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REGION III - CAMPANIA - REPORTS

Ap. 1944

BEST COPY POSSIBLE

By Capt. Keller
April '44

THE BOMBING OF THE CHURCH OF MONTE OLIVETO.

On March 15th, 1944 a German bomb struck the Church of Monte Oliveto in Naples, sometimes called the Church of Sant'Anna dei Lombardi, demolishing the facade, campanile, and the Curiale Chapel, and seriously damaging other of its exterior structures.

The cornerstone of Monte Oliveto was laid on Feb. 4th, 1441 upon a tract of land, then outside the city walls, given the Olivetani by the Abbey of Monte Cassino. The church was transformed into its present appearance in the late 17th century by a series of architects, chief of whom was Gennaro Sacco of Naples. Though architecturally interesting, its chief importance rests upon its rich collection of Renaissance works of art, for which it is unique among the churches of Naples.

During the reign of the Aragonens in the 15th and 16th centuries, Rossellino, one of the great sculptural geniuses of Florence, completed his Nativity for the Piccolomini Chapel, and, after his death, Benedetto da Maiano, equally well known and a pupil of Rossellino, finished the Tomb of Maria d'Aragon, left incomplete by his master at the time of his death. Da Maiano set up his own annunciation in the Curiale Chapel in 1489. Buried in the ruins of this Chapel is the tomb of Domenico Fontana, outstanding Renaissance architect and engineer. Before the bombing, the sculptures of ^{Santacroce} ~~Santa Croce~~ and Giovanni da Nola, Neapolitan followers of the great Florentines, adorned the walls beneath the balcony of the organ. The organ itself is the work of Caterinozzi da Subiaco, a master organ-builder of the 17th century. The gilded carving of the balcony was done by Andrea Bassi, and the lively Baroque frescoes of Luigi Siciliani decorate the walls on either side of the organ pipes. Frescoes by unknown followers of the great Umbrian, Piero della Francesca, embellish the

walls of the choir and the Chapel of Paolo Toleza to the rear of the church.)

Other frescoes, by Vasari, famous Renaissance Biographer, are to be found in the Sacristy. The carved doors and the intarsia craft of Giovanni da Verona, and the extraordinarily real Pieta of Guido Mazzoni, placed in ¹⁴⁹²~~1492~~, complete a brief list of the more important of the church's Renaissance monuments.

Immediately after the bombing of March 15th, the Italian Superintendency of Monuments for the Province of Naples in collaboration with the Subcommission of the Allied Control Commission for Monuments, Fine Arts and Archives and the Division of Fine Arts, Region 3, AMI, went to work on the recovery, and prevention of further damage to such of the above mentioned works of art as were harmed in the explosion.

Within two weeks of the bombing the following things have been accomplished by their combined efforts: a wall of tufa has been erected around the front of the church to prevent looting; an Italian Engineer with the help of an Italian architect, both from the Superintendency, made a survey of the ruin caused by the explosion, and their recommendations as to shoring up tottering walls and arches, and other weakened architectural and sculptural features, have been carried out; the entrance door has been blocked with masonry and the splinters and fragments of the oaken doors of Giovanni da Verona have been picked up and laid aside for possible future restoration. So also the broken and smashed pieces of the portal, the altars of Sant'Orsola and Giovanni da Nola, and the carving of the organ balcony have been collected together with care for future reassembly. The Nativity of Rossellino, and the tomb of Maria d'Aragon by him and da Nola, had been covered at the outset of the war by sand-bags. However, the explosion of the bomb destroyed the 18-inch wall in back of the tomb and has damaged it seriously from behind. Parts

of the Annunciation of da Maiano, similarly protected by sand-bags, still lie under the rubble at least 14 feet high which covers and fills the whole portico of the church and obscures the lower third of the facade.

Fortunately, the central portion of da Maiano's relief, with the figures of the Angel and Mary, was unharmed and it has been carefully laid aside. Under the supervision of experts this rubble is being sifted out, a painful at a time, by the dozen or more workmen employed on the job.

A better coordination of effort on the part of the representatives of the nations involved could hardly be hoped for. The case of the Church of Monte Oliveto is a sparkling example of the possibilities of collaboration on the part of the Italians, the British, and the Americans to preserve for future times the work of the heart, mind, and genius of the Italians of the Renaissance period.

2003

1.

PROVINCE OF SALERNO.

List of Monuments received from LONDON. This list makes several additions to the HARVARD list.

- ACERNO. Cathedral. Large baroque building.
Ruins of ancient Aserne in the neighbourhood.
- AMALFI. Cathedral. (X-XIII-XVIII cents.) Bronze doors, two columns with capitals in marble; two candelabra with mosaic (XII); two ambones with mosaic (XII); porphyry vase (baptismal font); chapel of the Crucifix, picture of Virgin & child with Saints (XV) and fragments of polyptych. Cloisters (XIII) new museum. Two fine sarcophagi from Paestum. Mosaics and other fragments.
Campanile. (XII-XVIII)
S. Maria Addolorata. -ancient columns.
Caruchin Convent new Hotel.
- ATRANI. S. Salvatore di Bireto. Bronze doors (XI). Transenna of marble with peacocks (XII).
Antique columns scattered about town.
- BATTIPAGLIA (environs of)
Castelluccio (Castle XII-XX)
- CAVA DEI TIRRENI.
Cathedral.
Badia della Trinità della Cava. (XI-XVIII) Facade (1772) Campanile (1622); three antique sarcophagi in certile; grotto frescoes (XI); Pulpit and Pascal candelabrum (XI); Chapel with baroque decoration.
Treasury: Silver bust of S. Felicità (XIV); Reliquary of Holy Cross (Byzantine X); Censer (XII).
Monastery. Chapter Room, fine stalls (1528); cloisters (XIII), sarcophagi and other antiquities, sculpture of the Annunciation. Chapel of S. Germano, -frescoes (XIV).
Pinacoteca. Baptism, Madonna in Glory, and panels of St. Peter, Paul, Benedict and Gregory, all by Andrea da Salerno (XVI) and other works by the Umbrian school.
Archivio. Many parchments of the Langobard times, especially CODEX LEGVM LANGOBARDORVM (1004) and many diplomas dating 792-1246. The Biblioteca contains many MSS, among them a precious Vulgate of the VIII century, the ^{IX-XIV}
De Temporibus of Ven. Bede (IX), a MS with illuminations by Fra Benedetto da Bari, and an Evangelium also illustrated (XII) and others. There are also numerous illuminated choir books and offices, and a large number of incunabula (1467-92).

2358

- EBOLI. Castello. (XI)
Cappuccini. -remains of Norman decoration: bas-relief of
 of S. Bernice (XIV): Campanile.
 in wood S. Maria della Pietà. statue of S. Vite (Byzantine): Pietà
 in wood (XVII): picture of Assumption by Sabatini (XVI).
- NOCERA SUPERIORE.
S. Maria Maggiore. (IV-V) - remains of frescoes repainted
 (XIV-XV): 30 columns, some antique monoliths, some of
 cipelline, others of granite, travertine and Egyptian
 alabaster, and giallo antico, some with fine capitals
 and bases. In the midst, Vasca Battesimale with columns.
 On walls, fresco decoration (XIV).
S. Caterina. Parish church.
- PADULA. Magnificent remains of Certosa di S. Lorenzo, one of the
 finest monuments in Southern Italy. (XIV-XVIII).
- PAESTUM. Four Greek Doric Temples. 600 B.C.
Walls and Gates.
- RAVELLO. Cathedral. (X-XVIII) Three portals. Four antique columns:
 Brenze doors (1179): Interior, 10 columns: pulpit (1272)
 with magnificent busts: ambone (1130) with mosaics and
 reliefs. Three Roman sarcophagi: traces of early frescoes
 In Sanctuary, two antique columns (Pascal candelabra):
 Episcopal throne with mosaics and two columns: over altar
 picture of Ss. Papalena and Ercolano by Girelamo
 Imperiale (1638).
Campanile. (XIII).
S. Maria a Gradillo (XII) small campanile.
S. Giovanni del Toro. (X) with campanile. Interior, eight
 antique columns pulpit (XI) with mosaics: Frescoes (XII):
 crypt with early frescoes: statue statue of S. Caterina
 (school of Tino di Camaino).
S. Antonio. two antique marble columns.
Palazzo Ruffo. (XI)
Palazzo Gonsalves.
Fountain with two lions.
- RAVELLO, (environs of)
 S. CATERINA. Six antique columns.
 CAMPIDOGGIO.
Ss. Annunziata. relief in lunette (XII): frescoes (XV):
 eagle in marble (XI): wooden group of Annunciation: ten
 antique columns: picture of Annunciation (XVI): crypt
 with frescoes (XII).
- SCALA. Cathedral: Romanesque portal: pulpit and eagle. Episcopal

mitre with enamel (XIV): crypt with four antique columns: tomb (XIV) with baldacchine (XIV).

SALERNO.

Cathedrals (XI-XVIII) Renaissance portal (XI): Atrium with 28 columns: in porch tomb of Sirraca (XV) and Christian sarcophagus (III): confraternity di San Bernardine triptych (XIV). Many sarcophagi in the Atrium and Portico. Fresco over portal (XI): Bronze doors (XI). Interior: over portal bust of S. Matthew in mosaic (XI): two fine ambones (XII): pascal candle-brum (XII): mosaic pavement in sanctuary (XII): fine choir stalls (XVI). In nave, Greek sarcophagus and Roman sarcophagus: tomb of Santomange (XIV): mosaic pavement in transept: tomb of Gregory VII under altar: mosaics (restored) very important: tomb of Cardinal Carafa (XVII) with Greek bas-relief (rape of Persephone) tomb of Margherita di Durazzo (XV): tomb of Piscicelli (XV): high altar with silver altar frontal (XVIII): with mosaic (XII): two antique columns. In apse, Episcopal throne of Gregory VII: above, picture of the Assumption by Luca Giordano. In sacristy, Paliotto of ivory (XII) with 54 reliefs; finest work of its kind in existence: five busts in silver (XVII) of S. Matthew, and others of Gregory VII. Silver reliquaries: tapestries, vestments, choir books with illuminations.

Campanile. (XII)

Archevescovo. Exultet parchment with illumination, 8.20 x .40 m: very important.

S. Andrea. Campanile. (XII).

(XI)

Chiesa del Crocifisso (X-XVII) crucifix painted on wood.

S. Giorgio. Choir stalls (XVI): baroque pulpit.

TEGIANO.

Cathedral. Ambone (1279): tombs.

S. Andrea. Triptych (XIV).

S. Annunziata. Annunciation, Florentine school.

Chiesa della Pietà. Cloisters (XIV).

Castello. (XIII) ruined.

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Rep 3
3

PROVINCE OF SALERNO

MONUMENTS AND CULTURAL INSTITUTES THAT NEED A PARTICULAR PROTECTION

SALERNO

- ++ Provincial Museum
- + National Archives
- + Provincial Library
- + Diocesan Museum (in Duomo)
- +++ Duomo (S. Matteo)
- + S. Giorgio
- + Cloister of San Domenico
- SS. Crocifisso
- SS. Annunziata and steeple
- S. Andrea
- + Episcopal Palace
- + Mediaeval Aqueducts
- + Arch of Archi
- Arch: "del Casco" (Porta Sateprandi)
- Portanova
- Baroque Palace in Piazza Precida 15
- The most interesting paintings in:
- Brotherhood of S. Bernardine (near Duomo)
- ++ Brotherhood of 12 Apostles in S. Pietro in vinculis
- +++ Chapel of SS. Crispino and Crispiniano
- S. Agostino
- Remains of mediaeval architecture in

-2-

(Cent. Salerno)

S. Anna

S. Gregorio

S. Massimo (formerly Vaire palace)

S. Lorenzo

VITRI

S. Giovanni Battista

Madonna degli Angeli

MAIORI

+S. Maria a mare

S. Donato

(near)

++S. Maria de Oleara (church in a grotto)

+Monastery of San Francesco

MINORI

S. Trofimena

Brotherhood of SS. Sacramento

S. Lucia

S. Nicola a Forcella

ATRANI

Maddalena (Collegiata)

+S. Salvatore "de Bireto"

RAVELLO+++Duomo (S.ⁱ Pantaleone)

++S. Giovanni "del Toro"

+Annunziata "del pendolo"

+S. Maria delle Grazie

S. Antonio di Padova

S. Chiara

S. Pietro

2952

-2-

-3-

(Cont. Ravello)

+ruins of S. Maria a Gradillo

ruins of S. Agostino

+++Rufolo palace

++Villa Cimbrone

Portal of Belvedere Hotel

Portal of 'Afflitto House

(near) TURELLA Adolorata

SCALA

++Chiesa (S. Lorenzo).

