an historical monument. Many requisitions have been avoided by the continued efforts of this Headquarters but in no instance has it been consulted before an occupation. It is believed that the many representations of this Headquarters on the subject of requisitioning of historical monuments contributed in the publishing of the AFHQ General Orders No. 68. As noted above, this General Order, however, has had no effect on the occupations of historical monuments in this region even though listed in the Zone Handbook.

4. Projects: The first concern of this Division was to consult with the Royal Superintendents and the Civil Engineers in order to initiate urgently needed projects of a purely protective measure in historical monuments. To date, projects have begun in the following monuments:

Church of the Girolamini
Church of San Giovanni a Carbonara
Church of San Paolo Maggiore
Palazzo Reale of Naples
Museo Campano of Capua
Excavations of Pompeii
Amphitheatre of Pozzuoli
Church of Santa Chiara
Church of Santa Maria Incoronata
Church of Santa Maria del Carmine
Church of SS Annunziata
Villa Floridiana
Church of Santa Brigida
Church of San Pietro Martire
Palazzo Reale of Capodimonte
Chapel of Pappacoda
Church of Il Gesu Vecchio
Excavations of Herculaneum
Excavations of Cuma
Church of San Lorenzo Maggiore

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Church of San Gregorio Armeno
Church Della Croce di Lucca
Church of Santa Caterina a Formiello
Church of San Agostino alla Zecca

To date, the sum of lire 7,777,000 has been placed at the disposal of the Royal Superintendents for these projects.

* * * * * *

/s/ Paul Gardner

/t/ PAUL GARDNER,
Major, AUS,
Regional Fine Arts Officer.

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20021

New York Times
prob. mid. February
1944.
Contributed
by Capt
Hommond.

(Paestum)

OLD GREEK TEMPLE SURVIVES BOMBING

Archaeologists Discuss Unique Preservation on Site of Fierce Battle in Italy

36 RELIEF SLABS ARE SAFE

War Dispatch Brings News That Woman Who Found Them in 1934 Is Unharmed

An important site of antiquity that has come into prominence lately as the scene of bitter fighting in Italy by American and British troops was discussed yesterday afternoon at a symposium of the New York Society of the Archaeological Institute of America in the lecture hall of the Metropolitan Museum of Art.

This site, which was under active investigation by archaeologists when the war began, in 1939, is on the River Sele, between Salerno and Paestum. It was here that a fierce battle occurred after the landing of British and American troops for the conquest of Italy. In 1934 Italian scientists working on this site discovered an ancient Greek temple that Dr. Karl Lehmann, Professor of Fine Arts, Institute of Fine Arts, New York University, described yesterday as among the most important discoveries "ever made by archaeologists on antique soil."

Slides from the last photographs of the ruins to reach this country were shown. "Nothing less than the complete decoration of a small temple (dating from about 570 B. C.) is preserveed in thirty-six whole and fragmentary relief slabs from its frieze—a unique preservation of early Greek art," Dr. Lehmann said.

He called attention to an Associated Press dispatch that "through all the bombing and artillery fire" the remains of the temple were unearthed. This article, he added, gave the first news American archeologists had received that a famous Italian colleague, Mme. Paola Zancani, who, with a collaborator, discovered the Greek temple, had survived the war in Italy. The dispatch reported that she had been consulted about the recent discovery by an American officer of important Stone Age tombs near the site of the Greek temple.

[illegible] Professor

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HEADQUARTERS
ALLIED COMMISSION
APO 394
SUBCOMMISSION FOR MONUMENTS, FINE ARTS AND ARCHIVES

11 February 1944.

Memorandum to: Lt. MORTAFF, Acting AO

Subject : Notice for Daily Bulletin (unofficial section)

1. It is requested that the following notice be run in the Unofficial Section of the Daily Bulletin:

The Soldiers' Guide to Naples published by War Special Services, Metropolitan Area, PTS, may be secured from the PTS Information Booth near the Red Cross Officers Club or from the Reception Desk at the entrance to AFHQ Hqs (Provinzia Bldg) or from the Reading and Writing Room in the Hq. Co. Billets, 61 Via Medina.

Subcommission for Monuments, Fine Arts and Archives

2. Many officers have requested such a guide and would appreciate knowing that it is available.

Mason Hammond
Capt AC

Filed as 20033.

2767

COPY /njd

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
A.P.O. 394, U.S. ARMY

22
next earlier report is 18

5 February 1944

SUBJECT: January Report of Division of Fine Arts

TO : Regional Civil Affairs Officer, Hq., Region 3, AMG.

1. Inspection of Monuments, Fine Arts and Archives

During the month of January 1944, the following inspections were made:

a. The Excavations of Pompeii: to check on progress of protective project; to arrange closer supervision by Military Police; to investigate reports of damage to monuments by Allied forces.

b. The Excavations of Herculaneum: to check on progress of protective project.

c. Capua: to check on progress of salvaging of collection of bomb-damaged Museo Campana and from the Cathedral.

d. Caserta Vecchia: to check on condition of the important 13th century Church of St. Michael; found undamaged.

e. Salerno: at the request of the Head of Division of Fine Arts, Region 2, to check on the condition of the important Cathedral; found very little damaged and repairs being carried out by the Archbishop through the local Civil Engineers.

f. Nocera: to check on condition of the important 4th century Church of S. Maria Maggiore; found undamaged except some repairs needed on roof to prevent leaking.

g. Cava dei Tirreni: to inspect depositories of Museo Nazionale, Villa Floridiana and Museo San Martino; found in good condition.

h. Caserta: to check status of Palazzo Reale and its furniture since recent occupation by Hq. 15th Army Group; found most of royal apartments now occupied and the majority of furniture being used, often without receipts; requests have been made to all occupying units to cooperate with the resident custodian to provide regularized requisitions for all furnishings now being used; all other furnishings and books being stored in fairly safe sections.

i. Cuma: to confer with C. O. of Allied forces now occupying Acropolis to ensure protection of all monuments there. 2766

j. Pozzuoli: to check on progress of protective project at Amphitheatre and to inspect the Temple of Serapide.

k. Sorrento: to check on monuments and on conditions of Museo Correale, where it was found all important collections had been moved to safety.

l. Benevento: to check on progress of salvaging

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l. Benevento: to check on progress of salvaging of Bronze Doors and two 13th century Pulpits from wreckage of the destroyed Cathedral.

2. For the month of February 1944, funds will be authorized to be put at the disposal of the Royal Superintendents of Monuments and Antiquities for fifteen projects of a purely protective nature.

3. Other activities of the Division included:

a. a. Approved the maintenace budget of the Superintendent of Antiquities for the period 1 January to 30 June for Lire 320,000.

b. Testifies twice before the Commission of Enquiry

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b. which was investigating alleged vandalism and damage by Allied forces to historical monuments and works of art.

c. Marked plans of the Museo Nazionale for the Commission of Enquiry, indicating sections housing unprotected collections.

d. Periodic inspecti ns of historical monuments occupied by Allied forces.

e. Periodic inspections of historical monuments where projects of protective measure by the Civil Engineers are in progress.

f. Brought to Naples and turned over to the custody of the Superintendent of Monuments of the Museo Nazionale, the part of the Guinese-Mignano Collection that remained in the Castle of Mignano.

g. Aided the Director of the Biblioteca Nazionale to bring to Naples the books of the Biblioteca Nazionale, the Biblioteca Girolamini and the private library of Benedetto Croce which had been stored at Calvi Risorta.

h. Interviewed the Director of the Aquarium of Naples in connection with a possible grant of funds from the Royal Society of London for their research program.

i. Attended a conference in the office of the Commanding General, PBS, in connection with the planned use of the Palazzo Reale of Naples as a rest center for Allied troops.

j. Arranged for access to the Exhibition grounds for Avv. F. Maglietta, recently appointed by the Prefect of Naples as Liquidation Commissioner of the Oltre Mare Exhibition.

k. Arranged for a requested raise of pay of overtime salary for night guards at the Excavation of Pompeii.

i. Arranged for telephone connections and the issuing of automobile circulation permits for the Superintendents of Monuments, Antiquities and State Archives.

m. Reported to Military Government Section, AFHQ on the status of the Reale Osservatorio Astronomico di Capodimonte.

n. Arranged with the PAD, 57th Area for the disposal of an unexploded bomb in the Excavations of Pompeii.

o. Arranged for the withdrawal of Allied forces from the Zone Handbook Monument on the Amphitheatre at Santa Maria Capua Vetere.

p. Furnished lists of historical monuments in Zone Handbook No. 6, Campania, and auxiliary historical monuments in Region 3 to Hq., PBS, 5th Army Hq., and Division 2 Hq. It is firmly believed th t the various reports from Hq., Region 3, AMG on the billeting of troops in the historical monuments of Naples and the efforts of the RCAO in this matter were responsible for the AFHQ General Order No. 68, dated 29 December 1943.

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Paul Gardner,
Major, AUS
Division of Fine Arts.

Declassified E.O. 12356 Section 3.3/NND No. 785216

Castle of Mignano.

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Paul Gardner,
Major, AUS
Division of Fine Arts.

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HEADQUARTERS
ALLIED MILITARY GOVERNMENT
APO 394
SUBCOMMISSION FOR MONUMENTS & FINE ARTS AND ARCHIVES

31 January 1944.

Memorandum to: Major Gardner, Chief of Division of Monuments and Fine Arts, Region 3.

Subject : Visit to Monuments.

1. Yesterday, 30 January, in company with several other Officers, I visited the following Monuments:

Solfatara
Pozzuoli - Amphitheatre
Pozzuoli - Temple of Serapis
Lake Avernus - Grotta Pace and Arco Felice
Cumae
Piscina Mirabile.

2. Of these, all seemed in good condition except the Grotta Pace. This is a tunnel dug in the time of Augustus to connect Lake Avernus with the road on the north-west, under the crater edge. It was, according to the account of a local farmer, used for the storage of munitions of the Italian Navy. These were exploded, whether intentionally or not he could not say, and have apparently completely destroyed the tunnel. At the road (north) end, the entrance was wholly blocked by fallen earth and those who tried the lake (south) end reported that it was also inaccessible from there. Near the top of the crater edge is a depression, probably representing the settling of the tunnel roof beneath. Further on, in a minor depression in the crater edge, is a large well used for the disposal of the tunnel. This is clear but as it does not debouch directly in the tunnel but into a side passage the condition of the tunnel could not be judged.

3. At Cumae, the lower caverns had been used as quarters by Italian troops and mules(?) and are still littered with discarded equipment, straw, dung, etc. The acropolis has been studded with strong points and other installations but the ruins were respected. At present a US unit is quartered there but there is no apparent harm being done to the remains.

4. Custodians were present at Solfatara (fee for admission charged, 15 Lire for military, 25 lire for civilians), at the Amphitheatre of Pozzuoli (no charge), at Cumae, and at the Piscina (only a woman entrusted with the key). It is my impression that admission could profitably be charged at the Amphitheatre, at Cumae, and at the Piscina.

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Mason Hammond
Capt. AC

Declassified E.O. 12356 Section 3.3/NND No. 785010

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
APO394
SUBCOMMISSION FOR MONUMENTS FINE ARTS AND ARCHIVES.

25~~22~~ January 1944.

Memoradnum to: Major Gardner, Chief of Division of Monuments and Fine Arts, AMG Region 3.

Subject : Visit to Monuments.

1. Yesterday, 24 January, in the course of a visit to the Excavations at Minturnae in the company of Major SIZER, Subcommission for MFA&A, and Lt. Col. Danes, Public Safety, both of AMG Hq., I stopped in St. Maria Capua Vetera and visited the Mithraeum and the Cathedral and in Sna Prisco, 1 km outside, to see the 5th cent. mosaics in the Church of San. Prisco, on the ceiling of the chapel of Matrons.

2. For the record, I report that these monuments seem to be in good condition. The Mithraeum and the Church of San Prisco lack electric light and require a powerful portable lamp if visited.

Mason Hammond
Capt. AC.

Declassified E.O. 12356 Section 3.3/NND No. 785016

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Mignano
(Hammond)

10 20034/9 - Mignano

C O P Y
HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
A.P.O. 394, U.S. ARMY

18
earlier monthly reports
40
4A

10 January 1944.

SUBJECT: December Report of Division of Fine Arts

TO : Commanding Officer, Hq., Region 3, AMG.

1. Inspection of Monuments, Fine Arts and Archives

During the month of December 1943, the following inspections were made and actions taken:

In Naples City

a. The Church of S. Maria Incoronata: the vaults, walls and arcades of this important 14th C. church were severely weakened by bombing. The Civil Engineers have been requested to prepare a project for urgent protection against collapse.

b. The Church of S. Pietro Martire: the roof of this important 14th C. church was destoryed and the walls weakened by bombing. The Civil Engineers have been requested to prepare a project for erecting a temporary roof and for strengthening the walls.

c. The Church of Il Gesù Vecchio: the roof of this 16th C. church was badly damaged by bombing and the interior is being further damaged by leaking. The Civil Engineers have been requested to prepare a project for repair of the roof against the elements.

d. The Palazzo Reale at Capodimonte: recent dynamite explosions have severely damaged the Palace, weakening the walls and destroying all windows and endangering the Museum collection which is still largely in situ. The Civil Engineers have been requested to prepare a project for urgent protective measures.

Outside Naples City

a. Calvi Risorta: at the request of the Director of the Biblioteca Nazionale, the depository here of books from the Biblioteca Nazionale, the Biblioteca Lucchese Palli and the personal library of Benedetto Croce was inspected. These were found to be in a fairly safe state and a detailed report was made.

b. Benevento: this important and historical city has been severely damaged by bombing and shelling and several monuments were struck.

1. The Cathedral.

Almost completely destroyed; the Campanile intact the Facade badly damaged and the Church proper almost levelled. Fragments of the famous Bronze Doors and the two 13 th C. Pulpits are being salvaged from the wreckage under the supervision of the Director of the local museum.

2762

2. The Vanvitelli bridge

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2762

2. The Vanvitelli bridge.
   Blown up and badly damaged.
3. Palace of the Archbishop.
   Almost completely destroyed.
4. Triumphal Arch of Trajan.
   Almost intact.
5. Church of Santa Sofia.
   Intact.
6. Roman Amphitheatre.
   Intact.

c. Teano: at the request of the Director of the Biblioteca Nazionale, the depository here of books from the Biblioteca Nazionale was inspected. It was found that all cases of books had been carried away by the Germans as they retreated.

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C O P Y

2. On 4 December, Captain George H. Geyer reported to the Division and took over the Section of Education under the supervision of the Head of the Division. On 14 December, Captain Mason Hammond reported to assist in the Division of Fine Arts, He remained for about two weeks and was then transferred to 15 th Army Group.

3. Lt. Col. Leonard Woolley, Archaeological Advisor to the Sub-Commission of Monuments, Fine Arts and Archives in London visited the Division from 1-3 December. Assistance was given him to visit and inspect all monuments in Naples occupied by Allied Forces. The Colonel expressed the hope that something could be done about the requisition of the Museo Nazionale.

4. 19 and 20 December were spent with General Clarkson, I.G. and General Dillon, M.P., of A.F.H.Q. who were investigating alleged vandalism by Allied forces occupying historical monuments.

5. 29 December testified before the Commission of Enquiry which is investigating alleged vandalism and damage by Allied forces to historical monuments and works of art.

6. Requisitions of historical monuments necessitated the following action:

a. Museo Nazionale: several conferences were held with the British Medical Units which have requisitioned the Museum and the Museum authorities to determine the parts of the building to be used and to insure the safeguarding of the collections still in place. The Museum requisition was lifted on 18 December but was renewed by the same Medical Unit on 23 December. No official reason for this could be obtained.

b. Information was received on 11 December that the entire Palazzo Reale at Caserta and its contents of some 50,000 works of art and library were being requisitioned by A.F.H.Q. Several conferences resulted in obtaining permission from A.F.H.Q. to use some sections of the Palace as storage for the works of art and arrangements were made to transport some of the more valuable collections to Naples.

c. Information was received on 29 December that Canadian troops stationed in Avellino were requisitioning the Loreto Abbey at Mercogliano. This Abbey is used as a depository for hundreds of paintings from the Museo Nazionale and churches of Naples and books from the Biblioteca Nazionale. The S.C.A.O. at Avellino was communicated with and it is understood the requisition has been lifted.

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7. For the month of January 1944, funds were authorized to be put at the disposal of the Royal Superintendents of Monuments and Antiquities for sixteen projects of a purely protective nature, amounting to Lire 3,355,000.

8. Other activities of the Division included:

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8. Other activities of the Division included:

a. Communicated with the S.C.A.O. of Naples Province concerning an illegal ordinance of the Commissario of Capri disposing of the funds from entrance to the Blue Grottoes.

b. Periodic inspection of historical monuments occupied by Allied forces.

c. Periodic inspection of historical monuments where projects of protective measures by the Civil Engineers are in progress.

d. Interviews given to a number of correspondents.

e. Arrangements made for transportation for the Superintendent of Antiquities to visit and inspect the important archaeological discovery made by U.S. Army officer during construction of an air field near Paestum.

f. After conferences with Italian authorities, local Military Police and the guides, the guide fees at Pompeii

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C O P Y

were established at Lire 150 for each visit.

g. Letters written the U.S. Signal Corps in an attempt to secure photographic material for Italian authorities for a documentary photographic file of all historical monuments suffering war damage.

h. Interviews with officials of Oltre Mare Exhibition to have collections removed from site which is now occupied by an Army hospital.

i. Arrangements made with the R.C.A.O. to have complimentary copies of the Division of Fine Arts sent to the Sub-Commission on Monuments, Fine Arts and Archives.

j. List and detailed information on historical monuments in Naples occupied by Allied forces furnished Commanding General, P.B.S.

k. Letter supplied Count Filangieri, director of the State Archives and the Museo Filangieri, to protect from requisitioning the Villa near Nola used as a depository for the collections of these institutions.

l. Inspection made of war damaged buildings and churches in Naples not listed as historical monuments and recommendations made for assistance for needed repairs.

m. Arm bands secured for recognized head police of Museums and Excavations in the Province of Campania.

n. Arrangements made with S.C.P.O., Naples City, for night guards for the Biblioteca Nazionale where the Director has reported continual breaking in at night.

/s/ Paul Gardner

/t/ PAUL GARDNER
Major, AUS
Division of Fine Arts.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

Declassified E.O. 12356 Section 3.3/NND No. 785010

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HEADQUARTERS
PENINSULAR BASE SECTION
APO 782

AG 000.4 EPBCO (29 Dec 43) PBS 2536 9 January 1944

Subject: Historical Monuments and Works of Art in Italy.

To : Commanding Officers, All Assigned and Attached Units.

1. The following paragraphs are quoted from a letter received from the Commander-in-Chief:

"Today we are fighting in a country which has contributed a great deal to our cultural inheritance, a country rich in monuments which by their creation helped and now in their old age illustrate the growth of the civilisation which is ours. We are bound to respect those monuments so far as war allows.

If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more and the buildings must go. But the choice is not always so clear-cut as that. In many cases the monuments can be spared without any detriment to operational needs. Nothing can stand against the argument of military necessity. That is an accepted principle. But the phrase "military necessity" is sometimes used where it would be more truthful to speak of military convenience or even of personal convenience. I do not want it to cloak slackness or indifference."

2. Your attention is directed to Section III of Peninsular Base Section Circular 37, dated 29 December 1943. For your information and guidance the attached three inclosures are reproduced.

A. W. PEICE
Brigadier General, AUS
Commanding

3 Incls:
#1 - Appendix, Works of Art in Italy, Zone Handbook No. 6 Campania.
#2 - Auxiliary List of Historical Monuments in Region III, Naples Area.
#3 - General Orders No. 68, AFHQ, 29 Dec 1943.

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4 January 1944

APPENDIX
WORKS OF ART IN ITALY
ZONE HANDBOOK NO. 6 CAMPANIA

AMALFI:
CAPUCIN CONVENT (NOW HOTEL)
CATHEDRAL, BRONZE DOORS, CLOISTERS
S. MARIA DOLORATA, ANCIENT COLUMNS

AVERSA:
CATHEDRAL (12TH CENTURY)

BENEVENTO:
TRIUMPHAL ARCH (TROJAN)
CASTLE WITH MUSEUM
SANTA SOFIA (8TH CENTURY) CLOISTER AND MUSEUM
CATHEDRAL (9TH CENTURY), BRONZE DOORS
AMBONES, PASCAL CANDELABRUM, TREASURY

CAPUA:
MUSEO CAMPANO
CATHEDRAL, PASCAL CANDELABRUM

CAPUA VETERE (S. MARIA):
AMPHITHEATER
S. MARIA MAGGIORE

CASERTA:
ROYAL PALACE
CATHEDRAL (S. MICHELL), 12TH CENTURY,
AT CASERTA VECCHIA

CAVA DEI TIRRENI:
ABBEY AND ITS LIBRARY

GAETA:
CAMPANICE
CATHEDRAL, PASCAL CANDELABRUM

MONTECASSINO:
ABBEY AND ITS LIBRARY, TREASURY

MONEVERGINE:
CONVENT AND CHURCH, LORETO, ARCHIVES
S. GUGIELMO

NAPLES:
MUSEO NAZIONALE
MUSEO CIVICO FILANGIERI (PALAZZO CUORO)
CASTEL S. ELMO, CASTEL NUOVO OR ANGICINO,
CASTEL DELL'OVO

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NAPLES: (cont'd).
SAN MARTINO, CHURCH, TREASURY ("DESCENT FROM CROSS" BY RIBERA)
SAN MARTINO MUSEUM
VILLA FLORIDIANO
AQUARIUM
PALAZZO REALE AND NATIONAL LIBRARY
CAPODIMONTE
SAN CARLO OPERA HOUSE

CHURCHES:
CATHEDRAL
S. CHIARA
S. DOMENICO
CARMINE
MONT'OLIVETO
S. PAOLO MAGGIORE
S. SEVERINO CLOISTERS, STATE ARCHIVES
S. GIOVANNI A CARBONARA
INCORONATA
S. LORENZO
S. RESTITUTA, MOSAICS

PAESTUM:
THREE GREEK TEMPLES

POMPEII:
MUSEUM, EXCAVATIONS

HERCULANEUM:
EXCAVATIONS

RAVELLO:
CATHEDRAL, PULPIT, CAMPANICE
PALAZZO RUFOLO
S. GIOVANNI DEL TORO, PULPIT, FRESCOES

SALERNO:
CATHEDRAL, AMBONES, CANDELABRUM
SACRISTY, ALTAR FRONTAL OF IVORY (19TH CENTURY)

SANT'AGATA DE'GOTI:
CATHEDRAL

SANT'ANGELO IN FORMIS (NEAR CAPUA):
FRESCOES (11TH CENTURY)

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AUXILIARY LIST OF
HISTORICAL MONUMENTS IN REGION III

Acerra
Cathedral
Ruins of Roman Bath

Aversa
Convent of St. Lawrence
Sanfelice Palace

Baia
Temple of Diana
Temple of Mercury
Temple of Venus

Calvi Risorta
Cathedral
Grotto of Saints
Grotto delle Fornelle
Castle

Cancello
Villa Spinelli

Capri
Roman Villa of Torre di Lunecuta
Roman Villa of Tiberius
Palazzo Cerio

Capua
Archepiscopal Seminary
Palazzo del Municipio

Castellamare di Stabia
Museo Stabiano
Palace of the Lyceum

Carinola
Casa Aceti
Casa Bartulo
Casa Novelli
Casa Ferrascandole

Casaluce
Castle

Cuma
Walls of Ancient Citadel
Grotto of the Sibyl
Temple of Apollo
Tomb of the Sibyl

Naples Province
Calluccio
Ducal Palace

Ischia
Castello

Marechiaro
Temple of Fortune
Villa Pausilypon

Misono
Ancient Roman Theatre
Villa of Lucullus

Nola
Seminary, containing Museum
Palazzo Orsini

Portici
Royal Palace

Pozzuoli
Two Roman Amphitheatres
Temple of Serapide
Capuchin Convent

Santa Maria Capua Vetere
Museo Civico
Roman Amphithentre

Sessa Aurunca
Castle

Sorrento
Casa Correale
Casa Veniero
Palazzo Serrale

Teano
Roman Amphitheatre
Palazzo Fondi

Benevento Province

Benevento
Roman Theatre
Provincial Library

Alife
Roman Tomb of the Glabriones
Covered Roman Gallery

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Benevento Province (cont'd)

Caiazzo
Roman Forum
Castello

Piedimonte d'Alife
Municipal Museum
Palazzo Caetani d'Aragona

Sant'Agata dei Goti
Castello

Santa Croce del Sannio
Baronal Palace

Telese
Ancient Walls
Roman Circus and Amphitheatre

Avellino Province

Avellino
Dogana Palace
Caracciolo Palace
Provincial Library

Solofra
Orsini Palace

Montemiletto
Castle
Baronal Palace

Gesualdo
Castle and Chapel

Torella Dei Lombardi
Castle

Montemarano
Castle

Bagnoli Irpino
Town Hall
Monastery of S. Francesco a Folloni

Monticchio
Castle

S. Guglielmo al Goleto
Abbey

Calitri
Gesualdo Palace

Teora
Castle

Bisaccia
Castle

Ariano Irpino
Castle

Zungoli
Castle

Montecalvo Irpino
Pignatelli Castle

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U.S. R E S T R I C T E D
(Equals British RESTRICTED)

ALLIED FORCE HEADQUARTERS
APO 512

GENERAL ORDERS)
: 29 December 1943.
NUMBER 69)

HISTORICAL MONUMENTS

1. Buildings.

a. No building listed in the sections "Works of ART" in the "Zone Hand-Books" of ITALY issued by the Political Warfare Executive to all Allied Military Government officers will be used for military purposes without the explicit permission of the Allied Commander-in-Chief or of the General Officer Commanding-in-Chief, 15th Army Group in each individual case.

b. Commanders concerned are authorized, as a further measure of security, to close and put out of bounds for troops any of the buildings listed in AMG "Zone Hand-Book" that they deem necessary. Notices to that effect will be affixed to the buildings, and guards provided to enforce them if necessary.

c. Allied Military Government officers are prepared to furnish commanders with a list of historical buildings other than those listed in the AMG "Zone Hand-Book". These buildings are of secondary importance and may be used for military purposes when deemed necessary. Commanders are reminded that buildings containing art collections, scientific objects, or those which when used would offend the religious susceptibilities of the people, should not be occupied when alternative accommodations are available.

2. Looting, Wanton Damage and Sacrilege.

The prevention of looting, wanton damage and sacrilege of buildings is a command responsibility. The seriousness of such an offense will be explained to all Allied personnel. (AG 000.5-1 GCT-AGM)

By command of General EISENHOWER:

W. B. SMITH
Major General, GSC, Chief of Staff

OFFICIAL:

/s/ T. J. Davis
T. J. DAVIS
Brigadier General, United States Army
Adjutant General

Reproduced, HQ Peninsular Base Section,
APO 782, 9 January 1944 S.R. .

Incl. #3.

U.S. R E S T R I C T E D
(Equals British RESTRICTED)

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U. S. Engineers Dig Up Stone Age Graveyard

NAPLES—American Army engineers in Italy have unearthed one of the most important archeological finds of recent years—the burial grounds of Stone Age people, giving the first conclusive evidence of such a race on the shores of the Tyrrhenian Sea.

Prof. Amedeo Maiuri, superintendent at Pompeii and Herculaneum, revealed the discovery. While working near the ruins of the ancient Greek city of Paestum, below Salerno, engineers uncovered a number of tombs which Prof. Maiuri believes were built before the Bronze Age. The tombs are more than 3,500 years old, he said.

They indicate Stone Age settlement some time between 2000 and 1600 B.C.—some 900 years before the first known Greek settlement in the Paestum area, the eminent scholar declared.

An engineer battalion commanded by Maj. Lawrence M. Cook, Freeport, La., at work with giant shovels and scrapers, first uncovered the tombs a few weeks after the establishment of the Salerno beachhead. The major, an amateur archeologist—"It's necessary in my job"—realized that the discovery was important. He took some pottery, flint knives and arrowheads from one tomb and brought them to Prof. Maiuri at the Naples Museum of Art.

The professor was delighted as only a scientist can be when he stands on the brink of a great discovery, he said yesterday. What delighted him most after questioning Maj. Cook was not the samples themselves so much as the absence from the graves of any metal, indicating that the usefulness of metal had not been realized at the time when the tombs were constructed.

The professor and another expert, Mme Paola Zancani, drove to Paestum and inspected the tombs. Their excitement rose when they saw that the tombs allowed bodies to lie at full length. This was another bit of evidence that a new type of Paestum people had been discovered, he explained. Heretofore, all graves uncovered had been only large enough to allow a body to be in a crouched position with chin against knees.

The new-found tombs are about five feet long and circular in design. Prof. Maiuri said that two or three were damaged by the engineers before discovery but that many remain intact.

He had nothing but praise for the Yank soldiers who, when they detected tombs, realized their worth and took necessary precautions for protecting them.

"What a lucky chance! How fortunate, how very fortunate!" the Italian scholar exclaimed. "To think how carefully we have examined the Paestum area and it took war and our ally to discover this great find."

20031

from Stars and Stripes (Sicily), Friday Jan 7, 1944.

Abridged from art. (signed by SGT. Jack Forsie) published in Stars and Stripes (Italy) Wed., Dec. 29, 1943, for which see file 20500, Gathering IV

B M Pebbles
S/Sgt
11 Jan 44

NMSS

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HEADQUARTERS
ALLIED MILITARY GOVERNMENT
(Rear Detachment)
APO 512

21 December 1943.

C/2/43

SUBJECT: Civilian Pay

TO : Sub-Commissions.

1. Arrangements have been made whereby the Administration Officer, Region I will pay all civilians employed by Sub-Commissions of this HQ.

2. Please inform your civilian employees, that they will attend the Office of the Administration Officer, Region I on the 16th and 1st of each month to obtain their pay and it is asked that it be impressed upon each one that they must attend on those dates, otherwise they will not be paid if they call later.

3. Please submit to this office the following information, which is required by the Administration Officer:

Name, address, employment and rate of pay of each employee, if paid a higher rate than that scheduled, reasons to be given.

4. Pay rolls to be made out in triplicate and forwarded to this office by 0900 hours the day before end of each pay period, i.e. 15th and 31st of each month, for checking and onward transmission to Region I. It is asked that each pay roll be completed, and totalled; this has not been done in some cases.

5. All changes in civilian staff to be notified to this office, this information will be forwarded to the Administrative Officer Region I.

The above information is required by return please.

[illegible]
Major,
Actg Hq Commandant.

DISTRIBUTION:

Communications Sec
Industry & Commerce
Political Intelligence Sec
Public Health
Public Works & Utilities
Educational Division
Agriculture Division
British Garage "T"
Evaluating Pool
Lt [illegible]berts, Finance Officer
Region I
(For Information)

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ALLIED MILITARY GOVERNMENT
MAIN HEADQUARTERS
SUBCOMMISSION ON MONUMENTS, FINE ARTS AND ARCHIVES

14

3 Jan. 1944.

Memorandum to: Major Stout, AM/AC Representative on the Commission of Inquiry into Damage to Monuments by Occupying Troops.

Subject : Damage at Fossoli.

1. This memorandum is submitted as personal testimony of a small but concrete sort illustrating the problem of damage by occupying troops to monuments.

2. Two days ago, on 1 Jan. 1944, I visited Fossoli with a party of officers. We noticed a broken stone table in one of the buildings in the new excavations and Major Titus, Public Affairs, remarked that on a previous visit, a month ago, it had been whole. I asked the custodian and he said that it had been broken by visiting troops.

3. Upon further enquiry it developed that the custodians had great difficulty with troops who arrived just at closing time or who climbed in after closing time and wandered freely about the ruins. I myself saw a good many names scratched on the walls of the Palazetto and elsewhere. The custodian stated that one day on counting up on discovering that one of the doors was missing from one of the houses.

4. I asked another custodian to show me a certain cast of a door which I noticed from a previous visit and which was covered with a branch of a tree. These plaster casts are made from the excavations from the impact left by the original nail or tie in the soil when the wood decay and are therefore irreplaceable after the soil is excavated from around them. We found this door broken in fragments and I asked the custodian if it was both damage and he replied that it was troops. There was no bomb crater in the neighborhood.

5. It is difficult necessarily to police the ruins as they are extensive and not hard to climb into. Nevertheless some effort should be made to caution the custodians to police them. The troops pay no attention to the custodians when they want to go somewhere. The only MP is at the main entrance.

Mason Rowland
Capt. AC.