Brotherhood "del Gesù"

(near)

S. Caterina

CAMPIDOLIO

Annunziata

S. Giovanni decollato

PUNTONI

+ruins of S. Eustachio

S. Giovanni

MIBUTO

++Annunziata

S. Pietro a Caspoleno (or a Castagna)

AKALFI

+++Duomo and Paradise Cloister and steeples

S. Antonio

Rosario

S. Maria Adolorata

++Cloister of Cappuccini Hotel

++Cloister of Luna Hotel

+Cloister of Cemetery

(Cont. Analfi)

Tower "del Ziro"

Tower "dei Piccolomini"

Ancient Arsenal

(near) POGGEROLA A. Maria della Grazie

LONGE

Monastery of S. Maria dei Gradi (or S. Resa)

VEETIGAMIGONE

Parish-church

CONCAMARINI

Parish-church

PURGORE

S. Elia

PRAIAZO

S. Luca

VEETICA maggiore S. CarmaroPOSITANOAssunta (or Madonna Incoronata)
Brotherhood of the ResarioTRANONTI(Pecora) S. Erasmo
Resario(near) S. Maria di Tramenti
" ruins of AscensioneCastle of S. Maria la nova
Tower of ChimìS. Egidio al Monte Albino +S. Maria Maddalena in ArmillisCORBARA

Parish-church

PAGANI+S. Alfonso (S. Michele)
Madonna delle GallinePARETI

Roman remains

-5-

ANGRI

+S. Giovanni Battista
 S. Bartolomeo
 Madonna dei Begni (S. Maria di Realvalle)
 Castle Doria (town hall)

NOCERA inferiore

Duomo (Vescovado)
 S. Anna
 +Monastery of S. Antonio

NOCERA superiore

+++La Rotonda (S. Maria Maggiore)
 +S. Maria Materdomini

CAVA DEI TIRRENI

Diomo
 S. Francesco d'Assisi
 +S. Francesco di Paola (S. Maria dell'Olmo)
 (near) S. Cesario
 " Annunziata (village of S. Pietro)
 " S. Lucia (village of S. Lucia)

(near) CORPO DI CAVA +++Abbey Parish-Church

MERCATO S. SEVERINO

+Church of Minori Casservanti
 Town Hall
 ruins of the Castle

SARNO

(near) S. Matteo
 E. Isaccio

MONTICORVINO ROVELLA

(near) S. Pietro apostolo
 S. Maria a Vico

ACERNO

S. Donato
 Episcopal palace

EBOLI

+++S. Pietro alli marmi (Cappuccini)
 ++S. Francesco
 +S. Giovanni
 +S. Maria della Pietà (Collegiata)
 S. Antonio
 +Castle
 Houses of XVI-XVIII Cent.

2948

-5-

-6-

<u>CAMPAGNA</u>	Ducato (S. Maria della Pace)
<u>HERRANO</u>	Palace of the royal possession
<u>PERTOSA</u>	++Grotto
<u>POLLA</u>	S. Antonio di Padova
<u>CACCIANO</u>	S. Salvatore church of the monastery
<u>ATENA LUCANA</u>	Roman remains (in the town hall)
<u>SALA CONSILINA</u>	Annunciata S. Pietro
<u>TEGIANO</u>	++Ducato (S. Maria Maggiore) +S. Andrea +Annunciata +Pista +S. Angelo S. Pietro S. Antonio abate S. Agostino +Portal of benedictine monastery Remains of the church of Corvo di Cristo Sanseverino Castle House Babino (Vico I S. Giovanni, 10) House Matina (or Bruno; Vico Trapani, 22)
<u>PADULA</u>	++Certosa di San Lorenzo (monumental buildings)
<u>MOUTH OF THE RIVER SELLE</u>	+++ Excavations of an ancient temple
<u>PARSTUM</u>	++++Greek Temples
<u>CAPACCIO vecchio</u>	+S. Maria del Grato
<u>ROCCAPARADEISE</u>	+Castle

2947

-7-

ACROPOLI

Castle

CARTELLAMARE DI VELIA

++Excavations of Velia (ancient Elee)

CARTELLABATE

Parish-church

VATOLLA

Parish-church

++Vargas palace (where lived G.B. Vice)

S. MAURO GILLENTO S. Sofia

GIOI GILLENTO

S. Eustachio

S. Maria della porta

S. Nicola

VALLO DELLA LUCANIA

Madonna delle Grazie

Donno (S. Pantaleone)

Episcopal Seminary

NUVI VELIA

++Parish-church (paintings)

PISCIOZZA

SS. Pietro e Paolo

S. ANGELO A PASANELLA

Church in a grotto

LAURONO

S. Maria maggiore

LAURITO

++S. Filippo & Agim (paintings)

Counsellors for these matter:

Ing. Emilio Guariglia

Prof. Venturino Panabianco

Prof. Leopoldo Cascone

Prof. Andrea Sinno

Mgr. Cascone

2946

-7-

PROVINCE OF BENEVENTO

MONUMENTS AND CULTURAL INSTITUTES THAT NEED A PARTICULAR PROTECTION

BENEVENTO

+++Roman arch of Traiano
 ++Roman Theater
 Arch of the Sacramento
 "Santi Quaranta" (remains of a roman emporium)
 Leproso bridge
 De Simone tower
 Roman and mediaeval walls
 Isis obelisk (Papinian square)
 Ox Apis

+++Duomo and temple (Treasure and manuscripts)
 +++S. Sofia and Cloister with Provincial Museum
 ++Episcopal palace with Library and Archives
 S. Maria delle Grazie
 S. Bartolomeo

+Mediaeval Castle
 Port'Arso (Arso Gate)
 Tower "della Catena"

+Pacca palace (near the modern theater)
 +Vanvitelli bridge (on Calore river)
 Fountain and monument to pope Orsini (Orsini sq.)

Provincial Library

Counsellor for this matter:
 Prof. Alfredo Zazo

S. AGATA DEI GOTI

++Duomo (Assunta)
 +++S. Maria
 +S. Francesco
 S. Angelo dell'Addolorata
 Annunziata
 Episcopal palace
 +Castle
 Gate in Riello street
 Window in Fontana street

AIROLA

+Annunziata
 Castle

S. MARTINO Valle Caudina

+Castle

2945

20033

MONTESARNO

+D'Avalos castle

TELANO

Parish-church (painting)

PAICCHIO

+Castle

CORRITO SANITADomo (S. Martino)
Private collections of Correto potteryCHIANO MARI(near)
"+S. Nicola
+SS. Pietro e Paolo
Chiesa della Croce
Sanctuary of the Madonna del CastagnetoGUARDIA SANTAMARCO

Castle

PONTEDILE

Gambatesa Castle

MORONECastle
Colesanti palace
Ucci palaceCAROLATANO

D'Agostini palace

S. CROCE del SarnoS. Francesco
Baronial palaceFRANCESCO MONTONEParish-church
Montalto palacePOLLICINO

(near)

Sanctuary of S. Michele

VITULANO

"

Trinità (Collegiata)
ruins of S. Maria in guttisPIANA DI CALAZZO+S. Maria a Marciano
chapel of S. Maria delle Grazie
Roman remainsCALAZZO

Dapno (Assunta)

-3-

(cont. CALAZZO)

Annunziata
 S. Nicola
 S. Maria delle Grazie
 S. Agnese
 Cappuccini
 +Castle
 "Pier delle Vigne" House
 Seminary palace
 Roman remains

ALVIGNANO

(near)

Roman tombs
 +S. Ferrante

DRAGONI

Annunziata (A.G.P.)

ALIFE

+Roman walls and towers
 +Remains of roman theater and baths
 Arch (Vassella garden)
 +Cryptoporticus
 +Roman tomb ("Torrione")
 Necropolis (Conca d'oro; Croce S. Maria)
 +Glabrioni's tomb and chapel of S. Giovanni
 ++Duomo (S. Sisto)
 Chapel of S. Antonio abbot

FIRMINO D'ALIFE

+Civic Museum

+S. Domenico (or S. Tommaso d'Aquino)
 +S. Salvatore
 +Annunziata (A.G.P. Collegiata)
 +S. Biagio
 S. Michele
 S. Maria maggiore
 +Castani d'Aragona palace
 Forna House (now Baccio)
 De Santo House (S. Giovanni street)
 Casa House (Sorgente street)
 De Gregorio House (S. Giovanni street)

(near)

S. Maria Occorrevoile (or degli Angeli)
 ++S. Angelo d'Alife, chapel S. Antonio

2943

PESCOLANA VEIA

Castle

S. GIOVANNI la montagna

S. Giorgio (collegiata)

APICE

Castle

BOLIVARA

Santoro palace

FOIANO Val Fortore

ruins of abbey S. Maria del Gualdo

S. BARTOLOMEO in Galdo

S. Bartolomeo
Martini palace
Catalani palace

PROVINCE OF AVELLINO

MONUMENTS AND CULTURAL INSTITUTES THAT NEED A PARTICULAR PROTECTION

AVELLINO

Duomo
Rosario
Cappuccino

Counsellors for this matter:

Prof. Pescatore
Avv. Guido Dorno
Arch. Pariello
Prof. Guido Macera
Prof. Carlo Mascetta

Dogana palace
Caracciolo palace
Monument to Charles II of Ansburg
+Provincial Library
Civic Museum

(near) MARCHELIANO

+++Abbey of Loreto (air-raid-shelter for the
objects of art of Naples)
+++Abbey of Montevergine

ATRIPIALDA

S. Ip olito (Collegiata)

SERINO

Paintings in the churches of the villages of
S. Lucia, S. Michele and Canale di Serino.

SOLOFRA

++S. Michele
+S. Domenico
S. Giuliano

(near)

Orsini palace (now Grimaldi)
ruins of Orsini castle
+S. Andrea apostolo
S. Agata di sotto

MONTORO superiore

Sanctuary of the Incoronata

AVELLA

+Grotto of S. Michele

MURANO DEL CARDINALE

S. Pilonena
Monastery of S. Pietro a Cesarano

2941

20033

MONTESORRE

ruins of the Castle

PRATA

(near) ++Basilica dell'Assunta

ALTAVILLA IRPINA

Assunta (Collegiata)

MONTETUSCO(near) Collegiata
Carceri
S. Paolina ++Parish-church (paintings)DETECANE

S. Maria

MONT'ALCIONE

Madonna di Montevergine

SORDO SEPICOChurch of Padri Dottrinari
ruins of the CastleMONTESILVETOS. Anna
Castle
Baronial palaceCASTEL S. GIOSELO

S. Maria delle Grazie

PAT. GIROPOLI

S. Nicola

FORTANAROSA

Collegiata

CESSUALDO

Castle and chapel

TORRELLA DEI DEIMARDI++Castle
S. FrancescoCASTELFRANCI

Madonna del Soccorso

MONTESARNO

Castle

MONTILLAS. Maria del Piano (Collegiata)
S. Benedetto
S. Maria la Libera

-5-

(cont. MONTESILLA)S. Leonardo
AnnunciataMAGNOLI INFINO+Duomo (Assunta)
+S. Domenico
+Town Hall

(near)

+Monastery of S. Francesco e Pelleri

MUSCO

Duomo (S. Amato)

S. ANGELO DEI LOMBARDI(near) MONTESICCHIO
" S. GUGLIELMO++Duomo
+S. Marco
S. Antonio
Castle
al Goleto +++ AbbeyLIOMI

Assunta

GORZACattedrale
Roman ruinsCALITRI

+Gesualdo palace

PIZZOPALANO

(near)

+S. Lorenzo in Tufara

CALABRITTOParish church
Monastery of MaterdominiTEORA

Castle

AVULONIA

S. Maria maggiore

LACRODIA

S. Maria

BISACCIA

+Castle

MIRABELLA EOLANO+S. Maria maggiore
Roman ruins

2939

VALLATA

Parish church (painting)

GROTTAMINARCA

S. Maria maggiore

ARIANO IN TRODuomo (Assunta)
S. Francesco
CastleZUMOLI*Castle
church of the RiformatiMONTICARLO IN TRO*Parish church
Pignatelli castle

CAMPANIA

(NOT INCLUDING NAPLES)

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

ACERNO

Cathedral. Large Baroque Building.
Ruins of the Ancient Acerno in neighbourhood.

ACERRA

SS. Annunziata - Crucifix in wood (XIV) and panel of Annunciation (XIV)

ALIFE

Walls - Roman and Medieval.
S. Giovanni Gerosolimitano (Roman Tomb)
Cathedral (XII entirely remade.)

ALIFE, PIEDIMONTE D'

(See PIEDIMONTE D'ALIFE)

AMALFI

Cathedral (X-XIII-XVIII) Bronze doors, two columns with capitals in nave; two candelabri with mosaic; two aumbones with mosaic (XII); Porphyry vase (Baptismal Font); Chapel of Crucifix; picture Virgin and Child with Saints (XV) and fragments of Polytych. Cloisters (XIII) now museum. Two fine sarcophagi from Paestum, mosaics and other fragments.
Campanile (XII-XVIII)
S. Maria Adolorata - ancient columns
Capuchin Convent now Hotel

AQUINO

Castello and Towers and walls
S. Maria della Libera (XII). Portico, Roman cornice; Campanile, Portale Maggiore with mosaic; and tombs with paintings.
ARCO di Mercantonio
S. Tommaso, Roman bas-relief, very fine.
Porta S. Lorenzo
SS. Piliro and Giacomo
S. Pietro Vetere.
Roman Amphitheatre.
Temple of Diana.

ATINA

Roman remains, walls, Porta Aurea.
Castello

ATRANI

S. Salvatore de Bireto, bronze doors (XI) Transenna of marble with peacocks (XII)
Antique columns scattered about town

AUSONA

S. Maria del Piano. Crypt: Most important frescoes (XI. Benedictine school of Monte Cassino.)

AVELLINO

Cathedral (remade XIX). Picture, Adoration of the Magi (XVI.)
S. Maria dei Sette Dolori (under Cathedral) Ancient columns.
Chiesa del Rosario (Baroque)
Museo Civico: Antique marbles, terracottas, bronzes and coins
Mountain "di Constantinopoli" (XVII).

Cathedral (X-XIII-XVIII) Bronze doors, two columns with capitals in nave; two candelabri with mosaic; two amboes with mosaic (XII); Porphyry vase (Baptismal Font); Chapel of Crucifix; picture Virgin and Child with Saints (XV) and fragments of Polyptych. Cloisters (XIII) now museum. Two fine sarcophagi from Paestum, mosaics and other fragments.

Campanile (XII-XVIII)

S. Maria Adolorata - ancient columns
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AQUINO

Castello and Towers and walls

S. Maria della Libera (XII). Portico, Roman cornice; Campanile, Portale Maggiore with mosaic; and tombs with paintings.

ARCO di Mercantonio

S. Tomaso, Roman bas-relief, very fine.

Porta S. Lorenzo.

Ss. Filippo and Giacomo

S. Pietro Vetere.

Roman Amphitheatre.