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Report 3

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FIFTH ARMY HEADQUARTERS
ALLIED MILITARY GOVERNMENT REGION 3
DIVISION OF MONUMENTS AND FINE ARTS

31 Dec. 1943.

Memorandum to: Major Paul Gardner, Chief.

Subject : Trip to Capua and Caserta.

1. In accordance with the instructions of Major Boettiger, I visited Caserta on 29 Dec. to speak briefly on the significance of Rome to the officers and e/m of the Fifth Army stationed there.

2. I took with me Major J.B. Ward Perkins, recently arrived from the Middle East, to serve on the Subcommission for Monuments, Fine Arts, and Archives, AMG. We left after luch to visit Capua.

3. At Capua we inspected the Cathedral and the Museo Campano.

4. In the Chathedral, we found a contractor, Sig. Raffaele Modugno, who had worked on the restoration 10 yrs ago and is deeply& interested in the preservation of what can be saved. Under instructions from the Archbishop he has a few men seeking to collect and store fragments of marble etc. In particular, he has removed to storage the capital and one piece of the Easter Candlestick. A third fragment was too big to move and was being used by troops as a chopping block for making kindling. Modugno has burried it under rubble to protect it. He has also recovered and stored certain pictures.

5. Not only the Cathedral but the adjacent Episcopal Palace and Seminary were badly destroyed and at many points there is free access. The Capt. in charge of the 101 MP Bn. has had notices printed and posted in English warning troops that the properties are off limits. Modugno reports, however, that they still come and take wood and other materials, and not merely broken wood for kindling but cut up big beams which might be of use later. Apparently before the notices were posted, they removed furniture, including two pianos, and one supposedly good picture, from the Palace and Seminary.

6. There are undoubtedly recoverable fragments buried in the rubble, of choir stalls, sculpture, and the important crypt. However, the removal of the rubble will be a long job and require care and probably cannot be undertaken until the town itself is somewhat cleared up so that trucks may have access. It is therefore recommended

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that as soon as possible the means of access be walled up either with dryatone walls or with barbed waire. Superintendent Molaioli reports that there is a local Honorary Curator who could take charge of this in conjunction with Modugno. The work should be begun at once and an estimate submitted as soon as possible to secure the necessary funds.

7. The front wing of the Museo Campano has been badly destroyed so that there was free access to xxxxx the interior over the rubble. This condition has been somewhat remedied because a path has been cut through the rubble next the wall, making it harder to climb up but not impossible. There is not much that can be stolen as the objects still in place are heavy sculpture; the smaller objects were stored in cases which are now buried in the rubble in the cellar. The left rear corner wall was also broken down and a regular path has been beaten over it into the Museum. The custodian states that he does not think anything has been stolen except a typewriter.

8. It is recommended that a temporary wall of stone or barbed wire be erected along the front and at the rear corner and that further the door on the left of the main entrance passage, leading into the destroyed rooms, be walled up (as also the door at the other end of the same rooms). Again, the labor of removing the rubble will be slow and it is unlikely that the contents will suffer more damage by being left in place than they already have.

9. Time did not permit of an inspection of S. Maria di Capua Vecchia, though it was noted that troops are using the piazza in front of the amphitheatre, or of S. Angelo in Formiania.

10. At Caserta we were entertained by Major Collins, liaison officer for AMG 5th Army, and by Major Boettiger. I spoke for about 1/2 hour at 1930 to a small theatre full of personnel and then answered a few questions. The talk was followed by two films on Russia's fight against the Germans, which, I fear, explained the full house.

Mason Hammond
Capt. AC.

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HEADQUARTERS LBL/bmp
ALLIED MILITARY GOVERNMENT
(Rear Detachment)
APO 512
Monuments, Fine Arts, and Archives Sub-Commission

In reply refer to:
20031/MFAA

22 December 1943.

SUBJECT: Transmittal of Document

TO : Acting Director, Education Sub-Commission

1. This Office received a few days ago a copy (made on the mainland at the request of Captain Hammond) of a report by Major Paul Gardner to the Commanding Officer, Hq., Region 3, AMG, on the Division of Fine Arts and Education. On the chance that the text of this report has not reached your office, we are transmitting to you a copy of those paragraphs (1, 6, 7, 8) which bear upon Education, the bulk of the report dealing exclusively with Monuments and Fine Arts.

L.B. LA FARGE
Captain, AC
For the Acting Director

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ALLIED MILITARY GOVERNMENT
HEADQUARTERS
SUB-Commission Monuments, Fine Arts and Archives

Memorandum: Major P.K. Baillie Reynolds

Subject : Enclosed Letter .

1. The enclosed letter was forwarded to us from Major Gardner's office to be forward to the Sub-Commission in Palermo.

Mason Hammond
Capt. AC

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ALLIED MILITARY GOVERNMENT
HEADQUARTERS - REGION III
DIVISION OF EDUCATION AND FINE ARTS

21 December 1943

Dear Major Reynolds:

1. I am sorry to have delayed this long in answering your letter that Captain Hammond brought by hand, but we have had a very busy two weeks. In the meantime I believe the Captain has sent you copies of several reports and I am including two more. We will make sure that other copies are sent you from time to time.

2. Thank you very much for the Plans of Towns and Harvard Lists of Monuments. They will be of great assistance as especially the Plans of Towns were completely missing.

3. While I am technically acting for Education, Captain Geyer arrived here some three weeks ago and has been taking complete charge of the department under my remote supervision. You will note I have recommended that the two departments be separated and I believe this may be possible later on.

4. I have felt one of the important functions of this office is to make sure a complete photographic file can be created of all monuments and fine arts damaged by acts of war. The local Superintendents have the personnel and cameras to make this file, but lack films and developing material. I have consulted the local signal officer who cannot supply their needs and he suggested I submit a list which would be referred to NATOUSA. I have done this but the signal officer had little hope that it could be made available and I wonder if the Sub-commission has done anything about such needs: I feel it very important.

5. Captain Hammond has been of great assistance since he has been here and has taken a lot of detailed work and

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investigations off my hands. I believe he has written of the possibility that he may be moved in the near future. If Major Sizer is still there, please give him my best and I do hope I may have the pleasure of meeting you soon.

Paul Gardner

PAUL GARDNER
Maj. AUS
Division of Education and
Fine Arts

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Region 3
Libraries 10

HEADQUARTERS TENTH ARMY
ALLIED MILITARY GOVERNMENT REGION B
DIVISION OF MONUMENTS AND FINE ARTS

19 Dec. 1943. See 3#.

Memorandum to: Major Gardner, Chief, Division of Mon. and FA

Subject : Books from National Library, Naples, at Teano and Calvi Risorta.

1 In accordance with your instructions, I this morning made a visit to Teano and Calvi Risorta in the company of the Librarian (and Bibliotecal Superintendent) of the National library of Naples, Signorina (Dott.) Guerriera Guerrieri. The purpose was to ascertain the condition of cases of books stored in these towns by the National Library. The books came in part from the National Library and in part from other libraries, as the Gerolomiti and the private library of Benedetto Croce.

2. At Teano xxx 659 cases were stored in the Convento di Sant' Antonio, about 1 km. north of the town, xxxx charge of the Father Superior, Amodio Maria Baglivo. We interviewed the Superior and he stated briefly as follows:

3. On or about 20 Oct., 1943, a German Medical Captain of the Hermann Goering Division came with orders, apparently, from his command ng General to remove both books and monks to safety. The Superior refused to move the monks but on the following day the Captain appeared with nine trucks which were loaded with all the 659 cases, partly from an upper corridor of the monastery and partly from the clergy's house nearby. He saw the space where those in the convent had been tored but did not bother to visit the clergy's house. Absolutely all the cases were removed and the Captain gave a receipt for them. He stated that they would go either to Rome or to Florence but in as much as he also suggested that the monks go to Sroleto, the Superior thought there was a bare possibility that they had gone there. On the day before the books were removed the Captain took one of the monks to Monte Cassino to see whether any of the National Library books were there and whether these should be taken there but the Abbot refused to accept the Teano books and stated that no State books were in his charge and that he would follow the orders of the Pope with respect to his library. After the Occupation of Teano, in early November, the Superior states that a Major, he thinks English, came by to enquire about the books apparently on behalf of Prof. Croce. He took a copy of the German receipt. The Superior then gave the receipt to a Passionist Father, Padre Basilio Ciporini (?), from the Convent at Calvi Risorta to convey to Signorina Guerrieri. The Passionist put the receipt in an envelope with a letter and gave it to the Sindaco (Podestà) of Calvi to forward as official mail. The Sindaco state that the envelope was sealed when given to him. He had another envelope addressed, placed the Father's envelope and contents (which he did not verify) in it and sent it with other official mail to the local post of the Carabinieri. The Maresciallo of Carabinieri had no specific memory or record of the letter. The covering letter was eventually delivered to Signorina Guerrieri in Naples but the receipt was lacking. The details

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concerning what happened to the receipt after the Superior gave it to the Pas tonlst were ascertained by the Signorina and myself at Calvi from the Sindaco and the Maresciallo; the Pas tonlst Father himself was absent at Palermo. I took the trouble to follow this up in detail in hopes that if the name of the signing officer were secured it might serve after the war as an aid to tracing the cases if they were missing. The Signorina states that when the letter reached her the outer envelope was partly and the inner wholly open. All parties have been instructed to see if the receipt can be found and the Signorina will enquire of the Pasctonlst Father and will also ask Prof. Croce if he can trace the Major who made a copy. However for the moment the receipt must be considered lost. The Signorina had been told that the Rome Radio broadcast that these books with those from Monte Cassino had been stored in the Vatican City. The punctiliousness of the German Captain suggests that the books were removed officially and perhaps taken to safety. We have every reason to accept the account of the Father Superiors as true.

4. In order to protect herself with a substitute for the German's receipt and also to clear the Superior of responsibility, we took the Superior to the Tesno Post of Carabinieri where he made a brief declaration of the facts which was attested (as his declaration only) by the Brigadiere. The Maresciallo stated that he would conduct an investigation and forward a report (verbale). I took the time to allow the verbale to be made since in view of the difficulty of communications and the loss of the receipt, I thought it wise to have some documentation in hand.

5. At Calvi Risorta, some 871 cases (the Signorina was not exactly sure of the number) were stored in the Convento del Passionisti just at the entrance to the town. This convent has been badly bombed. It was then occupied first by a British Unit, then by the Scots Guards. The Father to whom we talked, Gaetano (?), stated that the Guards were very negligent of the books. As you stated, they used them to sleep on and some were broken open and books scattered about. A few days ago, the 12th Medical Supply Depot Co. moved in and the Lt. Col. in charge has been most cooperative with the Fathers in looking after the books. They have been removed from the corridors and stored in the chapel. There remain, however, a number used as the foundation for a stage in what was the British recreation room and is now a dormitory. These are protected by the light floor boards of the stage and the Father stated that the Colonel would help to move them to the chapel. By the time I had seen them, the Colonel was at lunch with guests and I did not care to disturb him, though I had spoken to him earlier. A third room has books stored in it but has not been opened or damaged at any time. Some of the books from cases broken by the English are stored loose in this room. The cases stored in the Chapel are not well stored - many are in front of open windows, quite a number are broken open (they were beoly made), and they are in considerable disorder and inadequately secured, though the door is kept locked. However, there is no reason to assume that there has yet been great loss, though the British may have taken some loose books as souvenirs. This cannot be ascertain

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6. In view of the unsatisfactory condition in which these books are stored, the Signorina urged that trucks be secured to bring them back to Naples where she claims to have satisfactory storage for them. This would be the wisest course but is subject to difficulties. It is unlikely that a truck could make more than one trip a day, requiring two hours up, one to load, one return, and one to unload. It is hard to judge of how many cases could be carried but I think a 6x6 might take 50, which would mean some 17 truck trips. The Medical Depot is very busy and the loading of the books would interfer with its work.

7. If it ~~improves~~ impractical to secure trucking immediately, it is recommended that a party of Library employees, with hammers and nails and, if possible, some wood, empty cases, etc. be sent up to rearrange the cases more systematically and away from the windows and to nail up those which are broken open and in general to put the place in order. This could be done with a weapons carrier in one long working day.

Mason Hammond
Capt. AC

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For art. in Stars and Stripes - Italy 16 Dec 43
dealing chiefly with
Reg. III see
20500 - Gathering IV

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20031

7

Excerpt from article (cable from Kenneth Crawford), "Naples under AMG: Test Case for Reconstruction of Europe," Newsweek, December 6, 1943, pp. 23-24.

* * * * *

Art: Illustrating AMG versatility, it maintains an office for preservation of art relics under Maj. Paul Gardner, the former director of the Nelson Gallery in Kansas City. Gardner is Italy's unhappiest man, watching beloved works blown up by Nazi Vandals and by bombs from Allied aviators bent on blocking roads and blasting the Nazis without much regard for artistic values. Some 200 Allied bombs were dropped on Pompeii for example.

Gardner also credits the rumor that the Nazis have already blown up the Pantheon and mined the Colosseum in Rome. He recounts a story he got firsthand from the Dowager Duchess of Acsta, the King's cousin, of how German officers took her jewels and antiques and shot her aged retainer for protesting. Incidentally Gardner was amazed at accusations that he was responsible for sheltering Fascists and starving the populace while he was Governor of Ischia prior to coming to Naples

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Declassified E.O. 12356 Section 3.3/NND No. 785016

[Reg. III : Pompeii.]

ALLIED MILITARY GOVERNMENT

SUBJECT

TO: from Stars & Stripes, 30 Nov. 43

FILE No. 5

AMGOT HQ., SICILY

194

(unsigned column: 7-Happened at the Front)

time. American ground crews, who are equally [illegible] spend at least 12 hours at the operation and normally two or three days.

* * *

ALLIED BOMB DAMAGE to the ruins of Pompeii is now being cleared by Italian labor financed by the entrance fees of thousands of Allied troops who come to see the ancient city.

* * *

A CORPORAL FROM GULFPORT, Miss., sat shivering by the stove in his front-line aid station. He was feverish even when he was shivering. "A damn funny way for me to get pulled out," he said [illegible]

er.

2. T[illegible] ing eli[illegible] of org[illegible] will be part [illegible] traini[illegible] portai[illegible]

3. climb

20031

HEADQUARTERS FIFTH ARMY
ALLIED MILITARY GOVERNMENT.
REGION 3. APO 464 U.S.A.

(40 is monthly report for November.) 44

1 November 1943

SUBJECT: Division of Fine Arts and Education.

TO: Commanding Officer, HQ, Region 3, AMG 1 NOV: 1943.

1. The Head of the Section of Education and Fine Arts reported to Headquarters, Region 3, AMG on 19 October 1943 coming from the island of Ischia where he had been temporary C.A.O.

2. An initial inspection with Italian museum authorities revealed the following conditions:

(a) MUSEO NAZIONALE: No direct damage to building by bombs but majority of windows broken. All important paintings had been removed from frames months ago and sent out of the city. Most of the Pompeian subjects have been removed to [illegible]. All large sculpture on first floor remains in place and is protected by sand bags and wooden framework. All small sculpture has been removed to places of safety. On all floors minor objects of collection still in cases. Building is not open to general public but some civil government offices have been established on first and second floors: the entire situation here is very well controlled by competent Italian authorities. It is most strongly recommended that at no time will the museum be requisitioned for any military purposes.

(b) MUSEO NAZIONALE DI S. MARTINO: No direct hits by bombs but most of the windows broken. All important paintings and objects have been removed to safety. The historical church of S.Martino has been sand-bagged in part, and all important paintings removed. The forecourt of the museum is now occupied by Allied troops and troops have been quartered in the exhibition rooms. It seems inadvisable to use any part of this historical monument to quarter troops as access is available from any part to the whole structure including the abovementioned church and cloisters.

See item 29 & 30 Mon file.

(c) MUSEO FILANGIERI: Building not damaged by bombs but windows broken. Collection had been removed to safety at a villa at Nola where a large part of it was burned by the Germans as they evacuated that city.

(d) THE CASTEL NUOVO: Entire building badly damaged by numerous bombs, but the important Triumphal Arch and bronze doors at entrance protected and saved. The eastern wing hit by bomb which penetrated several floors, and a direct hit in the centre of Torre San Giorgio went all way through to the basement and has weakened the entire tower which has a large crack on one side. The important Sala Grande undamaged to date. The Chiesa S.Barbara has many boxes of looted German and Italian equipment which should be removed. Allied troops are quartered in several sections of the building, and all part... t used by them have been put out of bounds to all troops.

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(e) CASTEL SANT'ELMO: Little damage by bombing but some destruction and burning by Germans.

(f) THE PALAZZO REALE: Direct hits by many bombs 2744 of caved in in many places, all windows broken and many parts of this important monument, the residence of the Crown Prince, exposed to the elements. The ceilings of both the Royal Chapel and Royal Theatre were destroyed by bombs, and rooms are now open to the sky. The greater part of the paintings, furniture and decorations of the Palace have been removed but still many objects remain. American troops are quartered on the ground floor of the Palace, and all upper floors have been placed out of bounds to troops, as some looting of locked rooms has already occurred.

(g) THE BIBLIOTECA NAZIONALE: situated on the top floor of one of the wings of the Palazzo Reale. This section has had many bomb hits but the most important books had been removed to safety outside the city. The part of the Palazzo Reale occupied by the Library had been broken into, and such objects as medals, books and typewriters had been stolen. Officers of troops occupying the Palazzo Reale had already placed all sections of the Library out of bounds. The quartering of troops makes it impossible for the director and library guards to live on the premises and thus give closer protection. An effort is being made to have space made available to them.

(h) BIBLIOTECA STORIA PATRIA: This Library is located on the top floor of one of the wings of the Castel Nuovo. It is the most important Library in Italy dealing with the historical background of Naples, and unfortunately none of the books was removed prior to bombing. All rooms have been badly damaged; the reading room had a direct bomb hit; and the damage to the Torre S.Giorgio buried many valuable books and manuscripts in the wreckage. The entire Library is still vulnerable to further air raids and damage from the elements. It is of the utmost importance to remove books from the top floor and every effort is being made to secure a suitable and safe place on the ground floor. At present all available space for this purpose is occupied by the 37th Light A.A.Battery (British) and it is hoped these troops can be quartered elsewhere.

(i) BIBLIOTECA ISTITUTO ORIENTALE: This important Library is now occupied by Allied troops and efforts will be made to find quarters for these elsewhere in order that this important Library amy be better protected.

(j) POMPEII: The entire site occupied by the excavations at Pompeii was hit by over 150 bombs. Mush damage has been sustained by such famous sections as the Case di Sallustio, Fortuna, Vetii, Cryptoportico, Peristilo and Theatre. The greatest danger now to Pompeii is that of rain, and every effort will be made to secure material and funds to cover sections which are now exposed to the elements.

(k) CHURCHES OF NAPLES: The churches of Naples were especially vulnerable to bombing damage. The windows in practically every church in the city are broken. Some 50 churches have sustained serious damage and of these there were perhaps a dozen historical monuments of major importance. Among them can be named S.Chiara, completely gutted by fire and great sculptural monuments of the 14th century virtually destroyed: the church of the Gerolomini, the dome hit, and half of the important coffered ceiling destroyed: S.Giovanni Carbonara, the entire roof destroyed and many great monuments and frescoes exposed to elements: Sama.Annunziata, great dome and stucco work by Vanvitelli badly damaged: S.Maria del Carmine, coffer ed ceiling completely destroyed and roof gone: S.Paolo Maggiore, [illegible] coherent ceiling paintings by

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3. It was found that the following protective measures had been taken: (a) On 2 Oct 43 Naples City HQ.A.C requested guards from 82ND Air-borne Division for the Museo Nazionale, Museo N.di S.Martino and other historical monuments.

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(b) Contact was made with the Superintendents of the Museums who are the local representatives of the Minister of Fine Arts.

(c) Constant protests were made by the Naples City HQ.AMG against the quartering of troops in museums, Libraries, and other historical monuments.

(d) Directors of various historical monuments were provided with "off limits" signs.

4. The task of safeguarding historical monuments and important collections and libraries presented many difficulties. In the first days of the occupation of Naples, troops were quartered in buildings without consideration of their historical importance as monuments. The result was that museums, universities, Royal palaces and Libraries were and are still occupied by troops. Many sections of these buildings still contain important and valuable works of art; books, furniture and state documents. It has been impossible to confine troops to the sections allotted to them, and the majority of the superintendents of the various monuments have reported many instances of pillage, looting and the destruction of books and objects of art.

5. Immediately following the arrival of the head of the section of Education and Fine Arts, the following steps were taken:

(a) Contact was made with all superintendents of museums, monuments, and excavations, and all directors of libraries. All badly damaged monuments were visited and all officials concerned were requested to have an immediate survey made by the civil engineers and immediate reports made of material and funds needed to provide the necessary protection to insure against further damage from the elements or possible collapsing of walls and for the salvaging of works of art from the wreckage.

(b) Additional "off limits" signs were provided for monuments occupied in part by troops.

(c) Recommendations to evacuate certain monuments occupied by troops were made.

(d) Contacts were made with Commanding officers of troops quartered in historical monuments in an attempt to obtain better guarding of sections still occupied by the collections, and to prevent further looting.

(e) Lists of historical monuments in advance areas were provided to all G/AOs in order that they might be guarded against looting in case they had been damaged and requests made for detailed information on any damage sustained by such monuments.

(f) With Italian Museum authorities Acerra, Aversa, Capua, Pompeii and other cities in Region III were visited to inspect dam-

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(f) With Italian museum authorities Acerra, Aversa, Capua, Pompeii and other cities in Region III were visited to inspect damaged monuments and to arrange for reports on needed materials, labour and funds for protection against further damage.

6. (Refers to Education.)

7. Several projects for seasons of opera, symphonic concerts and other musical entertainment have been investigated approved if theatres are available (because of their cultural [illegible] benefits).

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8. The following recommendations are made:

(a) That the head of the Section of Education and Fine Arts arrive in any occupied area at the earliest possible moment.

(b) That due to the difficulties outlined in para.4, it would seem that in the future occupation of any city like Naples, it is of urgent necessity that a close liaison exist between the authorities requisitioning buildings for the quartering of troops and the head of the Section of Fine Arts, and that a list of historical monuments which cannot be requisitioned be supplied for their guidance.

(c) That because of the divergence of the subjects of Education and Fine Arts, this section be divided and a head provided for each department.

(d)(Refers to Education.)

(signed) PAUL GARDNER
Major A.U.S.
Division of Educaton
and Fine Arts.

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HEADQUARTERS
REGION 5, ALLIED MILITARY GOVERNMENT
A.P.O. 464, U.S. ARMY.

MEMORANDUM:

18 November 1943

TO : Colonel Edgar Erskine Hume.

1. The Superintendent of the Museo Nazionale has informed me that the British Medical Corps, No.10, Base Depot, Medical Stores, has requisitioned a large part of the Museum as a medical depot and intends to quarter troops in rooms now occupied by the collection and to install a kitchen in the court.

2. The Museum has the most important collection of classical and Roman sculpture in the world and the greater part of it is still in place in the building. Other sections are still installed with parts of the important painting and unique Pompeian collection.

3. Because of the nature of the building it is impossible to close off any section, and troops would have access to the entire structure its collections and Libraries. The above unit claims that they are quartering only 40 men in the building, but the procedure with such requisitions has always been that once a section is occupied, in a short time the entire building is taken. I have seen too many occupied historical monuments, such as the Palazzo Reale, the Castel Nuovo, the Biblioteca Nazionale and the University reduced to a shambles by troops to foresee any other destiny for the Museo Nazionale.

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4. I cannot protest too strongly against such a requisition. The continued requisitioning and pillage of historical monuments in Naples is furnishing just the type of propaganda that the Germans & Fascists use with telling effect. Further, once troops are quartered in the midst of one of the greatest collections of all Italy, I can not assume any responsibility for its safety.

(signed) PAUL GARDNER
Major, A.U.S.
Division of Education and Fine Arts.

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4C

HEADQUARTERS
REGION 3, ALLIED MILITART GOVERNMENT
APO 464, U.S. ARMY

MEMORANDUM: 13 December 1943
SUBJECT. : Requisition of entire Palazzo Reale at Caserta.
TO : COLONEL EDGAR ERSKINE HUME..

1. This office has been informed that the entire Palazzo Reale at Caserta has been requisitioned and that all the custodians and state employees charged with the care of the Palace, its contents of fine arts and the Park are to be moved out at once.

2. The Palace has been used as a depository by the Superintendent of Museums of Campania and contains the following art objects:

a) Over 500 framed paintings;
b) About 1000 pieces of furniture.
c) 20,000 books from the Royal Palaces of Naples and Caserta.
d) 700 drawings by the 18th cent. architect VANVITELLI.
e) 2000 carved wood figures from a famous Presepio.
f) Large collection of 15th and 16th cent. drawings.

A few of these objects are packed in cases but the majority of them are merely placed in formerly unused rooms.

3; The conditions of the requisition were discussed to-day at Caserta with Major SMITH of the Advanced Echelon AFHQ. He stated that he had orders to take the entire palace and intended to requisition also a lot of the usable furniture. He expressed his willingness to allow the custodians to segregate the more valuable furniture which could then be moved from the Palace with the books and other art objects. He has already given orders to the custodians to hang as many of the paintings as possible, disregarding the fact that many of the rooms of the Palace have marble facings or are covered with valuable brocades, all of which would be seriously damaged by nails.

4. The terms of the requisition raise the question of the responsibility of Dr.BRUNO MOLAIOLI,Superintendent of Museums, who is charged with their safety. He has informed me that even if transportation were available to move this enormous collection, he could not find a place to house it because of the present situation of requisitioning in all parts of Campania.

5. I feel that every effort should be made to have some section of the Palace reserved where these art objects can be stored in safety. I feel also that some arrangement must be made whereby the responsible custodians can check constantly on the condition of the Palace [illegible] dealing with the instructions I have

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5. I feel that every effort should be made to have some section of the Palace reserved where these art objects can be stored in safety. I feel also that some arrangement must be made whereby the responsible custodians can check constantly on the condition of the Palace and its contents. This is in keeping with the instructions I have had for the safeguarding of all monuments and fine arts. If military necessity requires the requisitioning of furnishings which are not officially listed as works of art, complete receipts should be furnished to Dr.Molajoli relieving him of his responsibility.

(signed) PAUL GARDNER
Major, A.U.S.
Division of Education and Fine Arts.

Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 464, U.S. Army

1st December 1943

SUBJECT: November Report of Division of Education and Fine Arts.

TO : Commanding Officer, Hq., Region 3, A.G.

I. The Division of Education.

* * * * * * * * * * * * *

II. The Division of Fine Arts.

1. Inspection of Monuments, Fine Arts and Archives.
During the month of November, the following inspections were made and actions taken:

In Naples City.

a. The Church of San Eligio: church proper almost completely destroyed by bombing and it is doubtful if it can be restored; the important Gothic Portal is intact.

b. The Church of San Croce in Purgatorio: entire church almost completely destroyed by bombing.

c. The Church of San Lorenzo: this important Gothic church which was being restored before the war, badly damaged by bombing. The Civil Engineers have been requested to prepare a project for urgent protection against further damage.

d. Palazzo Reale at Capodimonte: a recent bomb fell a few feet from the wall of the north wing of the Palace, shattering all glass, breaking many window frames and doing some damage to the Palace Museum. All windows in the apartments of the Dowager Duchess d'Aosta have been repaired and the Civil Engineers have prepared a project for closing all other windows in order to prevent further damages to the interior of the Palace and the museum contents.

e. The State Archives Building on Pizzofalcone: the building, still housing many of the State Archives was partly destroyed by bombs and one section is occupied by troops. Arrangements were made with the Director of the Archives and the Commanding Officer of troops to segregate the Archives in certain rooms and to have those walled up.

f. The University of Naples: almost the entire University and its dependent buildings are occupied by troops. Extensive damage and looting has occurred of libraries, museums, laboratory equipment, optical instruments and collections of specimens. A report was written strongly urging that this important institution be vacated at once of all troops.

g. The Aquarium of Naples: this world important institution is undamaged by bombs but the park in which it is situated and part of the building is occupied by troops. Arrangements have been completed with the Commanding Officer whereby the Aquarium may be visited by parties of troops, thus providing the institution with much needed funds.

h. The Church of Santa Brigida: this 17th C. church with decoration by Luca Giordano was damaged by bombing. The Civil Engineers

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h. The Church of Santa Brigida: this 17th C. church with decoration by Luca Giordano was damaged by bombing. The Civil Engineers have been instructed to prepare a project for immediate and necessary precautions to prevent further damage.

Outside Naples

a. CAPUA: this important historical city has been severely damaged by bombing and several important monuments were struck.

1. Museo Provinciale Campano. One third of the building destroyed by bombs. The greater part of the collection was still in situ. A project has been approved to salvage all works of art from wreckage and this is in progress under the supervision of the Director.

2. The Cathedral. Building virtually destroyed by bombing and it is doubtful if it can ever be restored. A project has been approved to salvage works of art from the wreckage and to consign them to the Museo Provinciale.

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3. Other important churches not badly damaged.

B. CASERTA: the Palazzo Reale was hit in several places by bombs, the most serious damage being sustained in the Chapel. The Civil Engineers have been instructed to prepare a project for shoring up the chapel colonnade to prevent its complete collapse. Temporary covering of the roof and closing in of windows is being carried out by Allied Military Authorities under the supervision of the custodi- and of the Palace. The fountains of the Park slightly damaged by mines.

C. SANTA MARIA CAPUA VETERE: The Roman Amphitheatre and all churches safe.

D. SANT'ANGELO IN FORMIS: this important church with 11th c. frescoes practically undamaged. One enemy shell destroyed one window and small part of frescoed wall on left side. Civil Engineers instructed to close opening to prevent further damage to frescoes.

E. CHURCH OF SAN PRISCO: church and chapel with important 5th c. mosaics undamaged.

F. MIGNANO: important medieval chateau mined and bombed by enemy and practically destroyed. Fine Cainness-Mignano collection of paintings still in chateau in packing boxes. An attempt was made by Head of Division to remove these on 13 November, 1943 but this was impossible as town was being shelled and all bridges leading to town are destroyed. An attempt will be made later to remove the most important parts of collection.

G. AVELLINO: the city has been badly damaged by bombing but the Duomo and other monuments are safe.

H. MERCOGLIANO: many paintings from the Museo Nazionale and churches of Naples and books from the Biblioteca Nazionale are stored here in the Benedictine Monastery. All are safe and in good conditions.

2. The following protective measures were taken for the safeguarding of monuments and fine arts:

a. A list of monuments was furnished the Adjutant General, Region III AMG, on 3 November 1943 which included (a) buildings in Naples which should never be requisitioned for military purposes and (b) monuments which are occupied by troops and for which requisitions should be lifted.

b. A list of monuments in the forward areas was furnished the Adjutant General, Region III, AMG, for guidance of combat units.

c. On 11 November 1943, trucks were furnished the Superintendents of Museums for the removal of their office equipment, library and museum files from the Castel Nuovo where it was being ransacked and looted by occupying troops.

d. On 24 November, 1943, accompanied an officer from the Inspector General's Department of Hq. 5th Army to the Accademia and Palazzo Reale to investigate looting by occupying troops which had been reported by Italian authorities.

e. Periodic visits have been made to all monuments in Naples occupied by troops to check on the safety of collections and libraries still in place.

3. Funds were authorized to be put at the disposal of the Royal Superintendents of Museums for the following projects of a purely protective nature:

a. Church of the Gerolomini: project to construct temporary roof and scaffolding to hold up damaged coffered ceiling. Cost of

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...on 6. Monies undamaged.

F. MIGNANO: important medieval chateau mined and bombed by enemy and practically destroyed. Fine Cainness-Mignano collection of paintings still in chateau in packing boxes. An attempt was made by Head of Division to remove these on 13 November, 1943 but this was impossible as town was being shelled and all bridges leading to town are destroyed. An attempt will be made later to remove the most important parts of collection.

G. AVELLINO: the city has been badly damaged by bombing but the Duomo and other monuments are safe.

H. MERCOGLIANO: many paintings from the Museo Nazionale and churches of Naples and books from the Biblioteca Nazionale are stored here in the Benedictine Monastery. All are safe and in good conditions.