Temple of Diana.

ATINA

Roman remains, walls, Porta Aurea.

Castello

ATRANI

S. Salvatore de Bireto, bronze doors (XI) Transenna of marble with peacocks (XII)

Antique columns scattered about town

AUSONIA

S. Maria del Piano. Crypt: Most important frescoes (XI. Benedictine school of Monte Cassino.)

AVELLINO

Cathedral (renade XIX). Picture, Adoration of the Magi (XVI.)

S. Maria del Sette Dolori (under Cathedral) Ancient columns.

Chiesa del Rosario (Baroque)

Museo Civico: Antique marbles, terracottas, bronzes and coins

Fountain "di Costantinopoli" (XVII).

2937

Clock Tower (Baroque)

Palazzo Degana (restored XVIII)

Palazzo di Giustizia (XVI)

Ville Comunale

AVELLINO ENVIRONS

Montevergine, see Montevergine

AVERSA

Castello (XII-XVIII)

Cathedral (XI-XVIII) Apse (XI-XII)

Portal (XI), Tomb of Balduino (XIV)

Baroque monument of Cardinal Caracciolo.

Reminsio - Romanesque portal.

Charenco: many Baroque churches.

S. Maria a Piazza Romanesque-Gothic frescoes (XV) perhaps by A. Vandi the Sienese master.

S. Lorenzo - Magnificent portal (XII)

Beato di S. Lucia (XVII)

Campanile dell' Annunziata (XV)

Ss. Annunziata - coffer with sculptures (XVI) pictures.

AVERSA (Contd.)Palazzo Paolizzi (XVI Portal)BATTIFAGLIA ENVIRONSCastelluccio (Castle XII-IX)BENEVENTORoman Triumphal ArchRoman remains: Porta Arsa, Teatro Romano, Arco Romano, walls, etc.Ponte LebbrosoTorre della CatenaCastello (XIV) with Museo (local Roman and other antiquities).Cathedral (XI restored) Facade, magnificent sculptured portal; bronze sculptured doors (XI) Five naves upheld by marble columns (34 antique monoliths); two magnificent ambones in Cosmati mosaic with sculptured figures; magnificent marble mosaic. Paschal candlestick on sculptured base.Biblioteca Capitulare: Cattedra di S. Barbato in wrought iron work; numerous parchments of the Longobard period, especially precious the Necrologio di S. Spirito (XII) with illuminations.Treasury: The Treasury a noble chamber really a museum with fine walnut presses and cases filled with a large and precious collection of Vestments; casket in bronze with enamel (XIII) Reliquary in silver of S. Saturnino (XVIII); Reliquary in silver of S. Barbato (XII) Golden Rose presented by Pope Benedict XIII. Silver Ostensorio (XVII). Mitre of S. Antonino jewelled and adorned with gold (XV) and many other objects in silver.Campanile (XIII)Arcivescovado, ArchivioPiazza Orsini Fountain (XVIII)I Santi QuarantaPiazza S. Lorenzo - Egyptian granite statue of Apis.S. Maria delle Grazie - wooden Statue of Madonna (? VI)S. Sofia (VIII) Antique columns in granite. Cloisters of great beauty with antique columns (XII). Sculpture in lunette over entry on mosaic background.S. Bartolomeo. Fine episcopal throne carved in walnut (XVIII)Palazzo Comunale and other Palaces.BISACCIACastello Ducale.CALVI RISORTARoman remains (Theatre, Amphitheatre, etc.)Cathedral (IX-XV) Romanesque apses and facade. Ambone (XII restored).Episcopal throne (XII). Tomb of Bishop Mazziotta (XV). Crypt, antique columns.Castello (X) ruined.Grotta dei Santi (frescoes X-XI)Ponte dei LongiGrotta delle Fornelle (frescoes X-XI)CAIAZZOCathedral Treasury: Silver Statue of S. Stefano (XVII); silver statue of S. Ferrante (XVIII)SS. Annunziata - Fine Renaissance Portal.

Treasury: the Treasury a noble chamber really walnut presses and cases filled with a large and precious collection of Vestments; casket in bronze with enamel (XIII) Reliquary in silver of S. Saturnino (XVIII); Reliquary in silver of S. Barbato (XII) Golden Rose presented by Pope Benedict XIII. Silver Ostensorio (XVII). Mitre of S. Antonino jewelled and adorned with gold (XV) and many other objects in silver.

Campanile (XIII)

Archivescovado, Archivio

Piazza Orsini Fountain (XVIII)

I Santi Quaranta

Piazza S. Lorenzo - Egyptian granite statue of Apis.

S. Maria delle Grazie - wooden Statue of Madonna (? VI)

S. Sofia (VIII) Antique columns in granite. Cloisters of great beauty with antique columns (XII). Sculpture in lunette over entry on mosaic background.

S. Bartolomeo. Pine episcopal Throne carved in walnut (XVIII)

Palazzo Comunale and other Palaces.

Castello Ducale.

Roman remains (Theatre, Amphitheatre, etc.)

Cathedral (IX-XV) Romanesque apses and facade. Ambone (XII restored).

Episcopal throne (XII). Tomb of Bishop Masalotta (XV). Crypt,

antique columns.

Castello (X) ruined.

Grotta dei Santi (frescoes X-XI)

Ponte dei Longi

Grotta delle Fornelle (frescoes X-XI)

CAIAZZO

Cathedral Treasury: Silver Statue of S. Stefano (XVII); silver statue of S. Ferrante (XVIII)

SS. Annunziata - Fine Renaissance Portal.

S. Spirito - Picture by Azzolino - The Pentecost (XVII)

Castello

Piana di Caiazzo - S. Maria A Marciano. Frescoes (XIV)

CAIAZZO ENVIRONS

CAPUA

Museo Campano - Founded 1874 for the antiquities of Capua (Capua Vetere) and the province; an important nucleus was the excavations of ancient Capua, especially the series of wall paintings from Oscan houses and tombs (IV-III B.C.). The terracotta architectonic pieces from a Temple at Le Curti and the votive statues in tufa of women with their babies in their arms. A large number of fine vases should be noted. In the Cortile are reliefs from the amphitheatre, antique sarcophagi and some medieval monuments. In the large salone is a seated torso of Frederick II, busts and colossal head of Capua Imperiale and other splendid remains from the Bridge built by him. There is a small but important collection of medieval coins and a small library and some pictures.

/Roman Bridge

CAPUA (Contd.)Roman Bridge.Porta Napoli (IV)TEATRO CAMPANO (XVIII)Castello delle Pietre (XI restored)SS. Annunziata (XII-XVI) fine roof with pictures (XVI), choir stalls (XVI) and organs. Pictures over altars (XVIII).Palazzo del Municipio (XVI)Campanile di S. Eligio (XVI)Cathedral (IX-XIII). Cortile with 16 columns. Facade (central portal XII). Three naves supported by 22 monolithic columns of granite.Two sarcophagi (XIV & XV).Pictures: Madonna and Child with Saints by Antoniazio Romano (1439).SS. Stephen and Agate (XV). Madonna della Rosa (XIV). Tomb ofArchbishop Castani (1496). Paschal candlesticks, sculptures inmarble (XIII). Font (XIII). Crypt: columns and sarcophagi,mosaics. Holy Sepulchre by Bernini.Treasury. Reliquary of the Holy Cross in silver. An Enlhet withminiatures (XI) Gold case for the Gospels (XII).Campanile (IX)CAPUA VETERE (S. Maria)Roman AmphitheatreCathedral (VIII, XVII, XVIII, XIX)54 antique columns with Corinthian capitals. Ciborium (XVI). InSacristy pictures (XV).Museo Civico - Small collection of local antiquities; the rest are in the Museo Campano at Capua.Cripto PorticoTriumphal Arch (ruined)Atrium with paintings.CARINOLAMany XV buildings in Catalan style.Especially notable Casa Novelli, Casa Aceti, Casa Martello,Casa Pascardolo.Palazzo Ducale.SS. Annunziata.CASERTA VETERISVentoroli - Cathedral (Episcopio) Romanesque with 14 antique monolith columns and important early frescoes.CASERTARoyal Palace (XVIII)CASERTA VECCHIACathedral (XII). Facade and cupola, nave with 18 antique columns and 2 of white marble, pulpit. Two Tombs (XV). Mosaic pavement.Paschal candelabrum.Chiesetta dell' Annunziata.Campanile (XIII)ArcovescovadoCastello (L.)

CAPUA VETERE (S. Maria)

Roman Amphitheatre

Cathedral (VIII, XVII, XVIII, XIX)

54 antique columns with Corinthian capitals. Ciborium (XVI). In Sacristy pictures (XV).

Museo Civico - Small collection of local antiquities; the rest are in the Museo Campano at Capua.

Cripto Portico

Triumphal Arch (ruined)

Mithraeum with paintings.

CARINOLA

Many XV buildings in Catalan style.

Especially notable Casa Novelli, Casa Aceti, Casa Martello,

Casa Farascondolo.

Palazzo Ducale.

SS. Annunziata.

CARINOLA ENVIRONS

Ventaroli - Cathedral (Episcopio) Romanesque with 14 antique monolith columns and important early frescoes.

CASERTA

Royal Palace (XVIII)

CASERTA VECCHIA

Cathedral (XII). Facade and cupola, nave with 18 antique columns and 2 of white marble, pulpit. Two Tombs (XV). Mosaic pavement.

Facchal candelabrum.

Chiesetta dell' Annunziata.

Campanile (XIII)

Arcoivescovo

Castello (IX)

CASSINO

Amphitheatre.

Chiesa del Crocifisso (Burial Mon.)

Campanile

Chiesa della Madonna (with five towers) IX. wooden crucifix (XVI)

Cappella del Crocifisso - frescoes (XI)

Rocca Janula.

For MONTICASSINO

See Infra sub nom.

CASTELLANARE DI STABIA

Museo - Small Museum of local antiquities with a fine Roman sarcophagus, Apollo and the Muses.

CAVA DEI TIRRENI

Cathedral

Bedia delle Trinita della Cava. (XI-XVIII)

Facade (1772) Campanile (1622). Three antique sarcophagi in cortile, Grotto: fresco (XI). Pulpit and Facchal Candelabrum (XI). Chapel with Baroque decorations.

/Treasury

- 4 -

CAVA DEI TIRRENI (contd)

Treasury: Silver Bust of S. Pelicita (XIV) Reliquary of Holy Cross (Byzantine X). Censer (XII).
 Monastery: Chapter Room fine stalls (1528) Cloisters (XIII) sarcophagi and other antiquities, sculpture of Annunciation. Chapel of S. Germano - frescoes (XIV).
 Pinacoteca Baptism, Madonna in Glory and panels of SS. Peter, Paul, Benedict and Gregory all by Andrea da Salerno (XVI) and other works by Umbrian school.
 Arenivio: Many parchments of the Longobard times especially Codex Legum Longobard. (1004) and many Diplomas dating 792-1246. The Biblioteca contains many MSS. (IX-XVI) among them a precious Vulgate of 8th century, the De Temporibus of the Ven. Bede (IX), a MS. with illuminations by Fra Benedetto da Bari and an Evangelium also illustrated (XII) and others. There are also numerous illuminated Choir Books and Offices; a large number of incunabula (1467-92)

ECCLI

Castello (XI)
 I Capuocini - remains of Norman decoration, bas relief of S. Berniceo (XIV) Campanile.
 S. Maria della Pietà - Statue of St. Fito (Byzantine) Pietà in wood (XVII). Picture of Assumption by Sabatani (XVI).

GAETA

Torre d'Orlando (Roman tomb)
 Castello (XIII-XV)
 Cathedral (XI-XVIII) Paschal Candelabrum (XIII) In Crypt fine bronze screen.
 Campanile (Flight of steps flanked by antique monolith columns) (XII).
 Museo: Interesting remains of old Cathedral, eagle from the old ambone. Picture, Madonna and Child (XIII) and other pictures. Vestments.
 Treasury: Silver statue of S. Erasmo. Silver statue of S. Marciano. Three Parchments of the Exultet (IX-XVI).
 SS. Annunziata (XIII-XVII)
 Pictures: Nativity by Luca Giordano and others. Fine choir stalls (XVI). Tomb of Caracciolo dei Russi (XV). In the Orphanage attached, fine triptych by Criscuolo (XVI) and Byzantine Madonna.
 S. Giovanni a Mare (XII) Antique columns: frescoes (XII and XV)
 S. Lucia (XII) antique columns, screen (XII) parts of ambone and mosaic pavement; polyptych (1456)
 S. Domenico (XIII). Campanile (XIII)

COLATO

Abbazia di S. Guglielmo (XII)
 Chiesa Piccola (double church) very lovely columns and fine

EBOLICastello (XI)

I Capuccini - remains of Norman decoration, bas relief of S. Berniceo (XIV) Campanile.
S. Maria della Pietà - Statue of St. Vito (Byzantine) Pietà in wood (XVII). Picture of Assumption by Sebatani (XVI).

CASTATorre d'Orlando (Norman tomb)Castello (XIII-XV)

Cathedral (XI-XVIII) Paschal Candelabrum (XIII) In Crypt fine bronze screen.

Campanile (flight of steps flanked by antique monolith columns) (XII).

Museo: Interesting remains of old Cathedral, eagle from the old ambone. Picture, Madonna and Child (XIII) and other pictures. Vestments.

Treasury: Silver statue of S. Erasmo. Silver statue of S. Marciano. Three parchments of the Multet (II-XVI).

S. Annunziata (XIII-XVII)

Picture: Nativity by Luca Giordano and others. Fine choir stalls (XVI). Tomb of Geraciolo del Russi (XV). In the Cryptage attached, fine triptych by Criscuolo (XVI) and Byzantine Madonna.