2. The following protective measures were taken for the safeguarding of monuments and fine arts:

a. A list of monuments was furnished the Adjutant General, Region III AMG, on 3 November 1943 which included (a) buildings in Naples which should never be requisitioned for military purposes and (b) monuments which are occupied by troops and for which requisitions should be lifted.

b. A list of monuments in the forward areas was furnished the Adjutant General, Region III, AMG, for guidance of combat units.

c. On 11 November 1943, trucks were furnished the Superintendents of Museums for the removal of their office equipment, library and museum files from the Castel Nuovo where it was being ransacked and looted by occupying troops.

d. On 14 November, 1943, accompanied an officer from the Inspector General's Department of Hq. 5th Army to the Accademia and Palazzo Reale to investigate looting by occupying troops which had been reported by Italian authorities.

e. Periodic visits have been made to all monuments in Naples occupied by troops to check on the safety of collections and libraries still in place.

3. Funds were authorized to be put at the disposal of the Royal Superintendents of Museums for the following projects of a purely protective nature:

a. Church of the Gerolomini: project to construct temporary roof and scaffolding to hold up damaged coffered ceiling. Cost of entire project: 710,000 Lire.

b. Church of San Giovanni a Carbonara: project to erect temporary roof over entire church, choir and chapel. Cost of entire project: 495,000 Lire.

c. Church of San Paolo Maggiore: project to construct temporary roof over church and chapels. Cost of entire project: 486,000 Lire.

d. Palazzo Reale of Naples: project to wall up repository of state owned furniture. Cost of entire project: 30,000 Lire.

e. Museo Provinciale Campano at Capua: project to salvage and remove to safety part of collection buried in section of building demolished by bombs. Cost of entire project not yet estimated but 20,000 Lire made available for present.

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f. Excavations of Pompeii: project to erect temporary protection over sections exposed by bombing, to strengthen weakened frescoes and to recover monuments buried by bombing. Cost of entire project (through June, 1944) 700,000 Lire.

g. Amphitheatre at Pozzuoli: project to erect temporary walls and custodian quarters destroyed by bombing; in order to safeguard monument. Cost of entire project: 44,000 Lire.

h. Other projects are being prepared by the Civil Engineers, notably for the Church of Il Gesu' Vecchio, the Palazzo Reale at Naples, the Church of Santa Chiara and those mentioned in paragraph 1.

4. On 17 November 1943, the Museo Nazionale of Naples was requisitioned by 10 Base Depot Medical Stores as a depot for medical stores and for the quartering of troops. At least seventy-five percent of the world famous and important collection is still in the Museum. The requisition was reported at once, every attempt was made to have the requisition freed, alternate space was proposed, but all to no avail. As far as is known, the building will be occupied in the near future.

5. Major Ernest De Wald and Captain Sidney Waugh of the Division of Fine Arts, Region IV, AFHQ, have been in Naples the latter part of the month. They have given invaluable assistance in the preparation of lists, the inspection of monuments in the province and generally in the functions of this office.

6. Other activities of the Division of Fine Arts include:

a. Many conferences were held with several groups which had projects for a season of opera at the San Carlo Theatre. It is planned that the season will open on 26 December, 1943 with the approval of AFHQ.

b. After several conferences with the Superintendent of Antiquities and the Director of the Excavations, entrance and guide fees for Pompeii were set. These are, entrance fees: for officers and civilians, 10 Lire; for soldiers, 5 Lire; and guide fees ranging from 100 Lire to 200 Lire based on the size of the party.

c. The requisitioning of the San Carlo Theatre for the use of Allied Forces made necessary several conferences to assure the opera season.

d. A number of interviews were given to newspaper correspondents which have resulted in favorable publicity for the functions of AFHQ.

e. Assistance was given to Lt. Clayton of the British Navy in a series of moving pictures being taken in Naples. Part was devoted to the protective measures already in progress in several churches.

f. Conferences were held with the Directors of the Conservatory of Music and the School of Fine Arts in reference to the salaries of their faculties and the requisitioning of their building and equipment.

g. Numerous requests for repairs from churches, not listed as historical monuments, were considered and recommendations were made regarding their requests.

h. Because of the importance and contents of the Benedictine Abbey at Montecassino, every effort has been made to protect it from damage by combat operations.

III. Recommendations.

1. It is again recommended that because of the divergence of

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of Fine Arts, Region IV, [illegible] the month. They have given invaluable assistance in the [illegible] lists, the inspection of monuments in the province and generally in the functions of this office.

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g. Numerous requests for repairs from churches, not listed as historical monuments, were considered and recommendations were made regarding their requests.

h. Because of the importance and contents of the Benedictine Abbey at Montecassino, every effort has been made to protect it from damage by combat operations.

III. Recommendations.

1. It is again recommended that because of the divergence of the subjects of Education and Fine Arts, that this section be divided and a head provided for each department.

2. In view of the unfortunate requisitioning of the National Museum of Naples and the continued reports of looting by troops of occupied monuments, it is most strongly recommended that a list of fine arts monuments, libraries and archives be prepared and assurance be secured from the highest command that they will not be requisitioned for military purposes except with the authorization of the Commanding General.

PAUL GARDNER
Major, A.U.S.
Division of Education and Fine Arts.

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PM (New York), 18 October 1944

4

Nelson's Tryst Tree Goes West in Air Raid

The Pine of Nelson, the great tree under which Admiral Nelson and Lady Hamilton used to meet in Naples, has been blown to pieces in air raids on the city.

Reuters says a search is being conducted for pieces of the tree which, if found, will be forwarded to the British Admiralty for safekeeping.

20031

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Ref.
Campania
Ext. Exp.

AMGOT Hq.
18 Oct. 1943.

Memorandum to: Capt. Servaduchi, Assistant to CCAO
Subject : Attached material on Churches at Dragonea.

1. The Attached letter and Memo from Major Pirie was transmitted to me. It does not seem likely that in the immediate future I will be able to inspect the Church in question and in any case, Col. Rome has his own Adviser.

2. A letter has been composed for Col. Spofford's signature if you approve. (Courtesy Copy)

3. The return of the material on Dragonea to this Office for file is requested.

Mason Hammond
Capt. AC
Adv. on FA&M

20031

3A

FAAU
Campania
Extraordinary Exp.

Church at Dragonea di Vàetrisulmone

Col. Hume, Officer Commanding, Allied Military Government, Region 3 (Naples) 18 Oct. 3

1. This Headquarters has had forwarded to it a request from the Parroco Alfonso AVALLONE for the repair of the Church of St. Peter and St. Paul at DRAGONEA, Frazione di Vietrisulmone, near Salerno. The Parroco addressed his appeal to the Lt. Col. commanding the 15th Bn The Durham L I, who forwarded it to Hq 141 Force (AMGOT) on 28 Sept. 1943.

2. The Parroco states that the Church, centuries old, had been rebuilt four years ago by funds collected from Dragonese in the United States and that on 14 Sept. 1943 it was destroyed by German artillery. The Parroco requests the broadcasting of news of this destruction to the United States in order that funds may be collected anew for this church.

3. The Church is not mentioned in any of the standard Guide Books or other external available for consultation in Palermo. It is therefore probable, not a National Monument and does not properly fall within the jurisdiction of an Adviser on Fine Arts and Monuments if one is available. The Adviser in this Hq. was concerned himself occasionally with Churches not of artistic importance when the Church seemed of value to the community but in general repairs to such buildings, which should be classified as "public utilities", should be authorized by the local or provincial CAOs who are in a position to judge of the needs of the community.

4. A note on the latter suggests that the CMAO might find propaganda value in this appeal. It is the view of this Hq. that as it would be unwise to allow the Parroco of so unimportant a Church to make an appeal to the United States at this time. It would probably lead to similar appeals from other unimportant churches. If appeals are to be made, they should be made either for the repair of Monuments and Works of Art in general or for such outstanding cases of Vandalism as the University of Naples, on the basis of the Rector's excellent speech. After such general appeals, individuals could be allowed to raise funds from their children abroad. However, the whole problem is so complex that before any policy is laid down, it would be wise to consult the Commissions established in Washington and London to advise the respective Governments.

5. It is suggested that the Officer in charge of Military Government in Salerno be requested to tell the Parroco that the time is not opportune for such an appeal as he requests. The CAO might be advised to use his own judgment whether funds should be advanced for the

Declassified E.O. 12356 Section 3.3/NND No. 785060

Peter and St. Paul at DRAGONEA, Frazione di Vietri sul Mare, near Salerno. The Parroco addressed his appeal to the Lt. Col. commanding the 15th Bn The Durham L I, who forwarded it to Hq 141 Force (Armor) on 18 Sept. 1943.

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4. A note on the letter suggests that the OCAC might find propaganda value in this appeal. It is the view of this Hq. that in any case it would be unwise to allow the Parroco of so unimportant a Church to make an appeal to the United States at this time. It would probably lead to a similar appeal from other unimportant churches. If appeals are to be made, they should be made either for the repair of monuments and works of art in general or for such outstanding cases of vandalism as the University of Naples, on the basis of the Rector's excellent speech. After such general appeals, individuals in the might be allowed to raise funds from their children abroad. However, the whole problem is so complex that before any policy is laid down, it would be wise to consult the Commissions established in Washington and London to advise the respective Governments.

5. It is suggested that the Officer in charge of Military Government in Salerno be requested to tell the Parroco that the time is not opportune for such an appeal as he requests. The CAO might be advised to use his own judgment whether funds should be advanced for the temporary minimum repairs necessary to conserve the edifice. If it is badly ruined the investment would probably be unwise.

Deane-Drummond
Col. GSC
Chief of Staff.

Declassified E.O. 12356 Section 3.3/NND No. 785016

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To
Tedder

3A 452

Capt Hammond

Please look into
this when Operations
& inspection offers.
The church is not
visited in either
Baedeker Joanne
Leonard Woolley's books.

D/ Tedder
Algiers
12.10.43

HEADQUARTERS
M T & Gen
15 OCT 1943
AMGOT

Declassified E.O. 12356 Section 3.3/NND No. 785016

To : H.Q.
141 Force (AMGOT)

The attached document, which was handed to this Bn on arrival at the village in question, is forwarded for action as may be considered necessary.

Lt. Col.
Comd 16th Bn The Durham L. I.

Field.
28 Sep 43.

Attached sent for view of CCAO.
It might have some propaganda value
11/10/43

B 34

To the English Command
Dragonea di Vietri sul mare
(Salerno)

To the Reverend Alfonso Avallone, parson of Dragonea, wishes the English and American Radio broadcast the news of the destruction of parish of Dragonea.
This Church, dedicated to S.S. Peter and Paul, XI centuries old, had been repaired four years ago, with hard privations, by the parson with the work and the money of all the dragonesi and with the money of all the dragonesi who live in U.S.A.
S. Peter and Paul's Church had been destruded on the 14 september 1943 by the German artillery. The parson demands the help of all the dragonesi who live in U.S.A, for the rebuilding of the Church.
He is sure all men all women who was born and christenend in Dragonea will send their offering for the Church.

Yours respectfully parson
Parroco Avallone

Dragonea 24 - settembre 1943

2758

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ALLIED MILITARY GOVERNMENT

AMGOT Hq. 2

Translation of speech delivered by Dr. Adolfo Omodeo Rector of the University of Naples on 14 October, 1943, at a Convocation for the reopening of the University after the burning by the Germans on 12 September, 1943

20031 (another copy 20001)

Gentlemen,

When the Hebrews under the Maccabees recaptured the Temple, at the top of Mount Sion, which had been desecrated by Antiochus IV, it was the first care of the faithful to purify it, to raise the altar again and to rekindle the sacred fire.

It is something alike that we are doing to-day in this hall which still shows the marks of barbaric fire; we are re-opening our more than seven centuries old university, one among the four oldest universities in the world, which was founded by emperor Frederick II in 1223, in which Thomas Aquinas taught as well as G. B. Vico and F. De Sanctis, and in which the studies of law, medicine and mathematics at times attained heights that are unparalleled in the history of learning.

We take up again the work that violence has attempted to break down, and we re-assert the immortal life of the spirit and of science in front of the busts of Cavour and Mancini, that, having been spared by fire, recall us to the high-minded ideals of the Risorgimento.

Gentlemen, let us bear the facts in our mind. It was late in the afternoon of September 12th, 1943, the seven hundred and twenty first year since the foundation of this university, the city was enduring the German terror, and the buildings of the university were closed and still. It was a Sunday, moreover, and our undergraduates, driven hither and thither through the world by the war, were mostly absent from Naples. Some German patrolmen swooped upon two poor Italian sailors just outside our gate; they stripped them of their uniforms and beat them up. One of them showed fright; and it was decided to shoot him on the spot so as to have a pretext to rage against the university buildings. The Germans ran through the neighbouring houses, herded their dwellers down and compelled them to look on, kneeling, while the cruel execution was performed. By gun fire from their armoured cars they burst our gates open, and on entering they started by

Declassified E.O. 12356 Section 3.3/NND No. 785016

teries old university, one among the four oldest universities in the world, which was founded by emperor Frederick II in 1225, in which Thomas Aquinas taught as well as G. B. Vico and F. De Sanctis, and in which the studies of law, medicine and mathematics at times attained heights that are unparalleled in the history of learning.

We take up again the work that violence has attempted to break down, and we re-assert the immortal life of the spirit and of science in front of the busts of Cavour and Mazzini, that, having been spared by fire, recall us to the high-minded ideals of the Risorgimento.

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20031 (and the copy 20001)

Declassified E.O. 12356 Section 3.3/NND No. 785060

wrecking the inscriptions on which the university had recorded the names of its dead in the first world war; they then poured torrents of petrol everywhere, throughout the depth of our buildings a matter of over 300 metres - up to Piazza S. Domenico, and, when the lecture rooms burned as pyres, they went off dragging away the unhappy hostages with them to a neighbouring borough where on the next day the fourteen carabinieri were shot whose crime had been to resist the destruction of the central telephone station. The fire brigade was called up by our porters, but it was powerless to interfer owing to the orders of the German authorities according to which the university buildings were to be given up to the flames.

Such have the facts been in their dry and frightful simplicity. No haphazard incident; no irresistible outbreak of war fury, but rather a careful plan, drawn up with icy perversity, scarcely camouflaged by a crime entailing the shooting of a guiltless sailor; everything done according to the technique that is well known to us since we have watched the German unleashing common criminals, whom they had previously let out of prison, on to the shops they had already looted themselves, in order to shoot a documentary picture as evidence that the looting was due to the Italians and that the German troops had re-established order.

I feel duty bound to raise the loudest protest to the whole civilized world and to every human heart against so apocalyptic an infamy; to protest not only on behalf of my own university, but - since it is the first to be freed among the martyrised schools - on behalf also of all the higher institutes the Germans have wrecked; on behalf of the Polish and Bohemian universities that have been annihilated together with the cultured classes of those countries; on behalf of the Louvain university which has been given over to fire for the second time; on behalf of all the homes of learning which may have suffered, from Norway to Greece, from Holland to Russia. The Germans object is obvious. They mean to extinguish every spark of thought, to ruin the minds as they appear to have ruin[illegible]

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2725

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minds of people for a new German feudalism. They mean to prevent that anything live and pulsate in the world except their own "Walter" - which is merely barren technique, devoid of the light of thought and of the imagination of poetry. It is a monstrous form of jealousy that attacks the spiritual ascendancy of the Nazis who dread the free intellectual competition owing to their awareness of their own sterility, an awareness that is evidenced by racial persecutions.

This is a sin against the spirit for which not even the Gospels show mercy; it is an awful proof that tyranny has degraded a people, which did once give Luther, Goethe and Kant to the world, down to the level of a filthy rabble.

Anger and wrath might have overcome us and bring us down to the Nazi level leading us to call for the law of retaliation - as might not be iniquitous - so that they might endure what they have caused others to endure; and to call also for a sweeping curse upon the German mind, if, being trained to scholarly control, we did not perceive that, in so doing, we should bring ourselves down as low as the enemies are; we would think "racially" by ascribing an ineffaceable stain to Deutschtum and conceiving a people as a rigid and unchangeable unit. We do not mean to descend to the brutishness of the enemy; we do not mean to welcome the horrible nightmare that the enemy attempts to enforce on Ideas by violence. They are not inborn instincts of a race. Such a myth is disproved not only by the contribution to civilization that Germany has provided in her best days but also by the fact that the German speaking Swiss - most loyal guardians of freedom, the Dutch who first spread religious tolerance and free scientific research, and the Scandinavian peoples "most just among mortals" on the Nibelungenlied of Honor - all belong to the German stock.

We, we are up against a fact which is simpler as well as more awful -

their awareness of their own stupidity, an awareness that is evidenced by racial persecutions.

This is a sin against the spirit for which not even the Gospels show mercy; it is an awful proof that tyranny has degraded a people, which did once give Luther, Goethe and Kant to the world, down to the level of a filthy rabble.

Anger and vanity might have overcome us and bring us down to the final level leading us to call for the law of retaliation - we might not be iniquitous - so that they might endure what they have caused others to endure; and to call also for a sweeping curse upon the German mind, if, being trained to scholarly control, we did not perceive that, in so doing, we should bring ourselves down as low as the enemies are; we would think "racially" by ascribing an indissoluble stain to Deutschtum and conceiving a people as a rigid and unchangeable unit. We do not mean to descend to the brutishness of the enemy; we do not mean to welcome the fiendish nightmares that the enemy attempts to enforce on Ideas by violence. They are not inborn instincts of a race. Such a myth is disavowed not only by the contribution to civilization that Germany has provided in her best days but also by the fact that the German spiritual Orders - most loyal guardians of freedom -, the Dutch who first spread religious tolerance and free scientific research, and the Scandinavian peoples "most just among mortals" as the Ethiopians of Homer - all belong to the German stock.

No, we are up against a fact which is simpler as well as more awful - the moral degradation of a people. Responsibility is unescapable; it

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it is so with peoples as well as with single individuals. Past deeds and ancestral glories to not remove the actual and present responsibility; man may soar to angelic heights as well as plunge into devilish evil. We are face to face with a Christian concept that is valid for every sect and every creed; responsibility is unescapable by men and by peoples.

The breaking of the common ties of humanity, which are even above wars and caused Achilles and Priam to weep the same tears, has called forth this abysmal catastrophe of the German people and has rendered them repulsive to mankind, apart from every economical and historical causation.

The facts speak for themselves. You, British and American soldiers, have bombed our city more than a hundred times; we have seen our homes and many monuments wrecked; we have shed tears on our dead; but, despite an active propaganda by the tyrants, we never did hate you. We were aware that fierce war methods had been forced upon you by the violence of those who had started the war; and our hatred was aimed at those who had willed this evil. When you reached among us, we perceived our own humanity, our own capability to suffer to and to enjoy on your faces; we have seen them to be marked by the sum total of the human experiences of our civilization, by the everlasting achievements of all men who have lived and are living under the sky; and we have become aware of the possibility of working with you, who have, officially, been our foes until yesterday. But it was not so with regard to the Germans, not even when they officially were our allies. Nothing called to us out of the glossy, cold and stony solidity of their countenances; out of their grudging aloofness. When they showed what they were capable of, they revealed to us an abysmal hatefulness. We experienced the same shiver of horror that - according to ancient tradition - was experienced by their ancestors, the Goths of the Sarmatic steppe, when they ran up against the witchborn Huns.

An event has taken place of the gravity of which it behoves us to ponder. During the Nazi rule an event has been brought to pass to which the

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An event has taken place of the gravity of which it behoves us to ponder. During the Nazi rule an event has been brought to pass to which the German nation

SECRET
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has been brewing since the eighteenth century; a people of some 60 millions has shut itself up into a race; it has broken up the human commonwealth of civilised nations in order to become unimpressible, in order to retain quixie. The Jew-haters have fallen into the same error into which Israel incurred in the days of Ezra and Nehemiah during the fifth century B.C.; an error that Israel has been paying for during scores of centuries of anguish and persecution; that is the error of cutting the ties linking them to the rest of the world, of denying that good is good when it is done under the banner of another race, of loosening every relation of duty and mercy towards those who do not belong to the race; of believing that good, truth and beauty - which are everlasting values - are subordinate to racial blazons. Hence arose the mad raving for an apocalyptic world-empire that Germany would conquer by going back to her origins, to the primitive instincts of her race, by a morbid involution to primitiveness and barbarism; by forswearing every boon of civilisation, for civilisation is collaboration and common advancement of all humans beyond any national boastfulness. Civilisation was to be destroyed in order that the German people might build up a new one, entirely their own; should the attempt fail, let the world sink into a new twilight of the gods. Thence also arose the actual and providential punishment of this people, raving with brutish pride on Dante's Capanneo. Everything is centred on military preparation, but military preparation weakens all political capabilities; occasionally shrewd political moves have failed on the threshold of success because the moral foundations - on which political success ultimately depends - were too brittle. And no empire can be brought into being by conquest, for empire means the collaboration of peoples in common ends; and the curse of all nations falls upon the new "chosen people" which, unlike, ancient Israel, possesses no strong inner life and is unable to give us what even secluded Israel gave us; the Psalms, the Book of Job, the endless

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is an awful one: it entails winning back this raving people to human brotherhood, replacing it among the nations, making it collaborate with them so that the world may bloom again. It will call for measureless wisdom from those who will fight the battle for the peace, from the new missionaries of thought who must conquer this that Vico could have called "barbarie rocorsa". It must be a most difficult task to blend the necessary strictness with clear-sighted responsibility.

Yet, if such thoughts must assist us in getting over the plague of Nazi-Teuton follies, they ought never to delay us in our work of defense and of liberation. It behoves us firstly to free Italy: this call springs forth from every cloud of our soil, from every tomb of our brothers who have been killed, from every place that reminds us of our life as a free people. Citizens of Naples, recall to yourselves the feeling of moral purification that you experienced whe, armed with few rifles and some machine guns, it was granted to you to counter force by force and to put to flight the armoured cars of the enemy from impromtu barricades. Those who came back to Naples, as I did, after those days found you transfigured, alive with an elation that is still with us. But now, Neapolitans, the work is not finished yet. It is a hard work and a long one; bring it to an end.

And you, who in a small number represent the undergraduates of this university, listen to the words of your teachers; join the colours; encourage as many as you are able to return. Let those who possess the required capabilities, become partisans; should the Allied Armies call up legions of Italian volunteers, enroll yourselves. Anyhow, by whatever means.

Le me talk to you as a father who has endured the trials of war in himself and through his son. I understand you. Many of you have been bewildered by the downfall, by the breaking down of all the wonted organizations, by the unseemly behaviour of some keymen who were unpreapred for unexpected

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perverse; others have been aware of the uselessness of action in a system that was crumbling owing to the corruption of tyranny. Many feels their initiative stifled by their own loneliness, for courage, and above all military courage, needs the stimulus and the assistance of a rule of honour, of emulation, of a kind of beautifulness. And you are all aware of the crushing unhappiness of your own generation: the state has collapsed; the cities are wrecked; the families are scattered; the persevering work of previous generations is annihilated. Even the stimulus of hope seems to have vanished.

Despite this, the very extremity of the evils and of want ought to cause us to feel that the storm has spent itself. A shipwrecked man who stands naked on the shore ought to thank God for granting him to assert himself to the limits of his own capabilities. He has truly courage who knows how to have courage in loneliness, when stripped of the props of habit and tradition. Military defeats only become serious when they lead us to doubt of ourselves and of our country; but every great nation and every great army have known defeat; you need only think of Jena and of 1918 in so far as France and Germany are concerned. Even Garibaldi was defeated more than once. Homer's heroes, with their wonderful candour, ascribed the failing of their courage and the loss of equanimity to a hostile god, as they ascribed their regained heart to a friendly god.

The evil and rottenness of the fallen regime we shall sweep away, as all nations do when re-newing themselves. Now, young men, the whole of Italy will be with you, and you will experience the advantage of marching on speed by the well-wishing of the fatherland and of your mothers, and you will feel proud to avenge your brothers when the Teuton has fully kidnapped.

Young men, turn to the pure tradition of Garibaldi. That tradition will spell the purification of our country. Garibaldi, the stainless redeemer, will be with you, and let his name be your war cry.

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Young men, turn to the pure tradition of Garibaldi. That tradition will spell the perdition of our country. Garibaldi, the stainless redeemer, will be with you, and let his name be your war cry.

Despite the present sadness, I venture to assure you, young men, that luck will be with you, much more, much more than it has been with your fathers. A

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A day will come in which many among you will recall this gloomy re-union in this wrecked hall as the grey twilight of a sunny day. You are still in a position to fight for freedom, and the hardships you have endured will spare you the ravings of militarism. You will build up the fatherland once more, but the fatherland of Mazzini, humane, linked up with every other fatherland, and you will wipe fanatical nationalism away. You will help in giving new laws and a new constitution to Italy, a real and deep-reaching liberty such as to fashion the outlook and to enliven every cellule of the land. You will collaborate in constructing the moral oneness and perhaps the stable federation of all European peoples; and it may help you in your great undertaking to have lived for a time under tyranny. You will be able to point out the abyss of Satan to the free peoples who have never experienced tyranny, so that they may avoid it. You will run throughout the world in order to reconstruct the economic life of Italy, and you will see the wrecked cities rising up once more and life will run more wholesome through you and through the country. Such has not been our own fate, of us who are veterans of the trench war. After long years of struggle of struggle on the Carso and the Piave we grasped victory and we experienced an overwhelming joy. We thought we held victory in our hand. We had achieved the territorial unification on the nation. We had crushed the empire which, since more than fifty years, threatened to invade the Po valley. We felt certain of the future; nothing could stop us. On the contrary victory escaped us as a mirage. The venom came, which be foul rhetorice, poisoned the people and the youth of Italy. And while we were still unripe for political action, we were tied up by an evil spell that prevented us from taking action. We found ourselves paralyzed as in a nightmare: we perceived the dangers and the evils, and, is if turned to stone, we were unable to cry out; as if turned to stone, we meant to run and every one of our limb refused to budge. [illegible] us, and what had been gained by the country was

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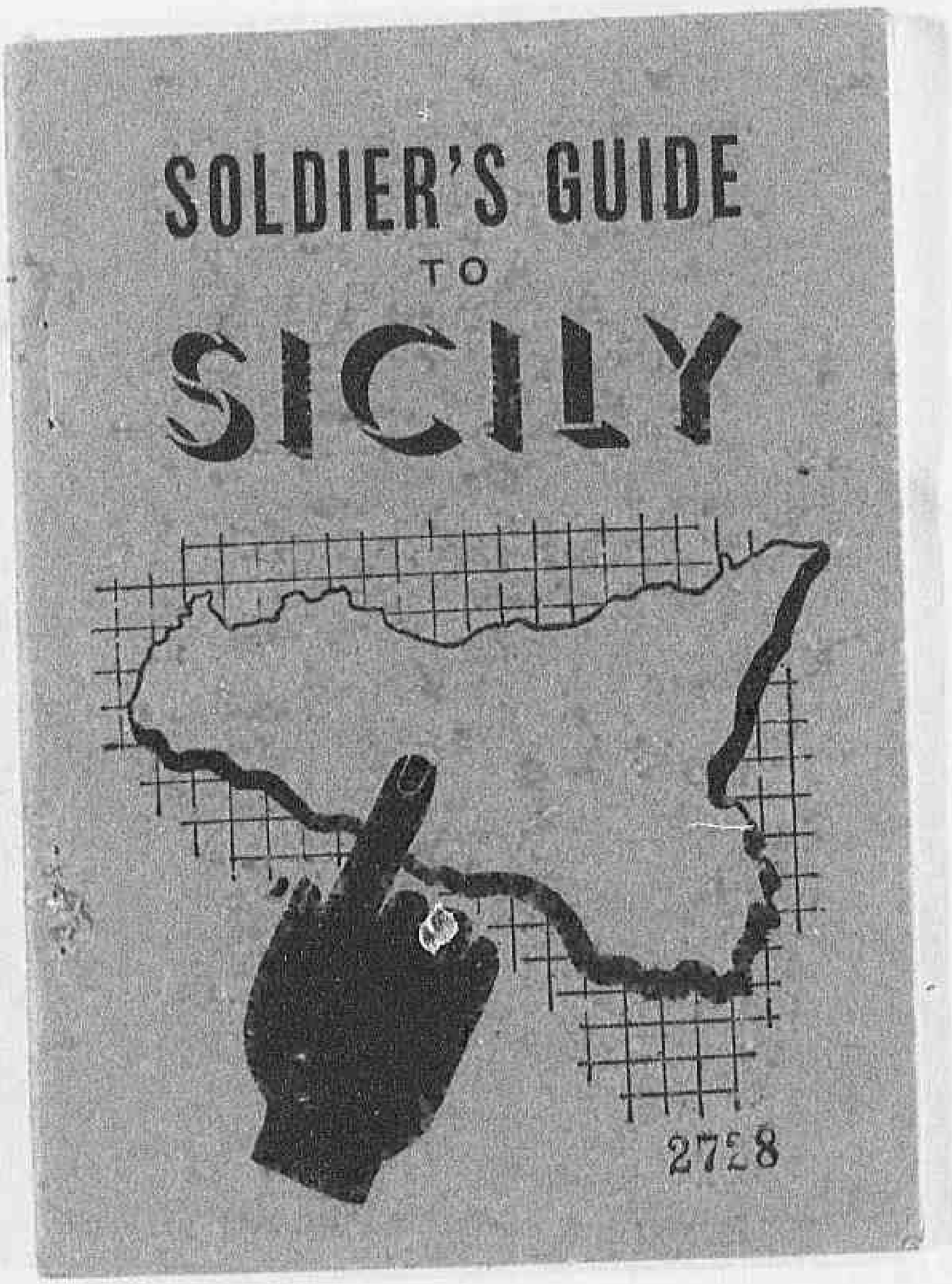
Despite all, my children, your luck will be better than our own.

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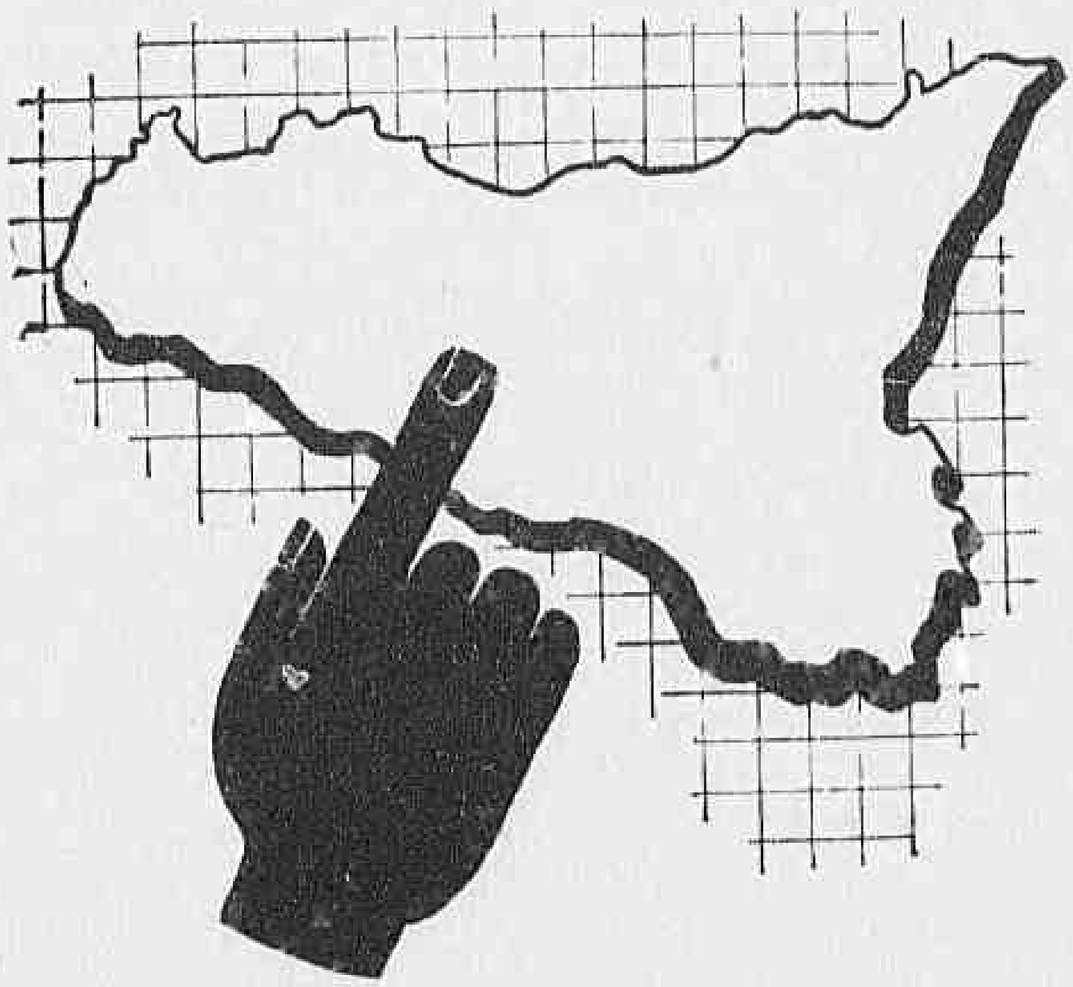
SOLDIER'S GUIDE TO SICILY



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SOLDIER'S GUIDE
TO
SICILY



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FOREWORD

We are about to engage in the second phase of the operations which began with the invasion of North Africa.