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S. Lucia (XII) antique columns, screen (XIII) parts of ambone and mosaic pavement; polypych (1456)
S. Domenico (XIII). Campanile (XIII)

COLATOAbbazia di S. Guglielmo (XII)

Chiesa Piccola (double church) very lovely columns and fine capitale. Campanile (XII) with antique fragments and inscription Tower (XIII).

HERCULANUMRoman Theatre. Excavations.MADDALONI

Torre Grande (XIV). Torre Piccola (XIV). Castello (XI-XVI)
S. Antonio - Picture Madonna and Child (Umbrian XV).
Corpus Domini (XVIII Vannitelli)

MARCIANISECastello di LorioanoMINTURNO

Castello (XIV) ruined
Ex-Cathedral (XII) Pulpit (XIII) mosaics and bas relief. Paschal Candelabrum (XIII). Mosaic. Scuola Cantorium.
Campanile (XII). Many antique columns in town.

MONTEAGONE

S. Rufino - Antique columns, one of porphyry.
S. Michele - Crucifix in marble.

/MONTICASSINO

MONTICASSINOAbbaria:

Three Cloisters (XVI-XVIII)
Cloister dei Benefattori (XVII)
Church (XVII-XVIII). Portal doors of bronze inlaid with silver (XI). Frescoes by Luca Giordano; four paintings by Solimena; Tomb of Piero de Medici by Spegallo (1525) Tomb of Fieramosca by G. de Mola (XVI); Choir Stalls; fine Lectern (XVII). Altare del Crocifisso-ancient Crucifixion on panel.
Sacristy: Fine armadi and presses. Cosmatesque Pavement. (XVIII).
Chapel of Relics. Scales for Bread of S. Benedict; Coffin of gilt copper (IX) two caskets of ivory (XI); Coffin of bone (XIII). Head of Crozier in silver (XIV); Pastoral Staff in carved ivory (XIV); another of wood; Pax in gilt copper (1558) Crozier in silver (XVII); Reliquary of Holy Cross (X); Silver Cross (XV).

Biblioteca (XVII). Very rich in Incunabula. Rationale di Durandis (Magonza 1459). Istantius (Subiaco 1463). MSS: Cicero: Pro Cluentio. Frontinus: de Aquis; Apuleius; Metamorphoses; S. Ilario: de Mysteriis; the Peregrinatio Sylviae and many others, together with many fine illuminated Choir books. Fine window in Court (XI).

Biblioteca Privata: 40,000 vols., including an archivio musicale which is very important.

Archivio: Most important collection. Many MSS. exhibited in cases e.g. Hebrew Bible of XI cent. Diplomas, Bulls, an Origen of VI cent; a Divina Commedia of XIV cent; and Choir Books. There are some 40,000 parchment and 800 codexes dating from VI cent. on, together with diplomas and notarial Deeds.

Pinacoteca: Pictures by Luca Giordano Guercino, Salvator Rosa, Caravaggio and other late works.

Refectory: Pictures by Cesari. Ambone (XV)

MONTIVERGINESantuario and Monasterio

Church (XVII). High Altar 4 column Verde Antico. Picture "Mamma Schiavona" consist of a head dating from Byzantine times and a later composition. Abbatial Throne (XIII). Chapel of B. Sacrament. Fine ciborium. Cosmati work (XIII). Tombs (XIV, XV, XVI). Chapel of Maryfred with ancient Crucifix and Roman Sarcophagus.
Monastery: Cappella Madonna delle Grazie. Picture Virgin and Child with S. Guglielmo (XIII).
Museo.

MOGELA SUPERIORES. Maria Maggiore (IV-V)

In Frescoes frescoes repainted (XIV-XV). With 30 columns, antique monoliths, some of cipollino, others of granite, travertine and Egyptian alabaster and giallo antico, some with fine capitals and bases. In the midst Vasca battesimale with columns. On walls fresco decoration (XIV).

S. Caterina - parish church.

Cicero: Pro Cluentio. Frontinus: de Aquis; Apuleius; Metamorphoses; S. Ilario; de Mysteriis; the Peregrinatio Sylviae and many others, together with many fine illuminated Choir books. Fine window in Court (XI).

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S. Maria Maggiore (IV-V)

In Bronze frescoes repainted (XIV-XV). With 30 columns, antique monoliths, some of cipollino, others of granite, travertine and Egyptian alabaster and giallo antico, some with fine capitals and bases. In the midst Vasca Battesimale with columns. On walls Fresco decoration (XIV). S. Caterina - parish church.

2935

Cathedral (originally XIV-XV restored XI) Crypt: Altarpiece with Gilded Cross (VIII). Relief Christ with Apostles (XI) Remains of frescoes (XIII) sculptured tabernacle and Madonna (XVI) Relics of S. Pelice in silver. Tempietto on Bronze Column; Campanello also of silver. Campanile with Roman remains. S. Chiara (XIV-XVIII) In Convent remains of frescoes (XIV) S. Biagio (XII) Tomb of Orsini (XIV) Tomb of Albertini. SS. Annunziata (XVII) Picture by Antonietto Romano or follower. In Convent Cloister, columns and remains of frescoes (XIV). Palazzo Covoni (XVI)

Palazzo Orsini (XV) inscription. In the Seminario in the Library 1 is preserved the Cippus Abellanus discovered in 1755 memorial of the Ocean language and other inscriptions.

Cathedral: in Crypt, Byzantine statue of the Madonna.

Magnificent remains of Certosa di S. Lorenzo one of the finest monuments in South Italy (XIV-XVIII)

/PABSTUM

NOTA

MUSCO

PADULA

ROCCA SUPERIORE

PASTUMPREDMONTE D'ALIFE

Four Greek Doric Temples 600 B.C. Walls and Gates.

S. Tommaso d'Aquino (XIV) with Roman remains.
 S. Salvatore (XVII) interesting Baroque Church.
 S. Biagio (XII) with frescoes sch. of Cavallini (XIII-XIV)
 SS. Annunziata (Baroque) pictures by Criscuolo and Rossi da Napoli (XVIII). Fine statue of Immacolata and Choir Stalls.

Palazzo Gaetani (XVII)
 Museo Civico (local antiquities)

Museo. Excavations.

POTEEI

Cathedral: Six antique Corinthian columns. Altar piece Martyrdom of S. Gennaro (Pietro da Cortone) and other baroque pictures.

Amphitheatre.

Temple of Serapis - Four antique columns of Cipollino

POTEPOLIPRATO DI PRINCIPATO ULTRA

SS. Annunziata - Aisle with columns. Fresco of Madonna and Child (XI). Sedile. Catacombs.

RAVELLO

Cathedral (X-XVIII) Three Portals. Four antique columns. Bronze doors (1479). Interior: Ten columns. Pulpit (1272) with magnificent Busts. Ambone (1130) with mosaics and reliefs. Three Roman Sarcophagi. Traces of early frescoes. In Sanctuary, two antique columns (Paschal candelabrum). Episcopal Throne with mosaics and two columns; over altar picture of SS. Palalene and Ercolano by Cinolamo Imperiale (1638)

Campanile (XIII)

S. Maria a Gradillo (XII) Small campanile.

S. Giovanni del Toro (X) with Campanile. Interior: eight antique columns. Pulpit (XI) with mosaics. Frescoes (XII) Crypt: early frescoes. Statue of S. Caterina sch. of Tino di Camaino.

S. Antonio: Two antique columns. Palazzo Ruffolo (XI) Palazzo Guffalone. Fountain with two lions.

RAVELLO ENVIRONS

S. Caterina - Six antique columns.
 Campidoglio - SS. Annunziata - antique columns and inscriptions.

S. Giovanni Battista - Campanile arato-siculo.
 SS. Annunziata relief in lunette (XII) Frescoes (XV) Eagle in marble (XI) Wooden group of Annunciation. Ten antique columns. Picture Annunciation (XVI) Crypt: Frescoes (XII).

Cathedral: Romanesque Portal;

Pulpit and Eagle. Episcopal Mitre with enamels

(XI) Silver Chalice with enamels (XIV). Crypt with four antique columns. Tomb (XIV) with baldacchino

Scala

RAVELLO

SS. Annunziata - Apse with columns. Fresco of Madonna and Child (XI). Seale. Catacombs.

Cathedral (X-XVIII) Three portals. Four antique columns. Bronze doors (1479). Interior: Ten columns. Pulpit (1272) with magnificent busts. Ambone (1430) with mosaics and reliefs. Three Roman Sarcophagi. Traces of early frescoes. In Sanctuary, two antique columns (Paschal candelabrum). Episcopal Throne with mosaics and two columns; over altar picture of SS. Palalome and Ercolano by Ginolamo Imperiale (1638)

Campanile (XIII)

S. Maria e Grudillo (XII) Small campanile.

S. Giovanni del Toro (X) with Campanile. Interior: eight antique columns. Pulpit (XI) with mosaics. Frescoes (XII) Crypt: early frescoes. Stucco statue of S. Caterina sch. of Tino di Camaino.

S. Antonio: Two antique columns. Palazzo Rufolo (XI) Palazzo Gonsalvo. Fountain with two lions.

RAVELLO ENVERGHE

S. Caterina - Six antique columns.

Campidoglio - SS. Annunziata - antique columns and inscriptions. S. Giovanni Battista - Campanile arato-aiculo.

Mirato SS. Annunziata relief in lunette (XII) Frescoes (XV) Eagle in marble (XI) Wooden group of Annunciation. Ten antique columns. Picture Annunciation (XVI) Crypt: Frescoes (XII).

Cathedral: Romanesque Portal;

Pulpit and Eagle. Episcopal Mitre with enamels (XI) Silver Chalice with enamels (XIV). Crypt with four antique columns. Tomb (XIV) with balcchino (XIV).

Salerno

Cathedral (XI-XVIII). Romanesque Portal (XI) Atrium with 28 columns. In the Porch Tomb of Sirraca (XV) and Christian Sarcophagus (VII) Confraternita di S. Bernardino triptych (XIV). Many sarcophagi in the Atrium and Portico. Fresco over Portal (XI) Bronze Doors (XI). Interior: Over Portal Bust of St. Matthew in mosaic (XI) Two fine Ambones (XII) Paschal Candelabrum (XII) Mosaic Pavement in Sanctuary (XII) Fine Choir stalls (XVI). In nave: Greek Sarcophagus and Roman Sarcophagus. Tomb of Santomargio (XIV) Mosaic Pavement in Transept. Tomb of Gregory VII under Altar, mosaics (restored) very important. Tomb of Cardinal Craya (XVII) with Greek bas relief (Rape of Proserpine). Monument of Margherita di Durazzo (XV). Tomb of Piscicelli (XV). High altar with silver Altar frontal (XVIII) with mosaic (XII). Two antique columns. In Apse Episcopal throne of Gregory VII. Above picture of Assumption by Luca Giordano.

/Sacristy:

SALERNO (Contd.)

Sacristy: Paliotto of ivory (XII) with 54 reliefs; finest work of its kind in existence. Five Busts in silver (XVII) of St. Matthew and others and of Gregory VII. Silver Reliquaries. Tapestries, vestments, Choir books with illuminations.

Campanile (XII)

Archivescovado: Exultat - parchment, with illumination 8.20 x 0.40 m very important.

S. Andrea. Campanile (XIX)

Chiesa del Crocifisso (X-XVII) Crucifix painted on wood (XI)
S. Giorgio. Choir stalls (XVI) Baroque Pulpit.

SANT' AGATA DEI GOTI

Cathedral (XII) with Portico with 12 antique columns. Interior: remains of mosaic pavement (XII). Crypt: 12 antique columns, frescoes (XIV).

S. Maria (XII) with original Portal. Interior: remains of fine mosaic pavement (XII) and bulstrade of presbytery (XII).

S. Francesco (XIII) Tombs of Artus and Odoristo (XIV).

Castello (XII) ruined.

SANT' ANGELO IN FORMIS

Basilica (XI) with Portico and columns from Temple of Diana. Portal of marble with two cipollino columns, fresco of S. Michael (XI) and Madonna (XI) and other frescoes (XIII). Interior: 14 columns of granite and cipollino. Remains of mosaic pavement (XII) Pulpit (XII) with Eagle. Frescoes (XI) in nave, very important.
Campanile (XI)

SESSA AURUNCA

Cathedral (XII) with Portico (XIII). Reliefs of Life of St. Peter (XII). Much architectural and sculptural interest. Interior: Mosaic pavement (XII) Pulpit with mosaics (XIII) Paschal Candelabrum (XIII).

Roman Theatre, notable remains, with Criptoportico.

Roman Baths.

Ponte degli Aurunci. Roman Bridge, very fine.

SORRENTO

Cathedral. In nave two antique columns of Ciallo antico

Museo Correale: Fine Baroque villa with collection of pictures, porcelain and local antiquities. The statuette of Artemis on a stag (V.B.C.) and an Hellenistic fragment of Selene on horse-back should be noted and the bronze statuettes. Among the pictures are works by Luca Giordano, Cavallino and Salvatore Rosa.

TEANO

Roman Amphitheatre (ruined)

Porta Romana

Il Loggione (XIV)

Cathedral: In Atrium 2 Sphinxes of rosy granite (I). Interior: 16 antique columns. Pulpit, the columns of XIII with mosaics.

TEGLIANO

Cathedral: Ambona (1279) Tomba.

S. Andrea. Triptych (XIV)

SS. Annunziata. Annunciation. Florentine School XV.

Chiesa della Pietà: Cloisters (XIV)

Basilica (XI) with frescoes and columns from Temple of Diana. Portal of marble with two cipollino columns, fresco of S. Michael (XI) and Madonna (XI) and other frescoes (XIII). Interior: 14 columns of granite and cipollino. Remains of mosaic pavement (XII) Pulpit (XII) with Eagle. Frescoes (XI) in nave, very important.

Campanile (XI)

Cathedral (XII) with Frescoes (XIII). Relief s of Life of St. Peter (XII). Much architectural and sculptural interest. Interior: Mosaic pavement (XII) Pulpit with mosaics (XIII) Paschal Candelabrum (XIII).

Roman Theatre, notable remains, with Criptoportico.

Roman Baths.

Ponte Megli Aurunci. Roman Bridge, very fine.

SORRENTO

Cathedral. In nave two antique columns of Giallo antico Museo Correale: Fine Baroque villa with collection of pictures, porcelain and local antiquities. The statuette of Artemis on a stag (V.B.C.) and an Hellenistic fragment of Selene on horseback should be noted and the bronze statuettes. Among the pictures are works by Luca Giordano, Cavallino and Salvator Rosa.

TEANO

Roman Amphitheatre (ruined)

Porta Romana

Il Loggione (XIV)

Cathedral: In Atrium 2 Sphinxes of rosy granite (I). Interior: 16 antique columns. Pulpit, the columns of XIII with mosaic.

TIGLIANO

Cathedral: Arborea (1279) Tombs.

S. Andrea. Triptych (XIV)

SS. Annunziata. Annunciation, Florentine School XV.

Chiesa della Pietà: Cloisters (XIV)

Castello (XIII) ruined.

2934

TERRACINA

Cathedral (XII) with Portico (ruin of Temple of Rome and Augustus)

Mosaic frieze (XII-XIII) eleven ancient columns with lions etc.

Interior: fine mosaic pavement, pulpit, Paschal Candelabrum (XIII)

Baldacchino, with antique columns.

Campanile (XIV)

S. Salvatore with Pietà by Canova.

Museo Civico: Roman sculptures and inscriptions and a few pictures.

On Hill: Temple.

LIST OF DOCUMENTS DEPOSITED AT THE VILLA MONTE SANO
(Deposit of the Naples State Archives)
ON 30th SEPTEMBER 1943.

1. Archives of the CANCELLERIA ARAGONICA from 1265-1455.
378 Registers bound in vellum and leather (each volume being of about 200 pages, 10 documents approx. being mentioned on each page)
2. AS ABOVE.
60 Volumes of folders of the same series, bound in paper.
3. Register for 1259-1240. Cancelleria of Federico II.
The only remaining register of the Svevici Archives.
4. Registers of the CANCELLERIA ARAGONICA from 1442-1501.
About 50 volumes.
5. Register of the CANCELLERIA of the VICE RE. from 1501-1734.
About 3000 volumes.
(Another 2000 volumes covering the same period and dealing with the Consiglio Collaterale are still at Naples.)
6. Archives of the "Real Camera di S. Chiara" from 1734-1860.
7. Archives of the Government Treasury from 1438-1600.
More than 200 volumes.
8. Archives of the Bourlon Ministero degli Esteri from 1734-1860.
More than 2000 volumes.
9. Registers of the Ecclesiastical Court (Processi. Cappellana Maggiore) up to 1806.
10. Archives of the Administrative Tribunal (Regia Camera della Sommaria).
"Many thousand" volumes covering period 1442-1806.
11. Archives of the Commissione Feudale. 1806-1811.
About 1000 volumes.
12. "Catasti antichi" from 1600-1700
Incomplete, about 600 volumes.
13. "Enumerazione dei Fuochi", List of the Neapolitan population, covering period from 1400-1700.
About 2000 volumes.
14. Selected volumes from the palace (Bourbon) archives. From 1734-1860
About 3000 out of 35,000 volumes

- 2 -

15. ARCHIVIO FARNESE - papers of the Dukes of Parma from 1520-1730.

About 800 volumes were selected for their political importance, another 1000 - mostly covering Administration - being left in Naples. 97 folders, dealing with France and Spain were saved, those covering England and Rome were destroyed.

16. Archives of the Marchese di Gallo.

About 200 folders.

17. Documents and Exhibits of the Museo Storico Palaeografico.

A collection of mss. and codices dating from 1200 to modern times collected from suppressed institutions.

18. The Parchment Collections of the Angevin and Aragonese chancelleries, of the Casa Farnese, of the Ecclesiastical courts, those collected from the district and from monasteries, from the ancient Duchy of Benevento and Principality of Salerno.

About 55,000 pieces, dating from 705 to 1800.

In original, added in ink, the following note:

The above list was given me by Conte Filangieri and is, I believe, not absolutely complete.

? C.M.

20033/MTAA

11 July 44

RESTORATION OF MONUMENTS IN THE CAMPANIA REGION

(Translation of unsigned article by Dott.
Bruno Molajoli, in Il Risorgimento Naples,
6 July 44.)

The highly important work of restoring historical Neapolitan churches, which were damaged during military operations, is now well underway and, to some extent, has been made known to the public. This is an opportune time to consider the work in greater detail and to complete this panorama of activity - which is a most interesting and outstanding demonstration of the fervor of reconstruction which the Allied Military Government has brought to liberated Italy.

Unfortunately, the war which passed over this region caused much destruction, even among monumental buildings of primary importance. In Naples alone there were over 40 churches damaged, all of which were of preeminent artistic interest. Fortunately, cases of total destruction were extremely rare. In many instances, however, there was a dire need to provide immediately for temporary repair - where such was possible - so that further damage from the elements and the passage of time would not bring about a state of hopeless ruin and irreparable damage.

In less than one month from the day of liberation, there were six such projects of restoration underway, in all of which the urgent necessity for immediate repair was obvious. This work has been extended to an ever-increasing number of monumental buildings, so that today the restorations are in full swing, under the direction of the Superintendent of Monuments. There are now 26 projects in operation, and the necessary preliminaries are in process on another 12, the work on which was recently approved; thus, 38 monumental buildings have received or are about to receive attention. This work is being done even though in some cases it is impossible to completely restore the monuments - for which are needed means, time, and many materials. These repairs will at least guarantee security to an artistic heritage which otherwise would have been undeniably lost.

We are now in a position to give a complete list of the edifices now under repair. This list includes the following churches or buildings in Naples: Church of S. Giovanni Maggiore, l'Annunziata, l'Ortolemini, l'Incoronata, il Carmine, S. Pietro Martire, Gesù Vecchio, S. Chiara, S. Gregorio Armeno, S. Croce di Lucra, S. Caterina e Formiello, S. Agostino della Zecca, Montecalvito, S. Maria delle Grazie a Caponsopoli, S. Domenico Soriano, S. Gennaro "extra moenia", the Certosa of S. Martino, the Reggia of Capodimonte, and the Villa Floridiana.

The work has been planned and will soon begin on the basis of

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The work has been planned and will soon begin on the Duomo of Naples, the churches of the Spirito Santo, Gesù Nuovo, S. Maria Reale, S. Anna Coeli, Donnarajina, SS. Severino and Sossio, S. Marcellino, S. Pietro a Majella, S. Maria Egiziaca a Forcella, SS. Apostoli, S. Severo as well as several others.

This work has been planned and put into operation by the Italian Superintendent of Monuments for the Campania Region, Prof. Bruno Melajoli, under the direction and control of Major Paul Gardner, Major Gardner is the WFA & A Officer for Region III of the A.C.C., and was formerly Director of the Nelson Museum in Kansas City, Mo. Of the 50 million lire allotted by the Allied Governments for the work which has been approved thus far, 10 million lire have been spent.

~~SECRET~~

Without doubt, this salvage of the heritage of art, which is a treasure belonging to the entire world, is the greatest group program under way in Europe--so terribly upset by the war. It is to the credit of the Allied Nations that they have provided a highly organized and efficient organization to facilitate the solving of the huge problems pertaining to the upkeep of monuments and fine arts. It has been done with the same spirit of human solidarity with which they aid the reconstruction of the liberated population in its strife.

Collaborazione fra esperti alleati e italiani

Restauri di monumenti e dipinti d'arte colpiti dalle incursioni aeree a Napoli e in Campania

La più cordiale collaborazione fra i funzionari alleati in endologia delle belle arti e le autorità napoletane preposte alla tutela del patrimonio artistico ha portato ad assicurare alla nostra città la conservazione di numerosi edifici di immenso valore storico ed artistico.

Oltre a prendere precauzioni compatibili con le necessità militari per evitare danni ai monumenti nelle zone colpite dalla guerra, esperti d'arte ed archeologi britannici, americani ed italiani hanno già portato a termine parecchie importanti riparazioni e progetti di restauri.

Un ottimo esempio di queste iniziative è fornito dalla rapida riparazione della nostra chiesa di Santa Maria di Montecalvario, bombardata dai tedeschi. La bella Chiesa del Rinascimento cinquecentesco, come è noto, preziosa e acuita dal lavoro di salvataggio cominciato sotto la direzione dell'A.C.C. il giorno seguente all'incursione aerea. In meno di due settimane dopo il bombardamento erano stati costruiti i muri protettivi temporanei attorno alle pareti danneggiate della Chiesa, in modo che il lavoro successivo di restauro si potesse svolgere senza pericolo di saccheggio e senza ulteriore cedimento delle mura.

Nello spazio di sei settimane, praticamente tutto il patrimonio artistico di S. Maria di Montecalvario era stato posto in salvo per l'opera di restauro da eseguire successivamente.

Altre Chiese napoletane — l'incoronata, S. Giovanni e Carbonara, i Gerolomini e altre ancora — sono già state riparate o sono in corso di riparazione grazie ai coraggiosi sforzi degli ufficiali esperti nell'arte locale dell'A.C.C. e degli esperti del Governo italiano.

Un'opera altrettanto importante è in corso di esecuzione in altri paesi della Campania, per esempio a Pompei, dove gli scavi avevano sofferto rilevanti danni, e a Capua, dove il danneggiamento dell'edificio del Museo Campano è stato protetto, mettendo in salvo quasi al completo la collezione dell'artistico Istituto.

I magnifici soffitti ed affreschi, caratteristici di molti edifici italiani — come il nostro Palazzo Reale — sono stati in parecchi

esempi artistici ed archeologici americani e britannici compiono delle ispezioni e preparano dei progetti. Essi sovrintendono e collaborano con la Reale Soprintendenza al Monumenti delle Antichità e delle Gallerie, e con altri enti ed assistono le autorità italiane nei loro rapporti con altre sezioni delle Forze alleate.

Trovare materiale da costruzione per notevoli lavori non militari non è facile oggi a causa dei problemi di trasporto e di rifornimento. Nonostante ciò la Reale Soprintendenza ai Monumenti sta assolvendo il suo compito con vera genialità, con sforzi eroici, con ricca inventiva. Si creano abilmente grosse travi con quel poco di legno o di acciaio che è possibile trovare. La carne vulcanica, che il Vesuvio ha procurato in abbondanza, quantita nella recente eruzione è adoperata con buoni risultati per preparare il cemento.

Il Maggiore Paul Gardner, già direttore del Museo di Karlsruhe ed ora ufficiale dell'AMG, incaricato della vigilanza ai monumenti e ai tesori artistici della Campania, ha lodato in un suo recente rapporto la geniale iniziativa degli italiani. I loro riusciti sforzi per ottenere materiali, ricorrendo al minimo indispensabile all'AMG sono — egli ha detto — un superbo esempio di indipendenza e iniziativa nell'affrontare problemi nazionali.

Alcuni funzionari hanno dichiarato che l'Italia ha compiuto un lavoro eccellente per proteggere i suoi tesori artistici, i suoi archivi e le sue biblioteche. Già nei primi mesi della guerra la maggior parte di questi valori che si potevano trasportare vennero ammassati in locali a volta o in campagna per porli al riparo dai pericoli dei bombardamenti. Una sezione speciale della sottocommissione dell'A.C.C. per i monumenti, le belle arti e gli archivi si occupa del ripristino degli archivi e delle librerie. Nessuna seria perdita si è verificata in quelle collezioni se si eccettuano i deliberati vandalismi dei nazisti i quali con inaudita ferocia applicarono deliberatamente nell'autunno scorso l'in-

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IL RISONCIMENTO (NAPLES)

3 May 44.

riparazione della nostra chiesa di Santa Maria di Monteleone bombardata dai tedeschi. La bella Chiesa del Rinascimento conteneva, come è noto, preziose sculture florentine del XV secolo. Il lavoro di salvataggio cominciò sotto la direzione dell'A.C.C. il giorno seguente all'incursione aerea. In meno di due settimane dopo il bombardamento erano stati costruiti i muri protettivi temporanei attorno al nucleo danneggiato della Chiesa, in modo che il lavoro successivo di restauro al potere evigere senza pericolo di saccheggio e senza ulteriore cedimento delle mura.

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I magnifici soffitti ad affresco caratteristici di molti edifici italiani — come il nostro Palazzo Reale — sono stati in parecchi casi restaurati. Sculture, addebiti, porte e ornamenti avevano sofferto danni. Tutti i frammenti sono stati raccolti e si vanno raccogliendo con la cura meticolosa con cui si compone un mosaico. Nella maggior parte dei casi essi potranno essere in avventure completamente restaurati.

I fondi per questi urgenti lavori di restauro e di protezione, che si compiono sotto il controllo dell'AMG e dell'A.C.C. vengono anticipati dagli alleati. E-

più con vera e propria "guerra" di eroici, con ricca inventiva. Si creano abilmente grosse travi con quel poco di legno o di acciaio che è possibile trovare. La camera vulcanica, che il Vesuvio ha procurato in abbondante quantità nella recente eruzione è adoperata con buoni risultati per preparare il cemento.