We have defeated the enemies' forces on the South shore of the Mediterranean and captured his army intact.

The French in North Africa, for whom the yoke of Axis domination has been lifted, are now our loyal allies.

However, this is NOT enough. Our untiring pressure on the enemy must be maintained, and as this book falls into your hands we are about to pursue the invasion and occupation of enemy territory.

The successful conclusion of these operations will NOT only strike closer to the heart of the Axis, but also will remove the last threat to the free sea lanes of the Mediterranean.

Remember that this time it is indeed enemy territory which we are attacking, and as such we must expect extremely difficult fighting.

But we have learned to work smoothly alongside one another as a team, and many of you who will be in the first ranks of this force know full well the power of our Allied air and naval forces and the real meaning of air and naval superiority.

The task is difficult but your skill, courage and devotion to duty will be successful in driving our enemies closer to disaster and leading us towards victory and the liberation of Europe and Asia.

Dwight D. Eisenhower,
General, U.S. Army, C.-in-C.

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SOLDIER'S GUIDE TO SICILY

SICILY is the largest island in the MEDITERRANEAN—roughly the size of WALES. Its importance, however, lies not in its size, but in its position. Situated at the narrowest point of the MEDITERRANEAN, where only 90 miles of sea separate it from TUNIS, it has permitted the Axis to attack East-bound convoys. Thus it has forced us to send the greater part of our shipping 12,000 miles round the CAPE.

With its dozen odd aerodromes, SICILY gave Axis forces air support in NORTH AFRICA, and until recently permitted a stiff blockade of MALTA and the "narrows." CATANIA and GERBINI in particular have long been strongholds of the Luftwaffe in the MEDITERRANEAN. Indeed, in SICILY is Air Marshal KESSELRING's H.Q. (KESSELRING who invented the word "Coventrize" after his too successful raid on that place).

On the other side SICILY is separated from ITALY itself by only two miles of water. In our hands, therefore, SICILY would be a vital threat to the Italian mainland, and of course to SARDINIA and CORSICA. It would offer our fleet SYRACUSE, AUGUSTA, CATANIA, PALERMO, TRAPANI and MARSALA as bases. And it would bring our bombers within 2 hours range of ROME, 3½ hours of GENOA, and 4 hours of MILAN and TURIN, the nearest we have ever been.

The Story of the Island

The Island has a long and unhappy history that has left it primitive and undeveloped, with many relics and ruins of a highly civilized past.

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are without drinking water laid on, and only about one-half have sanitation. Just over half the people are in agriculture, with an extraordinarily low standard of living. Fascism claims only 25 per cent. of the population of the Island. Even this figure probably represents hope rather than faith.

The Nature of the Land

SICILY rises, an irregular mass of mountains, out of the MEDITERRANEAN. Above this mass, to the EAST, can be seen the rounded cone of ETNA, still an active volcano.

Although in many places the mountains drop sheer into the sea, at others they slope or scarp down to a coastal strip, narrow to almost non-existent in some places, broad and fertile in a few others. These rare fertile areas are the Plain of CATANIA in the EAST, the Plain of GELA in the SOUTH, and the Plain of TRAPANI in the WEST. The NORTH is, for the most part, rugged and sheer.

The main road of the Island winds round the narrow coastal strip, at times going inland over foothills, at others precariously following round the precipitous side of a mountain. A road system going over hill and valley also joins the main towns across the centre of the Island, so that, looking at a map, one gets the impression of many roads radiating from the centre.

The main centres of civilization are by the sea, while many smaller towns nestle in the mountains. In view of the troubled history of the Island these latter tend to be in naturally strong positions—particularly the older ones, some of which are on veritable pinnacles of rock.

The mountains are not by any means all gaunt and rugged. Some are covered with terraced vines and orchards of lemon, orange, almond, olives.

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Such soil as rests among the rocky areas is cultivated with wheat, cereals and beans, and where the plough cannot reach or the soil lies fallow, with grass for pasture for all types of sheep and cattle.

Cut deep into the soft sides of the mountains, which are limestone, sandstone, sulphurous stone or lava, are the river beds. In the winter rainy season, torrents carry down soil from the high ground, and often flooding their banks, from lower ground as well. As soon as the rains are over the peasants divide the river bed into fields and plough up the fertile soil, canalizing the remaining streams for irrigation. In a normal summer these rivers, with the exception only of the SIMETO in the EAST, the SALSO and PLATANI in the SOUTH, and the BELICE in the NORTH, dry up completely.

Thus there is often considerable shortage of water, particularly high up in the mountains where, during the rains, water is collected in receptacles for storage, and even then it has to be supplemented by carrying water up by mules in summer.

In order to prevent the rains carrying away soil from their fields, and, of course, to prevent cattle straying over their crops, the farmers erect dry stone walls round their property. These sometimes measure as much as 4 ft. at their base, and as much as 8 ft. in height. They criss-cross almost every cultivated area and are one of the main features of the hill country.

The final impression of SICILY is one of intense sunshine, of rugged mountains, of vine and olive clad slopes, of torrents and of dry ravines, of white roads winding steeply up hills and down valleys, of peasants and mules, of large ports and cities, and of small, forgotten, mediaeval towns with narrow streets, perched on hillsides.

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The Climate

SICILY in summer is decidedly hot, more so in the SOUTH than in the NORTH. SYRACUSE, in an average summer, has a temperature of 84° which would be considered a heat wave in ENGLAND.

SICILY also has its own "khamseen"—the SIROCCO. This has two varieties—the moist, which is the commoner, and the dry. The former gives a general feeling of sticky dampness under tropical heat conditions; the latter sets the dry heat rocketing up to 110° during the day and 95° by night. The latter is probably the less unpleasant for an Englishman. Fortunately neither is frequent nor do they last long.

Rain falls mostly in winter, and only slightly in autumn and spring. In 1947, when GREENWICH had 179 rainy days, SICILY only had 30—40. But when rain does fall, it falls in short, very intense showers, sometimes flooding the rivers so that they come racing down the mountains carrying with them crops and trees, and in bad seasons, bridges and houses. And then the water dries off rapidly, leaving a shortage of water in many districts.

The People

In the Sicilian are blended several of the races that have conquered him. He is smaller in build than the average Italian. His complexion is dark, and his hair usually black, although in the South-Eastern areas a fair-haired, blue-eyed type is not uncommon.

The bulk of the inhabitants are Roman Catholic and much addicted to Saints' Days, which take on a festival aspect. They are none the less evidence of a devout faith.

There are almost four million inhabitants in the island. 60 per cent. live within 6 miles of the sea.

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Large Towns.—PALERMO is the Capital with a population of 359,000. CATANIA, the next largest city, has 246,000 inhabitants. MESSINA, 120,000 inhabitants. None of the remaining towns has a population of more than 50,000, which is the population of MAIDSTONE or CARLISLE.

Provinces.—The country is divided into 9 Provinces. These are organised as follows:—

Province	No. of Communes	Population	Average per sq. km.
AGRIGENTO	41	407,759	138
CALTANISSETTA	22	250,258	122
CATANIA	53	701,445	200
ENNA	20	213,185	85
MESSINA	89	612,118	193
PALERMO	76	882,659	179
RAGUSA	12	217,088	148
SIRACUSA	19	276,452	126
TRAPANI	20	368,482	150
	352	3,929,444	156

(The comparative figures are 190 and 265 per sq. km. in United Kingdom and England respectively.)

Although the birth rate in SICILY is higher than in ITALY, emigration has made the increase in population rather less than on the mainland.

Morals are superficially very rigid, being based on the Catholic religion and Spanish etiquette of Bourbon times; they are, in actual fact, of a very low standard, particularly in the agricultural areas.

The Sicilian is still, however, well known for his extreme jealousy in so far as his womenfolk are concerned, and in a crisis still resorts to the dagger.

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Government Under the Fascists

SICILY is divided into nine Provinces, each of which is governed by a Prefect. Needless to say, Prefects are chosen by the Fascist Party, and are responsible to the Minister of the Interior—no less a person than Mussolini himself since 1926. Each province has its "Communes" which vary in size from small villages to large cities. Every foot of land belongs to one or other "Commune," which is really a "borough" and has the same functions.

The Commune has its own police, Carabinieri (or Military Police), and Fascist police as well as the OVRA—the Italian Gestapo—so that crime, to be successful, has to be highly organised—which it is in all grades of society. An American report maintains that "gangsterism" in the U.S.A. had its origin in Sicilian immigration.

Industry

Sulphur: At one time SICILY was the world's chief sulphur producer, but U.S. production has reduced the percentage from 96 per cent. to 20 per cent. of the world's output. The Island also produces asphalt, salt, pumice, a little cotton, fruit (citrus and nuts) and a great deal of wine. There is practically no mineral wealth.

What Do They Eat?

The average Sicilian lives on pasta (the spaghetti-macaroni family) with tomato sauce and a little meat, sardines, tunny fish, cheese or olive oil to add a variety of flavours.

Meat is chiefly mutton and goat or beef, veal, etc. There is a certain amount of MEDITERRANEAN fish.

Wheat is grown in sufficient quantity to maintain a normal bread standard, but in some seasons there is a shortage.

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The "Locust" bean, which is grown all over the island, is not used as a vegetable, but as fodder: smaller beans are the chief vegetable, with tomatoes a close second.

Fruit and nuts, oranges, lemons, almonds and pistachios are very plentiful

Wine, especially Marsala, is the popular drink.

Grapes, or candied orange and lemon peel, are produced for dessert.

Antiquities

SICILY reached the height of its civilization under the Ancient Greeks and many places on the island are associated with classical mythology. The finest monuments are at SYRACUSE, the ancient capital of the island, which has a temple, an amphitheatre, a theatre, a castle, etc. The rival city of AGRIGENTO also has many antique ruins.

In many places the hillsides are honeycombed with caves, some of which were prehistoric cities.

Fiesta

Saint's Day feasts are a feature of the island. They are usually associated with pageant processions and theatricals. They vary in date according to the local patron saint's day. The odd mixture of operatic songs and pantomime are not considered irreverent.

Towns (in approximate order of size)

PALERMO (Pop. 500,000).—Capital and largest port of SICILY with many fine old buildings and beautiful gardens. There are bathing beaches, sailing and rowing, golf and tennis facilities, as well as cinemas, theatres and variety halls. The museums and botanical gardens are of interest.

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CATANIA (Pop. 250,000).—Second largest town on the Island, and in the shadow of ETNA. Many buildings are of lava, as is also the famous Elephant fountain. There are old Greek and Roman ruins and an excellent ETNA museum as well as 17th Century buildings and the fine BELLINI gardens. Theatres, cinemas and cafes offer a change from sight-seeing. The ETNA wines, white and red, have a good reputation.

MESSINA (Pop. 125,000).—Nearest town to ITALY, to which there is a ferry service. Most of the buildings are modern, but low to avoid damage by earthquake, as in 1908. The town is more commercial than tourist, but there are cinemas and theatres. The local trams have services NORTH and SOUTH along the coast for an hour's ride, as well as in the town itself.

SIRACUSA.—Famous mainly for its old Greek ruins and the pits or quarries, which are full of trees and shrubs. One cave has been used for rope-making for hundreds of years. A favourite rowing excursion is to the mouth of the River ANAPO (about 1½ hours each way).

RAGUSA.—An old town perched on two hills joined by a bridge, with market gardens in the ravine below. Both the main town and RAGUSA IBLA on the next hill have pleasant old buildings of interest.

CALTANISSETTA.—Is the centre of the sulphur mining district, but the refining is done elsewhere. The town has a modern look with several wide avenues and two fine public gardens.

VITTORIA (Pop. 35,000).—Mainly noted for its wine, which is rather strong and is used in other parts of ITALY to put "body" into the local production. A prosperous, fairly modern town with buildings in the typical Sicilian style.

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CALTAGIRONE.—"The Queen of the Mountains" is on three hills, two of which are joined by a large bridge. The streets are picturesque, narrow, and winding. A lot of pottery is made here—small statuettes in old Sicilian costumes being a specialty.

MODICA.—This picturesque old town is built on the side of a hill, and is full of alleyways of steps. The view from the top is magnificent. There are some interesting mediæval churches and an old castle. The town traces its origin back to before the Greek settlements in the 7th Century B.C. Prehistoric cave dwellings and tombs can be seen in the CAVA d'ISPICA gorge nearby.

ENNA.—The central town of the Island attracts both for its view and its fine monuments. The town is essentially agricultural and pastoral now, but for its buildings is reputed the most interesting town in the interior of SICILY.

COMISO.—Chiefly an agricultural town with vineyards and almonds, olives, and large old carob trees. A fine old castle and some interesting examples of architecture of various periods, as well as the DIANA fountain in the main square, the water of which formerly supplied a Roman bath.

AVOLA.—Centre of the almond growing district, it is noted also for its oranges. There are some interesting public buildings which stand out from the white, single-storied houses. The old town, some five miles N.W. on the plateau, was destroyed by an earthquake in the 17th Century, and only a few ruins mark its site.

Water Supply

About two-fifths of the Island has no drinking water supplies in the inhabited centres. As a result water is still bought and sold, and sometimes has to

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be carried two or three miles. In some areas houses have cisterns on the roof to catch the rain water in the season. There are a number of wells, up to 70 ft. deep in some parts, and over 5,000 springs. The water, however, often tastes of gypsum, sulphur or salt, sometimes to the point of being unpalatable to all except the local inhabitants. Treatment is essential for practically all water from natural sources.

The Road System

The main road of the Island is the Coast-Road which encircles the whole island. A road system radiates from ENNA in the dead-centre of the Island, 3,000 ft. up, joining MESSINA—PALERMO—CATANIA —SIRACUSA and AGRIGENTO as well as several minor places.

Roads divide into four general types, State roads, Provincial roads, Communal roads, and Local roads which are kept up by their respective authorities. Since the Island produces asphalt and bitumen the surfaces are usually good, and a surprising number of even minor country roads are surfaced.

The Railway System

Railway communications are adequate. One system covers the WEST and Centre of the Island, and one the Eastern circuit. The two systems are only joined by slender links. There are numerous broad and narrow gauge lines and rack railways in the interior. Trains are mostly coal burning or diesel.

Sanitation

Sanitation is primitive; normally a pit at the bottom of the garden. This provides manure for the fields.

In the towns where there is drainage, only half the houses have latrines, and even so, the drainage is inadequate

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Hygiene and Health

The native, living as he does in primitive conditions, has become immune from many diseases which British soldiers are likely to contract.

The insanitary condition of the Island is one of its best defences against an invader, and casualties from disease could well be higher than those caused in the field.

Malaria.—Transmitted by mosquitoes which breed in marshes and inland waters or in mountain streams, torrents and pools between May and November. Civilians are issued with quinine, and use mosquito-nets in malarious areas. Our military precautions will be destruction of mosquito-breeding grounds, and issue of mosquito-nets and veils, of anti-mosquito cream and of Flysol for spraying. Until an area has been found to be free of malaria, each soldier will take two tablets of MEPACRINE on two days each week. This counters the effect of malarial-mosquito bites.

Troops should always sleep beneath mosquito-nets, or if up at night, wear slacks and shirts with sleeves down, and use mosquito-cream.

Sandfly Fever.—This disease is common and may prove a very great hazard to health and fighting efficiency. The disease is transmitted by a small midge-like insect and the fever comes on within a few days of being bitten. Breeding places of this insect are difficult to locate, but they are found in large numbers where there is moisture, shade and food. They breed freely in cracks and fissures in soil and in the sides of banks and culverts where moisture and organic refuse are present.

(i) Preventive measures are the same as for malaria, i.e., protect yourself against bites by sleeping under your net, by using anti-malaria cream, and wearing slacks and long-sleeve shirts. (ii) Attack breeding-grounds with oil and (iii) by "scorched-earth" policy—spray buildings and tents with Flysol.

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Dysentry.—A fly-borne disease widespread in the Island. Flies spread the germs which are picked up at latrines, refuse dumps, and from manure, including human manure which is used on the Island for cultivating vegetables.