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War Damage to the Historic

Monuments of South Italy

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

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

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

The greatest loss recorded yet is that of the eleventh-twelfth century Cathedral of Benevento, which was completely destroyed by bombing of lines of communication. It is to be hoped that the wonderful bronze doors of the eleventh century, with their 72 panels in relief and the exquisite door frame, have been saved; but the building itself is a total wreck. The famous Arch of Trajan and the twelfth-century cloisters of St. Sophia are untouched. The town of Avellino has suffered heavily, but the twelfth-century cathedral

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Of the seriously damaged churches, the Church of the Immacolata rebuilt in the fourteenth century is famous for a series of frescoes by Roberto Oderisio, 1850. It contained the tomb of the royal house of Aragon, which are examples of early Renaissance work, as important in their way as are the tombs of the Chiara very fine. S. Giovanni e Carbonara, originally a fourteenth-century building, much altered, contains the splendid Gothic tomb of King Ladislao (d. 1444) with an equestrian statue by Andrea di Firenze. S. Pietro ad Aram (twelfth century, rebuilt in late seventeenth) has two fine fifteenth-century tombs. The Gesù Nuovo, of the sixteenth century, has a good Renaissance portal and frescoes by Solimena, Ribera and other painters. S. Paolo Maggiore (built 1390) includes two Corinthian columns and part of the architrave of the Roman temple of Castor and Pollux; the choir, main altar and roof were all destroyed. The church of the Gerolomini (Baroque) has frescoes and ceilings by Luca Giordano and Solimena; and Luca Giordano also did frescoes in S. Gregorio Armeno. The other damaged churches are not of great artistic importance.

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

The whole town of Capri suffered severely and the Cathedral was destroyed; the greater part of the building was lost, but its forecourt with antique columns dated from the twelfth century. At Capri the Royal Palace, Garibaldi's great work, erected in 1792, has not come off unscathed; one of the curved wings enclosing the forecourt has been burnt out (though the shell remains) and there has been damage to the roof of the chapel, but a great part of the main building has suffered very little and the famous staircase is intact. The "Casas" the three-mile-long waterway with its wealth of Baroque sculpture, has not come to any harm. The sixteenth-century church of Sant'Angelo in Formis, four miles from Capri, was shelled by the Germans apparently mistakenly, since there were no Allied troops in the neighborhood; part of the side wall was destroyed and much damage was done to the fine Renaissance frescoes. The facade and roof are intact, and the injured wall is being rebuilt.

Of the classical ruins, Pompeii was heavily bombed in the course of operations. Most of the bombs fell on the area excavated in recent years and a number of buildings along or near the Strada dell'Abbondanza were destroyed or damaged. Well-known buildings that suffered are the Casa delle Vestali, the Casa di Sallustiana, della Fortuna, and del Vestibolo, the crypt-porch of the amphitheatre, the Portico, the Theatre and the Herculaneum Gate. Work was begun in October to protect and make waterproof the damaged buildings. Unfortunately Herculaneum itself, Pompeii, received no hurt at all. At Pozzuoli only one small slab in the amphitheatre was broken. The temples of Paestum, though the battle of the Salerno beaches was fought round them, were unharmed.

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

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

4.

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

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

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2926

20033/MFAA
11 July 44

RESTORATION OF MONUMENTS IN THE CAMPANIA REGION

(Translation of unsigned article by Dott.
Bruno Molajoli, in Il Risorgimento Naples,
6 July 44.)

The highly important work of restoring historical Neapolitan churches, which were damaged during military operations, is now well underway and, to some extent, has been made known to the public. This is an opportune time to consider the work in greater detail and to complete this panorama of activity - which is a most interesting and outstanding demonstration of the fervor of reconstruction which the Allied Military Government has brought to liberated Italy.

Unfortunately, the war which passed over this region caused much destruction, even among monumental buildings of primary importance. In Naples alone there were over 40 churches damaged, all of which were of preeminent artistic interest. Fortunately, cases of total destruction were extremely rare. In many instances, however, there was a dire need to provide immediately for temporary repair - where such was possible - so that further damage from the elements and the passage of time would not bring about a state of hopeless ruin and irreparable damage.

In less than one month from the day of liberation, there were six such projects of restoration underway, in all of which the urgent necessity for immediate repair was obvious. This work has been extended to an ever-increasing number of monumental buildings, so that today the restorations are in full swing, under the direction of the Superintendent of Monuments. There are now 26 projects in operation, and the necessary preliminaries are in process on another 12; the work on which was recently approved; thus, 38 monumental buildings have received or are about to receive attention. This work is being done even though in some cases it is impossible to completely restore the monuments - for which are needed means, time, and many materials. These repairs will at least guarantee security to an artistic heritage which otherwise would have been undeniably lost.

We are now in a position to give a complete list of the edifices now under repair. This list includes the following churches or buildings in Naples: Church of S. Giovanni Maggiore, l'Annunziata, i Gerolomini, l'Incoronata, il Carmine, S. Pietro Martire, Gesù Vecchio, S. Chiara, S. Gregorio Armeno, S. Croce di Lucca, S. Caterina a Formello, S. Agostino della Zecca, Montecoliveto, S. Maria delle Grazie a Caponapoli, S. Domenico Soriano, S. Gennaro "extra moenia", the Certosa of S. Martino, the Reggia of Capodimonte, and the Villa Floridiana.

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This work has been planned and put into operation by the Italian Superintendent of Monuments for the Campania Region, Prof. Bruno Molajoli, under the direction and control of Major Paul Cardner. Major Cardner is the NFA & A Officer for Region III of the A.C.C., and was formerly Director of the Nelson Museum in Kansas City, Mo. Of the 50 million lire allotted by the Allied Governments for the work which has been approved thus far, 10 million lire have been spent.

Without doubt, this salvage of the heritage of art, which is a treasure belonging to the entire world, is the greatest group program under way in Europe--so terribly upset by the war. It is to the credit of the Allied Nations that they have provided a highly organized and efficient organization to facilitate the solving of the huge problems pertaining to the upkeep of monuments and fine arts. It has been done with the same spirit of human solidarity with which they aid the reconstruction of the liberated population in its strife.

DIE WEHRMACHT Ausgabe A

10 NOV 43

7. Jahrg. 1/n. 23

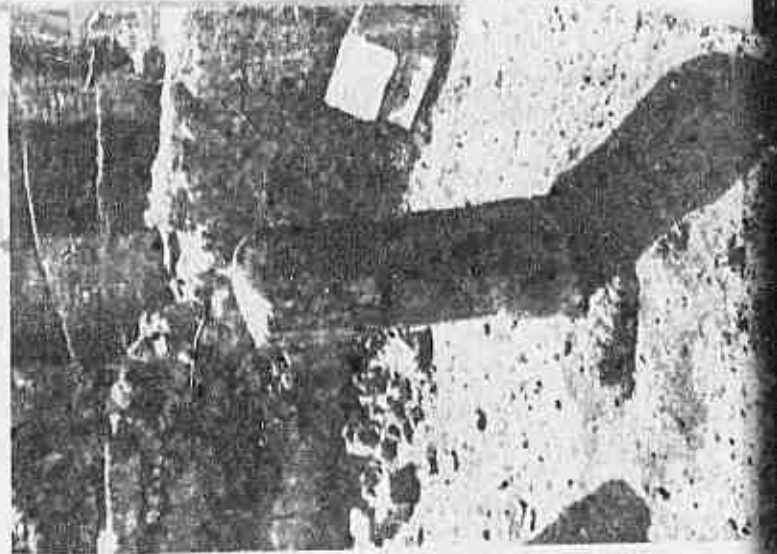
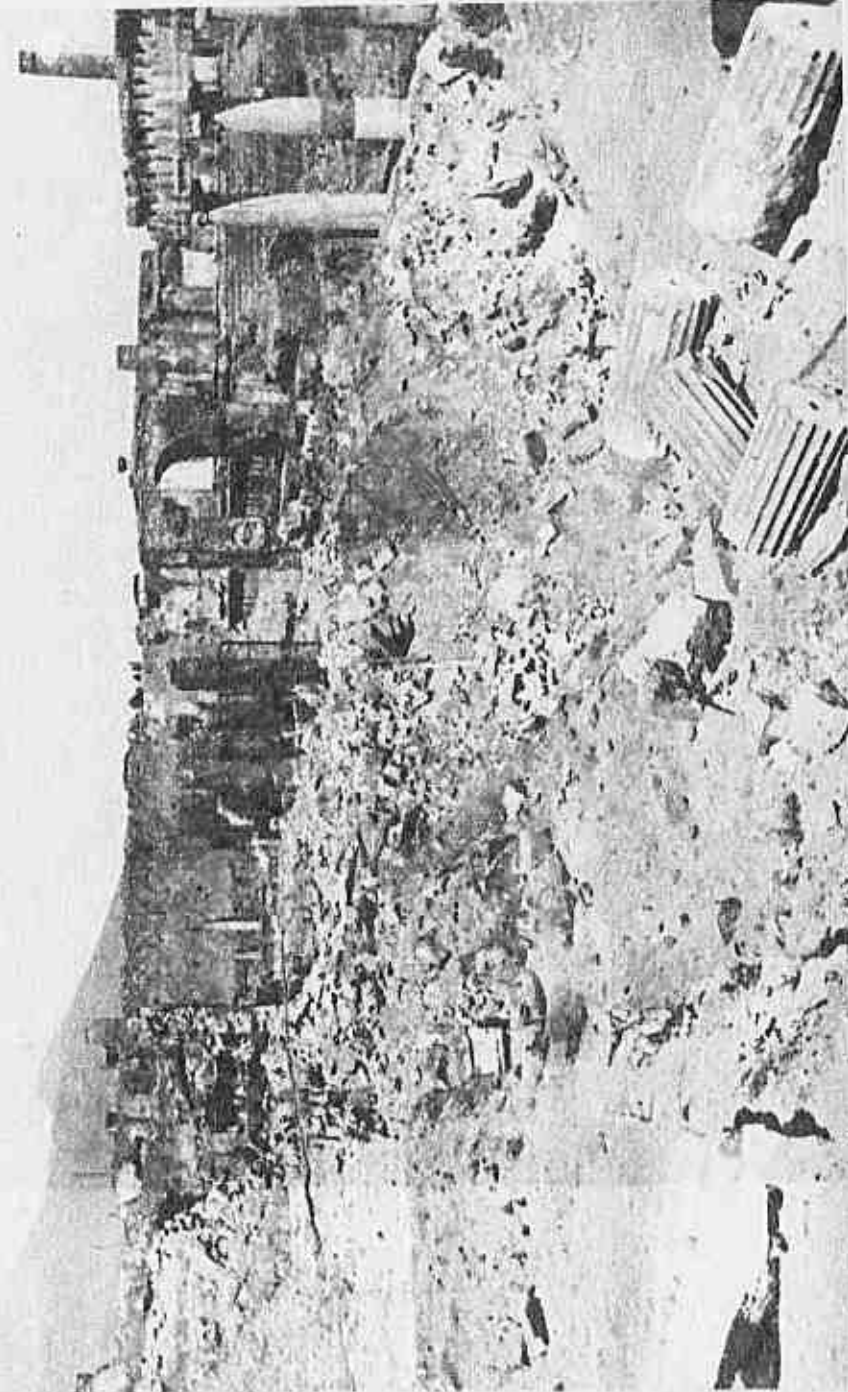
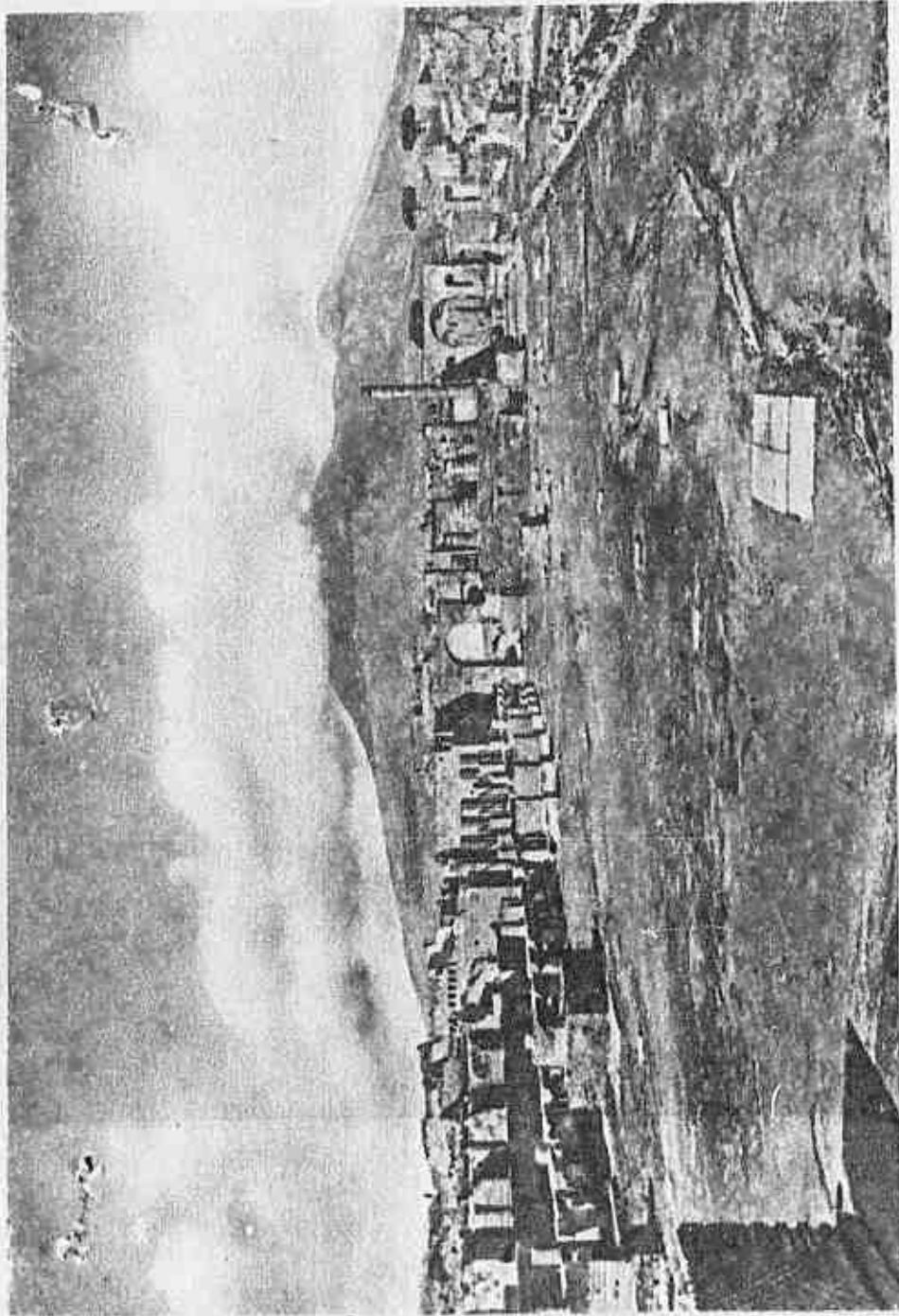
Die allerletzten Tage von Pompeji

Während der Kämpfe im Raum von Salerno wurde von feindlichen Terrorfliegern auch die Ruinenstadt Pompeji am Fuße des Vesuv bombardiert. Das, was die Gewalt der glühenden Lavamassen, der Aschenregen des Vesuv und die Jahrtausende, die seit der Verschüttung Pompejis verflossen sind, nicht vermochten, haben nun englisch-amerikanische Fliegergeschwader versucht: Die Krönzeugen europäischer Kultur am Fuße des Vesuv völlig zu vernichten. Oder sollten die Piloten etwa die mühsam freigelegten Ladenstraßen, die klassischen Tempelruinen, das Forum und die Landhäuser der alten Pompejaner für Kasernen oder für wichtige Anlagen der Kriegswirtschaft gehalten haben?

Forscher aus vielen Ländern der zivilisierten Welt haben in Pompeji unter hervorragendem Anteil deutscher Forscher Licht in die klassische Vergangenheit gebracht. Was mehr als ein Menschenalter wissenschaftliche Forschungsarbeit bedeutet, ist nun in wenigen Augenblicken zunichte gemacht worden.

Auf der Autostraße von Neapel nach Pompeji treffen wir auf Bombentrichter, die in weitem Bogen umfahren werden müssen.

Etwa 200 Jahre ist an der Ausgrabung und Freilegung der im Jahre 79 n. Z. durch einen Ausbruch des Vesuv verschütteten Stadt Pompeji gearbeitet worden. Ein Glanzstück dieser Ausgrabungsarbeiten war das Forum, das schönste und besterhaltene italienische Provinzforum. Unser Bild oben zeigt das Forum nach seiner Freilegung; die Aufnahme links gibt eine Vorstellung von den schweren Zerstörungen, die durch die feindliche Bombardierung angerichtet wurden. Rechts neben dem Spreng-



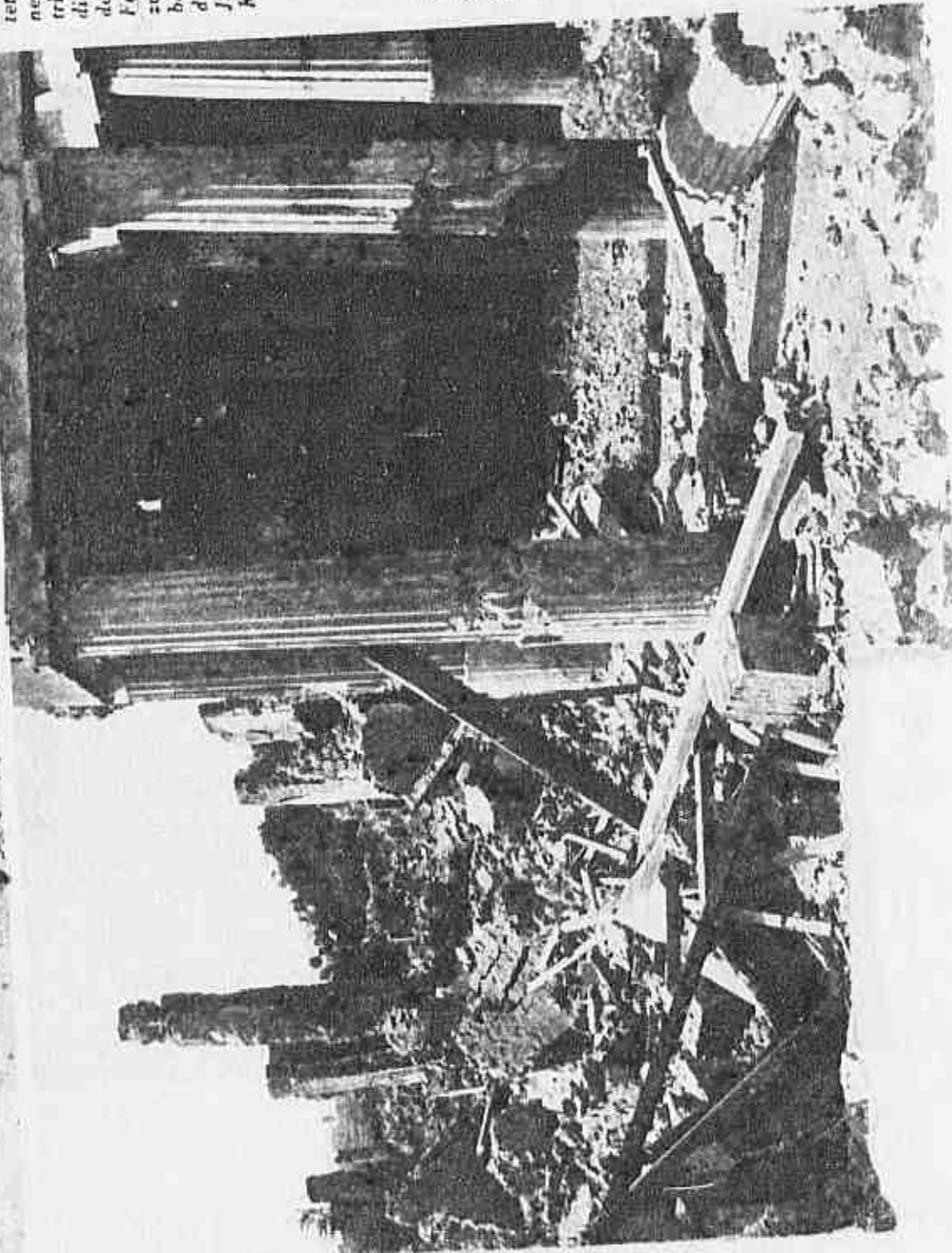
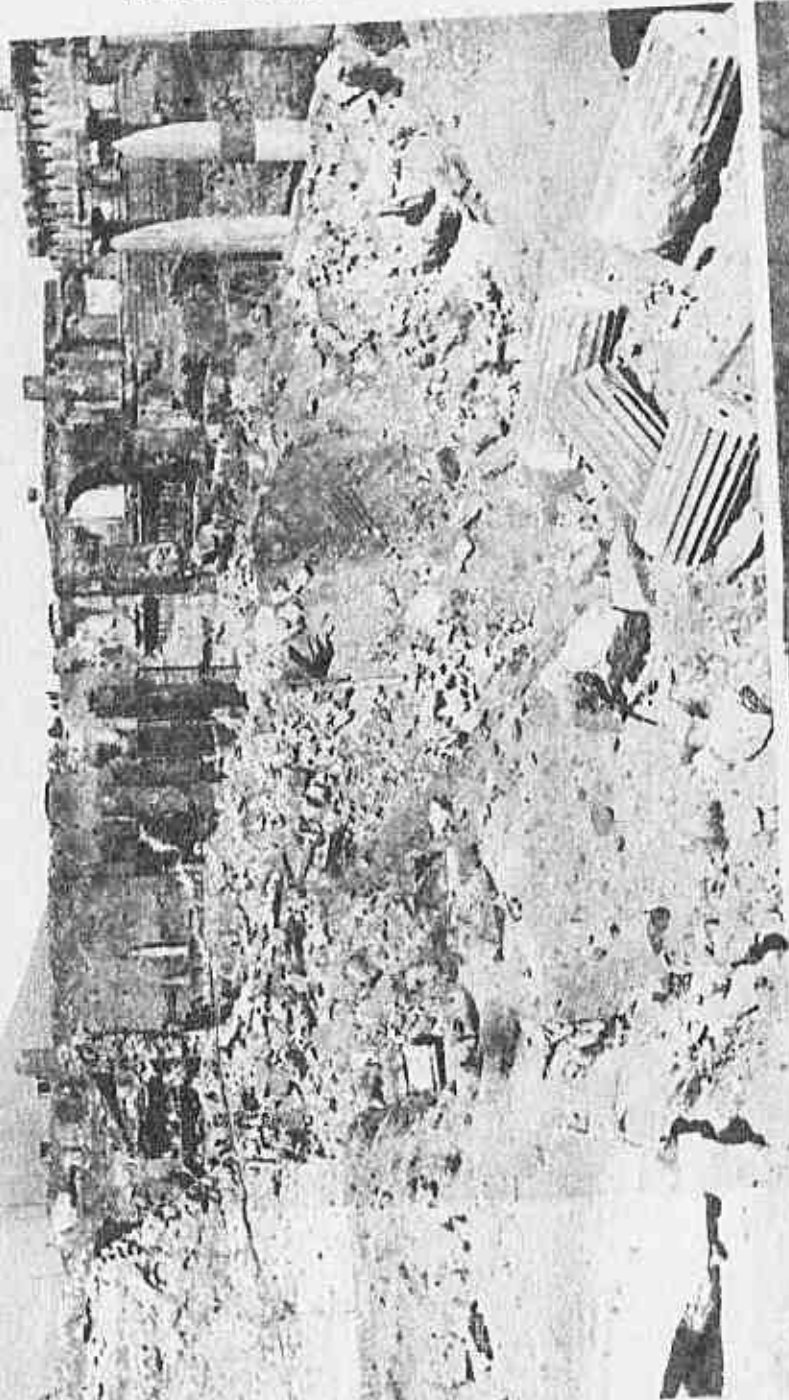
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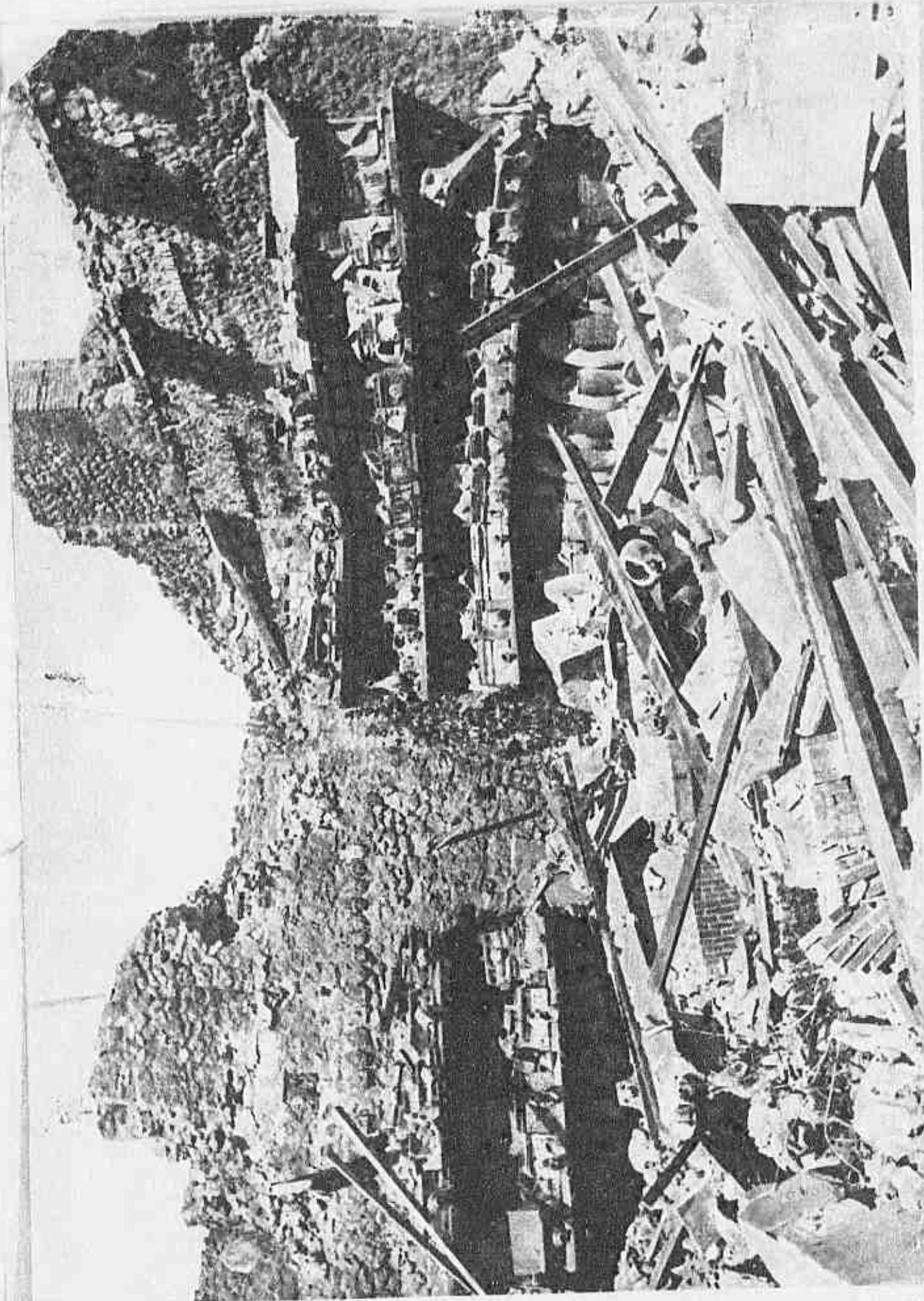
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 neben dem Spreng-
 trichter steht noch
 die Rednerbühne an
 der Westseite des
 Forums. Ganz rechts
 zwischen dem ein-
 bogigen Tor und
 der hohen Säule der
 Jupiter-Tempel, das
 Kapitäl der Stadt