Prevention is best achieved by good sanitation, which includes correct disposal of faeces and urine, filth and rubbish of all sorts. The motto should be 'COVER', 'BURY', and 'SWAT THAT FLY'.

Typhoid.—Also a fly-borne disease. Not so dangerous where every soldier has been inoculated within the past 12 months. HAVE YOU?

Malta Fever.—This is a disease which affects goats and is conveyed to man by drinking or eating untested milk products—locally-produced cheese, butter and junket. It can be prevented by putting out of bounds all restaurants and cafes until they have been examined, and by not eating food from unauthorised sources.

V.D.—Venereal disease thrives in the Island. Infection can be avoided by the use of preventive measures provided by units, i.e., E.T. packets and rubber-sheaths, but contact with the civilian population may bring other diseases such as those mentioned above.

Typhus.—There is a danger of Typhus spreading, not merely in the Island, but all over EUROPE. Lice carry it. If soldiers are clean and fit and their clothes are changed often enough, they should run little danger of catching Typhus. In addition, anti-louse powder will be supplied to put in the seams of under-clothes. Also, avoid contact with civilians as much as possible.

Water-borne Diseases.—Can be avoided by drinking water only from Army supply which has been tested and treated. All water must be considered infected until it has been treated.

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Electricity Supply

Most of the Island is on the grid system. Power is supplied in the winter by hydro-electric works on rivers; in the dry season by small steam or diesel plants.

Gas

Few towns have gas, which is used mainly industrially. In the larger towns electricity is used for cooking. In the country, imported charcoal.

Currency, Weights and Measures

Table of Currency, Weights and Measures in ITALY with approximate English equivalents

Currency

100 centesimi = 1 Lira

Coinage.	*Bronze:*	5 and 10 centesimi
	Nickel:	20 and 50 cent., 1 and 2 Lira
	Silver:	5, 10 and 20 Lira
Paper Money		10, 50, 100, 500 and 1,000 Lira

Tripolitanian rates of exchange will NOT apply in the event of the occupation of the island, since British and U.S. troops will only use special issue of currency.

United States Army personnel will carry with them into SICILY no money other than United States yellow seal dollars and United States coins.

Any francs must be converted into yellow seal dollars at the rate of 50 francs to the dollar and any non-yellow seal dollars must be converted into yellow seal dollars.

Army finance and disbursing officers will make such conversion prior to embarkation or whilst on the boat.

In no circumstances will non-yellow seal dollars be taken into SICILY.

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British troops will carry with them into SICILY no other money than currency issued by the British Military Authority (known as B.M.A. notes) in notes of £1, 10s., 5s., 2s. 6d., and 1s. and British coinage. Any other currency which is in the soldier's possession must be converted into these B.M.A. notes or U.K. coinage at a rate which will be notified.

A proclamation establishing United States yellow seal dollars and United States coins, as well as British Military Authority notes and British coins, as legal tender in SICILY, and also fixing the rate of such currencies in terms of Italian lire, will be issued upon occupation.

Italian lire will continue to be legal tender.

Yellow seal dollars and B.M.A. notes are interchangeable at the rate of four (4) yellow seal dollars equal to one (1) B.M.A. pound.

Exchange rates quoted in the text of this "Guide" will, therefore, be ignored.

Weight

100 grammes	=	3½ ozs.
1 Kilogram	=	2.2 lbs. (approx.)
50 Kilograms	=	110¼ lbs.
100 Kilograms	=	220½ lbs. = 1 Quintal
1,000 Kilograms	=	2,205 lbs. = 10 Quintals = 1 metric ton

Peculiar to SICILY are:

LIBRA = 314 grammes = 11 ozs.
ROTOLO = 800 grammes = about 1¾ lbs.

Capacity

1 litre	=	1¾ pints (imp.)
10 litres	=	2.2 gallons (imp.)
100 litres	=	22 gallons (imp.) = 1 hectolitre
1 cubic litre	=	220 gallons (imp.) = 35¼ cubic feet

Area

1 square metre	=	10¾ sq. ft.
100 square metres	=	107½ sq. ft.
100 ares	=	2.5 acres = 1 hectare
100 hectares	=	247 acres = 1 square kilometre

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Length

1 metre	= 39¼ inches
100 metres	= 109⅓ yards
1,000 metres	= 1,094 yards = 1 kilometre = ⅝ of a mile
8 kilometres	= 5 miles
80 kilometres	= 50 miles

Some Useful Words and Phrases

Local pronunciation varies from standard Italian, but the following words and phrases should not present any difficulty to either party:—

Good day	Buon giorno	Boo-on jawno
Good evening	Buona sera	Boo-on-ah say-rah
Please	Prego	Pray-go
Thank you	Grazie	Grah-zi-ay
Where	Dove	Doh-vay
Where is	Dove si trova	Doh-vay see troh-va
Where can one	Dove si può	Doh-vay see poo-oh
Have you	Avete	Ah-vay-tay
Give me	Datemi	Dah-tay-mee
Bring me	Portatemi	Paw-ta-tay-mee
I wish	voglio	Voh-loe-oh
To eat	mangiare	Mahn-ja-ray
To drink	bere	beh-ray
To buy	comprare	kom-pra-ray
To pay	pagare	Pah-gah-ray
To go	andare	an-dah-ray
How much, how many	quanto	kwahn-to
What is the name	Come si chiama	koh-may see ke-ah-mah
This	Questo	kwest-oh
That	quello	kwell-oh
A little	Poco	po-koh
Too much	Troppo	tro-poh
Far	Lontano	lon-tah-noh
Near	Vicino	Vee-chee-noh
Hurry	Fate presto	Fah-tay press-toh
Slowly	Adagio	Ah-dah-jo
I do not understand	non capisco	non kah-pis-koh

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Have you understood	Capito	Kah-pee-toh
	te	tay
Tea	caffe	kah-fay
Coffee	Acqua	Ah-kwah
Water	vino	Vee-noh
Wine	pane	Pah-nay
Bread	uova	Ooh-oh-vah
Egg	pesca	Pess-kah
Fish	carne	Kar-nay
Meat	donna	Don-nah
Woman	e'e	ehay
There is	si	see
Yes	no	noh
No	uno	Ooh-noh
One	due	doo-ay
Two	tre	tray
Three	quatro	kwa-troh
Four	cinque	chin-kway
Five	sêi	say-ee
Six	sette	set-tay
Seven	otto	oh-toh
Eight	nove	no-vay
Nine	dieci	dee-ay-chee
Ten		

NOTE.—c before a, o, u is pronounced as k in king
c " e, i " " ch in church
ch " " k in king
g before a, o, u " " g in go
g " e, i " " j in jam
gh " " g in go
gl " " ll in million
gu " " gy in canyon
z " " ds in suds

Final e is pronounced

2449

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CHARACTERISTIC VIEWS OF THE ISLAND



PALERMO

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MESSINA

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THE NORTH COAST TERMINI IMERESE

24524

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CALASCIBETTA, near ENNA

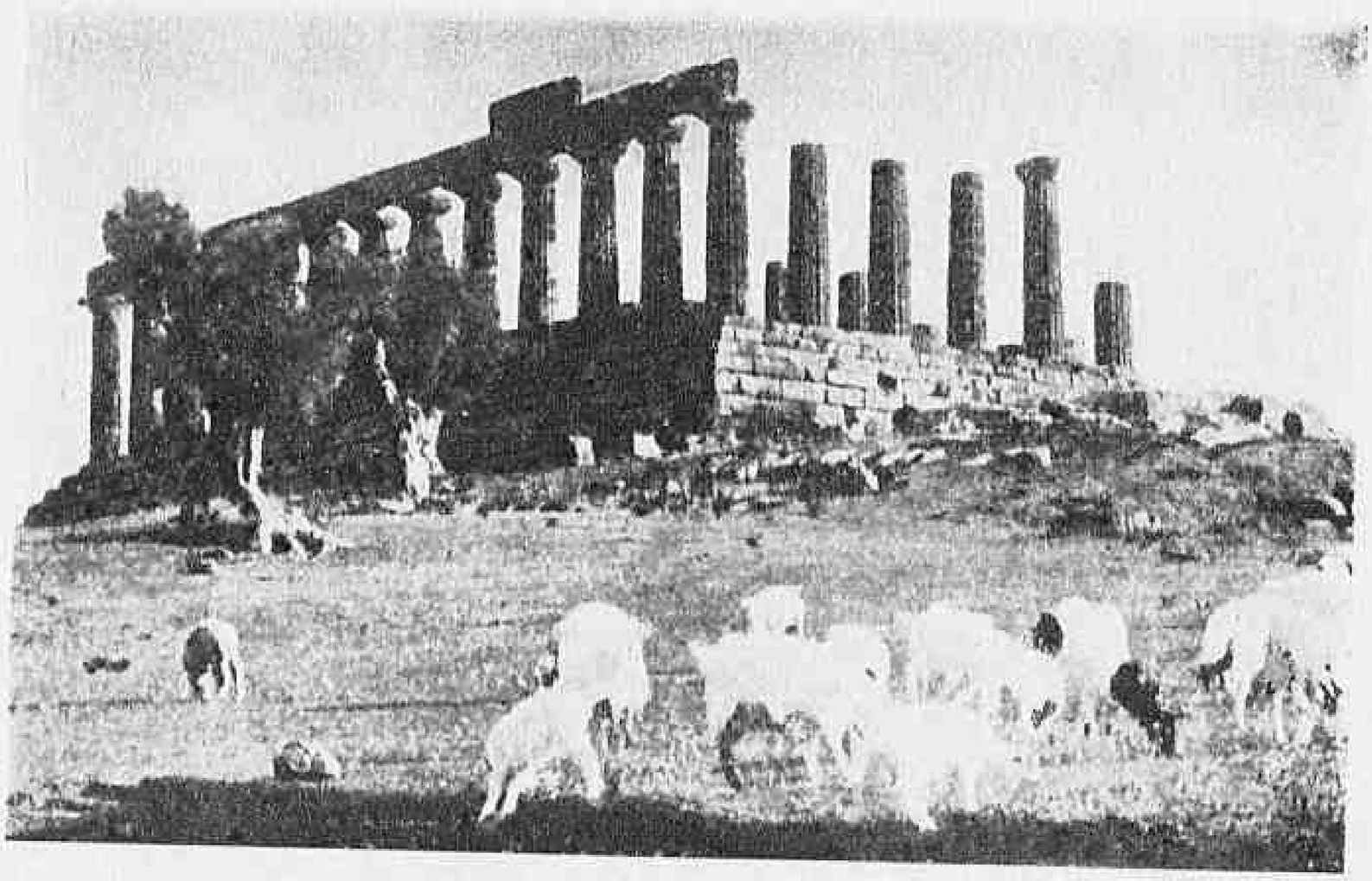
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VIEW NEAR SEGESTA

2454

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TEMPLE OF JUNO (AGRIGENTO)

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NOT TO BE PUBLISHED

SICILY

Scale 1:1,000,000

Miles 10 5 0 10 20 30 40 50 Miles

1 inch = 15·78 Miles & 1 Millimetre = 1 Kilometre

Kilometres 10 5 0 10 20 30 40 50 60 70 80 Kilometres

M.D.R. MISC 2720

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NOT TO BE PUBLISHED

13° 14° 15° 15°40'

38°

37°

36°55'

C. Gallo
PALERMO
Monreale
Bagheria
Partinico
Trapani
Termini Imerese
Ventimiglia
Cerda
Cefalù
Caltavuturo
Petralia Sottana
Mistretta
San Fratello
Sortorici
Barcellona Pozzo di Gotto
Milazzo
C. Calava
Patti
MESSINA
Santa Teresa di Riva
Reggio Calabria
Nicosia
Troina
Bronte
Linguaglossa
Randazzo
Adrano
Biancavilla
Acireale
Belpasso
Paternò
CATANIA
Gulf of Catania
Lentini
Carlentini
C.S.Croce
Augusta
Melilli
Siracusa
Floridia
C. Murro di Porco
Noto
Avola
Pachino
Capo Passero
C. Scaramia
Sciacca
Caltabellotta
Ribera
Cianciana
Menfi
Sambuca di Sicilia
Corleone
Castelvetrano
Marsala
Salemi
Gibellina
Partanna
Salaparuta
Poggioreale
Santa Ninfa
Gibellina Nuova
Alcamo
Calatafimi
Segesta
Salemi
Vita
Calatafimo
Alcamo
Castellammare del Golfo
Partinico
Trapani
Erice
Marsala
Mazara del Vallo
Castelvetrano
Selinunte
Sciacca
Menfi
Porto Empedocle
Agrigento
Licata
Gela
Vittoria
Ragusa
Modica
Scicli
Pozzallo
Caltagirone
Grammichele
Niscemi
Mineo
Militello in Val di Catania
Ramacca
Paternò
Valguarnera Caropepe
Enna
Piazza Armerina
Barrafranca
Pietraperzia
Caltanissetta
Riesi
Mazzarino
Delia
Canicattì
Favara
Aragona
Raffadali
Siculiana
Realmonte
Ribera
Cianciana
Menfi
Sambuca di Sicilia
Corleone
Castelvetrano
Marsala
Salemi
Gibellina
Partanna
Salaparuta
Poggioreale
Santa Ninfa
Gibellina Nuova
Alcamo
Calatafimi
Segesta
Salemi
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Menfi
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Ragusa
Modica
Scicli
Pozzallo
Caltagirone
Grammichele
Niscemi
Mineo
Militello in Val di Catania
Ramacca
Paternò
Valguarnera Caropepe
Enna
Piazza Armerina
Barrafranca
Pietraperzia
Caltanissetta
Riesi
Mazzarino
Delia
Canicattì
Favara
Aragona
Raffadali
Siculiana
Realmonte

LY

00.000

20 30 40 50 Miles

Millimetre - Kilometre

40 50 60 70 80 Kilometres

14° 13° 15°40'

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~~2~~
1

C.S.O. 1A

Reg. 1.

This has come from A.F.H.Q. and ~~presumably~~
Regen 3 has read copies (see repeat to 5 Army).
I don't think there is any action to be taken.

2. It will be passed to Capt. Hammond.

T.B 49.

Copies
9/4 9/8.

2727

20031

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HEADQUARTERS
HQ
4 SEP 1943
AMGOT

1A

AOET STOREP

CIPHER MESSAGE IN

FOLIO NO: 00534
SEPTEMBER 2nd 1943

FROM : AFHQ, SIGNED: EISENHOWER.
TO : 5TH ARMY FOR AMGOT.
RPTD : 15 ARMY GROUP FOR AMGOT.
ORIG. NO: 9574. CITE: FWD35.

TOO : 2043B/02
TEL : NIL
TOR : 00203/04

TEXT FOLLOWING IS PARAPHRASE OF MESSAGE FROM TROOPS 65010
1st SUPPLEMENT.

ONE. IN NAPLES AREA THE FOLLOWING WORKS ART, BUILDINGS, SHOULD BE SCHEDULED FOR PRESERVATION.

T.G. (A) DUOMO LA TRINITA DELLA CAVA AND CORPO DI CAVA.
(B) MONTE INFERIORI CASTELLO IN PARTE.
(C) ATRANI CHURCH SAN SALVATORE-BRONZE DOORS AND SEPULCHRE LOGES.
(D) AMALFI CATHEDRAL, CHURCH SANTA MARIA DOLORATA, MONASTRY DEL CAPUCHIN.
(E) SALERNO CATHEDRAL AND FRESCOES CHURCHES SAN LORENZO, SAN GIORGIO, SAN AGUSTINO.
(F) SCAVA CHURCH.
(G) NOCERA SUPERIA, FOURTH CENTURY CHURCH.
(H) MUSEO FRESCOES, BASILIC SANTISSIMA ANNUNZIATA.
(I) SANTORI CHURCH SANTA MARIA A MARE.
(J) RAZELLO CATHEDRAL, MOORISH FOUNTAINS, PALAZZO RUFOLA AND FRESCOES CHURCH SAN GIOVANNI DEL TORO.

END. DISTRIBUTION.

AMGOT 3 ACTION

SEC : 01158/01
TP : 02350/04 DTP

2726

ACTION

Declassified E.O. 12356 Section 3.3/NND No. 785016

File 200 31/ NFAA

Removed:

— Destroyed: 45, 55

To file 200 34/3: 66, 31

To D.O. files: 59, 40, 15, 8, 6.

B Meeks s/s
C/C, NFAA s/c.
27 Oct 44.

2725

Declassified E.O. 12356 Section 3.3/NND No. 785016