Blick in eine
 stürzte Ladenstraße
 der Stadt. An den
 Wänden der Haus-
 ruine im Vorder-
 grund sind noch
 kostbare Wandmal-
 ereien zu erkennen,
 die früher von
 Glascheiben be-
 deckt waren und
 die nunmehr schutz-
 los der Witterung
 und Vernichtung
 preisgegeben sind

2923

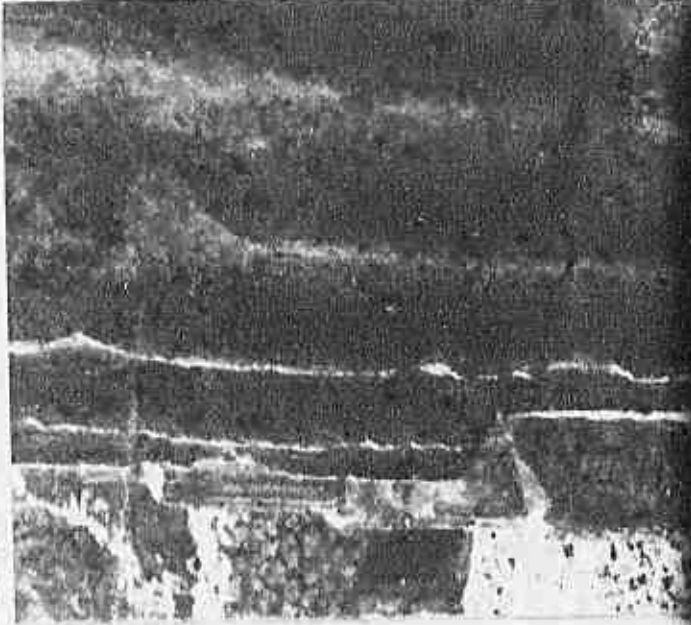




Hinter den Kolonnaden des Forums befanden sich Ausstellungsverstände und Werkstätten. Unsere Aufnahme zeigt eine Töpferei, die durch die Bomben der Anglo-Amerikaner noch mehr zerstört worden ist als durch den Vesuvius-Ausbruch des Jahres 79. Auf den Regalen im Hintergrund stehen noch einige Töpferwaren, in der Hauptsache tönernerne Regentropfen, Wasserspinner und Krüge.

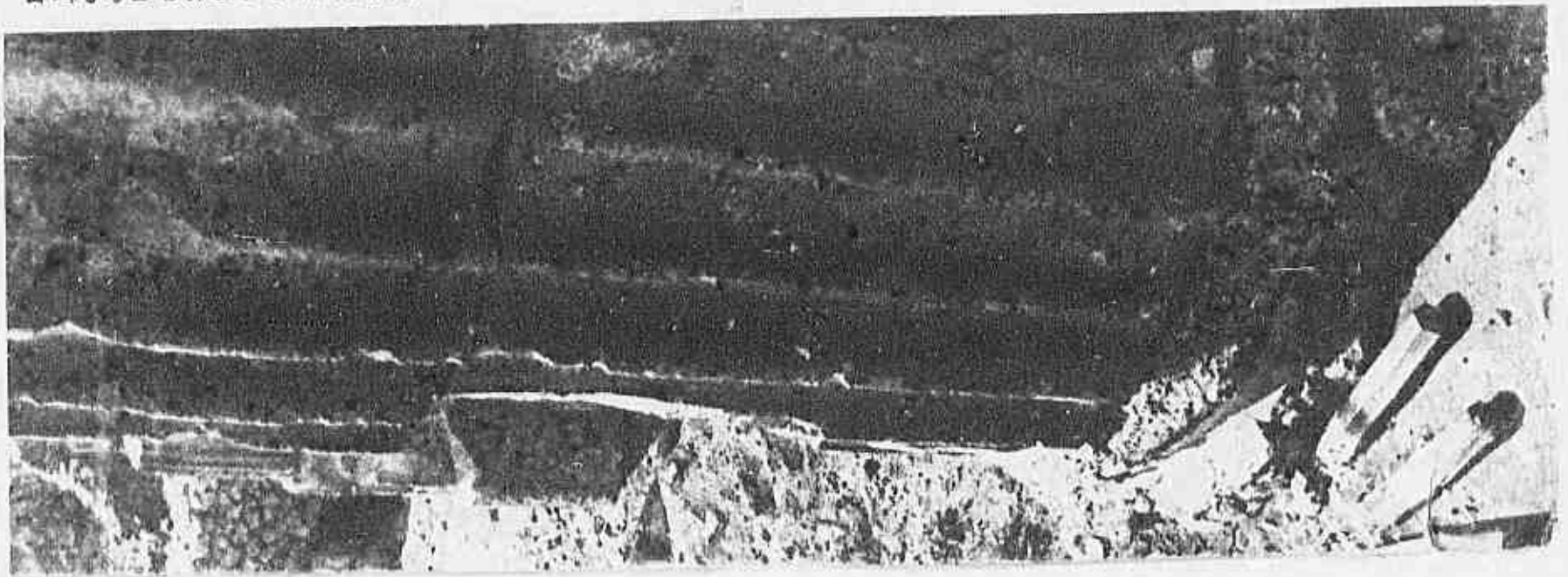
Ein Text-
und Bildbericht
von Kriegsbericht
Günter Greiner

Hoch über allem steht wie vor 2000 Jahren die Dampfzelle aus dem Krater des Vesuv. Deutsche Pioniere bereiten die Brücken zur Sprengung vor. Ihre Pressluftbohrer reißen die Asphaltdecke auf. Sie sind hier die einzigen deutschen Soldaten und weit vom Ausgrabungsfeld entfernt. Der Kriegsbericht ist vielleicht der letzte deutsche Soldat, dessen Auge die Ruinen von Pompeji schaut. Schon das Eingangsstor erhielt einen Bombentreffer. Die Marmorbüste eines römischen Konsuls liegt im Schutt. Die Kostbarkeiten des Museums sind in tausend Scherben zerfallen und liegen unter dem zusammengefallenen Dachgebälk. Auf dem Forum findet man Bündel von Brandbomben. Die Werkstätten der Töpfer, die einmaligen Wandmalereien, die Steinreliefs, die Bäder und Tempel sind nicht mehr. Weit verstreut liegen



Unten: Brandbomben am Fuß einer Säule des Forums von Pompeji

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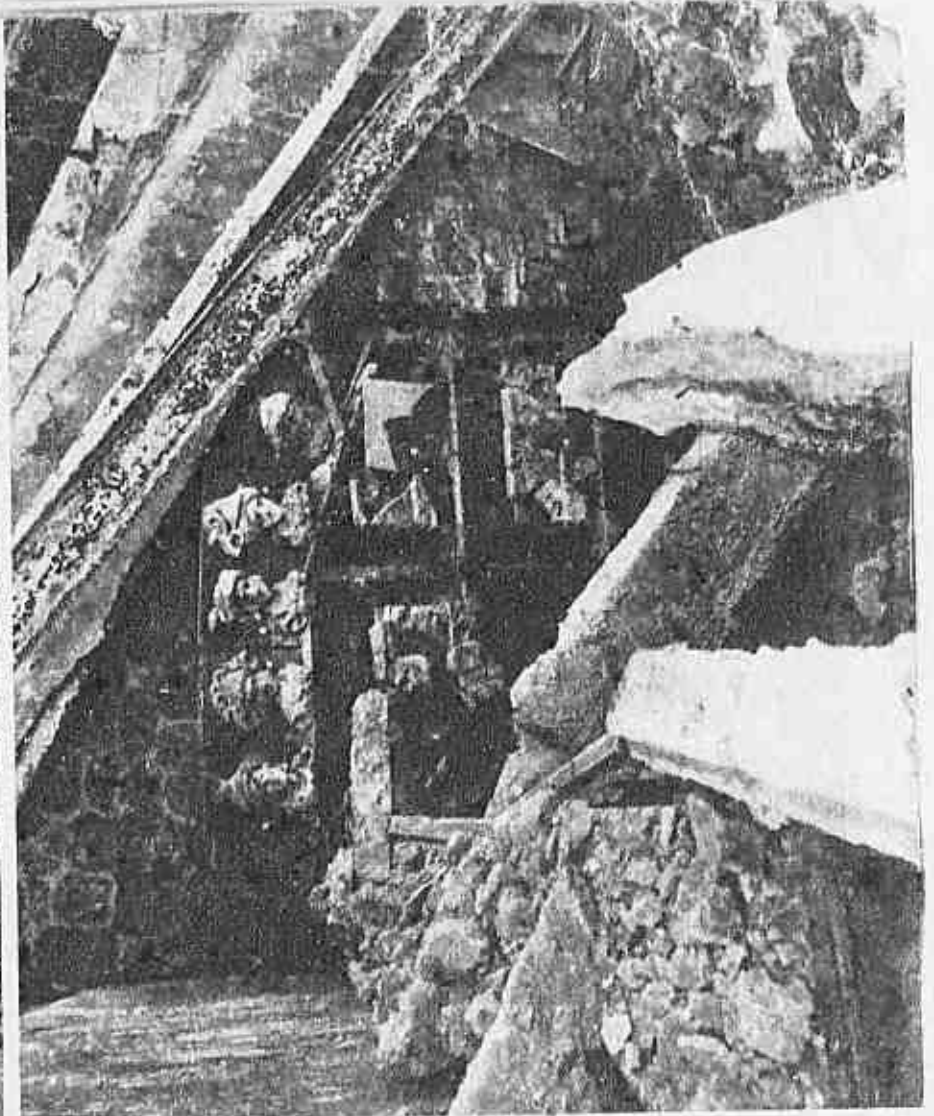
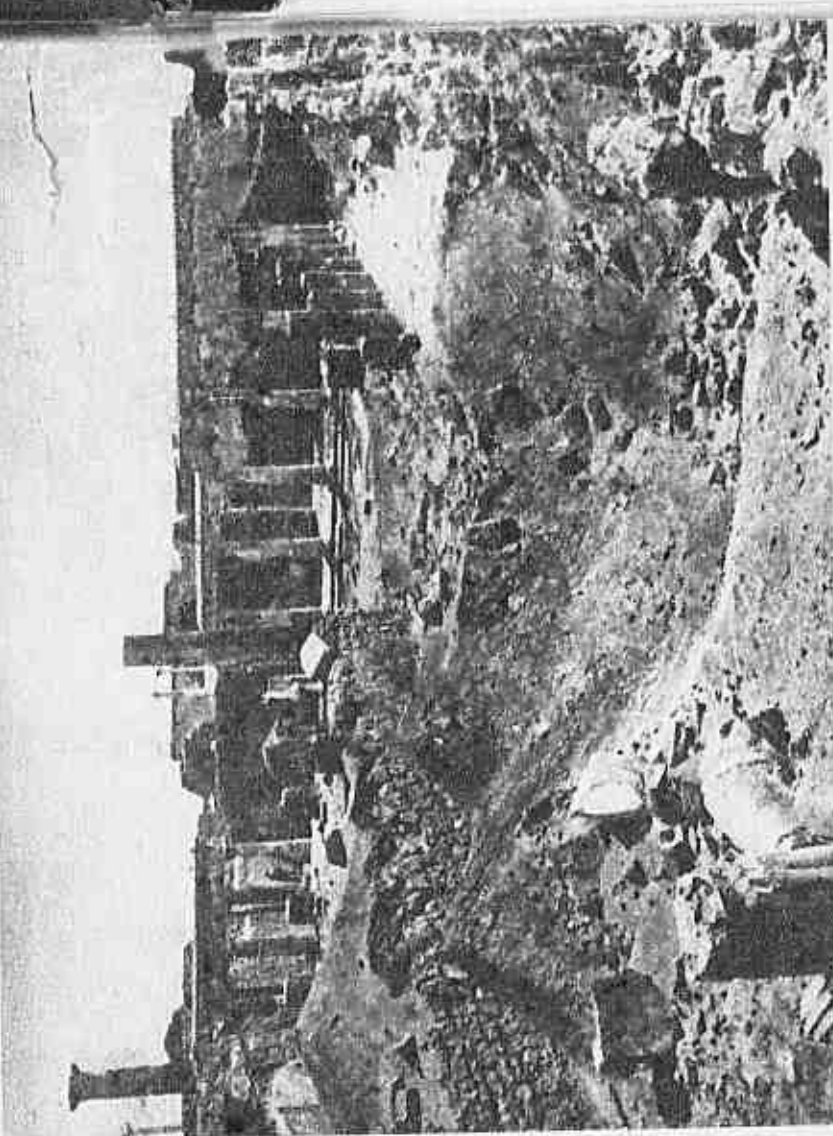


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Das Ruinenfeld Pompejis befindet sich nördlich am Rande des Schlachtraums von Salerno. Heute liegt es jenseits der deutschen Front, und wenn diese Zeilen gelesen werden, steigen vielleicht USA-Soldaten und Neger von den westindischen Inseln über die zusammengestürzten Trümmer und bewundern die Taten ihrer Kameraden von der Luftwaffe.

2922
Rechts Mitte: Der Apollo-Tempel am Rande des Forums. Links im Hintergrund die Statue des pfeilschießenden Gottes. Unmittelbar neben den Ruinen des Tempels ist eine Bombe eingeschlagen, durch die mehrere Säulen völlig zerstört wurden

Rechts: Das Museum in Pompeji, in dem vieler ausgegrabener wertvoller Kunstgegenstände aufbewahrt wurden, erhielt einen Volltreffer. So sah es aus, als der Kriegsberichterstatter diese Aufnahmen machte



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