

ACC 10000/145/70 20034/2 CASERTA

DEC 1943 - JUNE 1945

A

June 1945

26

To V.P.

Sec. 47.

① Since this was received I have spoken to Ward Perkins and the position now is that for practical reasons we are forced to accept a further removal of the function.

② Ward Perkins is now arranging transport and inventory and will submit a further memo when the work develops.

R. R. Crisp

26 Jan 44

②7 To N.F.A.A.

Since V.P. has the above matter developed. It fits in

therefore returned to you

R. R. Crisp

②8 E.T.A.W. Sec 59. Dec.

25 Discussed with RC & MG Section. Decided to discern likelihood of AFHQ's advent, and if so whether other storage could be found in the Palace, before taking further action in writing  
Jesp. 20 April

Appears that matter is not of pressing urgency, but that action will be required. Reported verbally to Admin. Section  
Jesp. 24 April

Memo: for Executive Commissioner.

1. Appartamento Nuovo & di Murat contain lot of period furniture, pictures & bric-a-brac both from Royal Palace, Caserta, and R. Palace, Naples (including property of Prince of Piedmont). Specifically set aside as storage by AAI.
2. The suite is specially suitable for storage: <sup>only</sup> part of monumental importance not so far occupied & forms an isolated unit.
3. Bulk & fragile character of much of material make transport to any distance impracticable.
4. The material stored has been subject of <sup>recent</sup> correspondence with Badoglio. Any further displacement & damage will certainly provoke more trouble.
5. Failing retention of present arrangements, can alternative storage - space be provided in Palace?

Davanti by  
3 May. 44

Brig. Lush has written a D.O. letter to Col. Spofford on the matter asking him to take it up with AFHQ, for us  
Jesp. 4/5/44

Copies of 35A & 35B to Region III Officer for his file  
Jesp. 16/5/44

11. Saw Major FIELD DPMQ (2) Plamban, 10/3/44, who gave me an accommodation - plan of Caserta to make up with the building, wanted by MFA + A. Forwarded to Capt. Croft-Murray.

Done 11.3.44

Accommodation - plan, duly wanted. Forwarded to Major Field 16/3.44  
Done.

- Saw AQMG; who feels the matter should in the first instance be taken up with A.C.M.F. (A.I.I.), through Adminrep, Lt. Col. Jaques, Filpot 82  
11 bis. No action required ~~done~~.

12. Conversation with Adminrep. suggests matter requires double handling. Allocation of storage accommodation: immediately problem two AAI (Lt. Col. Marsham, G1 to Chief of Staff) who have charge of building subject to specific reservations made by AFHQ. His decision however not binding. Recovery & Reservation of Furniture. If possible through arrangement with AFHQ Commandants (Major Smith (A) AFHQ; Major Drury-Lowe (B) AAI; S/Ldr Spencer TAF; Lt. Col. Jackson (A) MAAF). If not AFHQ authority will be needed.

19. I understand from Capt. Bryan (from Capt. Croft-Murray) that the furniture has been returned and that therefore no further action appears to be necessary.  
S. D. W.

## 25 To Executive Commissioner.

The present occupants of Caserta have given us all the 32 assurances we ask, but from 25 it appears this is only a temporary relief. There are about twenty lorry loads of furniture, pictures etc. in the Appartamento Nuovo di Murat, only a small proportion of which will go into the chapel. In view of the general's letter, which has been acknowledged but awaits a detailed answer, this seems to be a matter of policy which requires your ruling. 4384

Done & Sent by  
for E.T. DeWald. Major.  
17.4.44

26 and 28 of accompanying file 20034/2  
Reg 3: Naples

15 JUN. 1945

ALLIED FORCE HEADQUARTERS (BRITISH SECTION)  
Camp Commandant's Office

AF/Comp/74

15 June 45

Subject:- Requisition of Paintings

To:- Sig. Francesco ROCE

Sig. Battaglia SALVATORE

Guardians, Royal Palace, Caserta.

Ref. the Authority dated 14 April 1945 under your signature granting temporary requisition rights to Lt. Colonel A.L. Gracie for seven Paintings (Nos. 736, 736, 534, 319, 77, 121 and 766), please note that as this Officer has now left this Theatre of Operations my name is to be substituted as the "Requisitioning Officer".

*[Signature]*  
 (P. S. KERN), Major,  
 Camp Commandant,  
 A.F.H.Q. (British Section).

C.M.P.

Copy to:- HQ Region 3, Allied Control Commission, APO 394 U.S. Army,  
 DIVISION OF FINE ARTS.

4383

|                                 |         |
|---------------------------------|---------|
| A. C. C.                        |         |
| DOCUMENTS FINE ARTS & MONUMENTS |         |
| SUBMISSION                      |         |
| 17 JUN 1945                     |         |
| FILE No.                        | 30034/2 |

15 JUN. 1945

20034/5/MFAA  
2 May 45OFFICE MEMORANDUM

1. This is simply a note to bring into evidence a group of objects collected for the Mostra d'Oltremare and apparently not yet included in the reports on the Mostra (16 Dec 44; 29 Mar 45). The objects in question are all documents (originals, copies, photographs, plans, drawings), came from various collections in ITALY and ALBANIA, and have all been lost.

2. Ref. second of the lists communicated to the S/C on 15 Sep 44 by Dott. Filangieri, Sopr. Arch. Stato, NAPLES (his letter with inclosures attached; filed 20905/C/3). The objects there in question are stated to have been consigned by the Mostra to the A. di Stato, NAPLES and then to have been destroyed in the fire at Villa Montesano near SAN PAOLO BELGITO, 30 Sept 43.

3. Items under Serial L came from ALBANIA (Museo di TIRANA), possibly also those under K.

Bernard M. Peebles  
Bernard M. Peebles  
Staff Sergeant  
C/C, MFAA S/C

Make a note under  
Albania file

4382

1 copy

12 DEC 1944

EMILIA REGION  
Monuments and Fine Arts Section

12 Dec 44

My dear Ernest:

In going through my papers, I found the attached note, which I took when I was assisting in the removal of the contents of the Appartamento Nuovo at Caserta. I was much concerned at the time about a large and historically important piece of furniture which stood in Murats' bedroom; this was too heavy to move, and thus had to be left in place with its front turned against the wall and beaver-boarded up. I took the precaution of having all the ornamental decoration removed and consigned to the keeping of Signor Battaglia, for fear of its being taken by souvenir-hunters. One ornament, however, ---- one of a pair of winged figures holding wreaths ---- could not be removed, so I made the enclosed sketch of it for future reference.

You may be think that might be worth <sup>sending</sup> ~~to send~~ this note on to the Soprintendenza at Naples, or perhaps hold it in the Caserta file at H.Q.

Yours ever,

Lt. Col. Ernest De Wald  
Director  
Monuments & Fine Arts  
A. C. Sub-Commission

Teddy  
Edward Croft-Murray  
Capt.  
MFAA Officer  
Emilia Region

200 34/2

4281

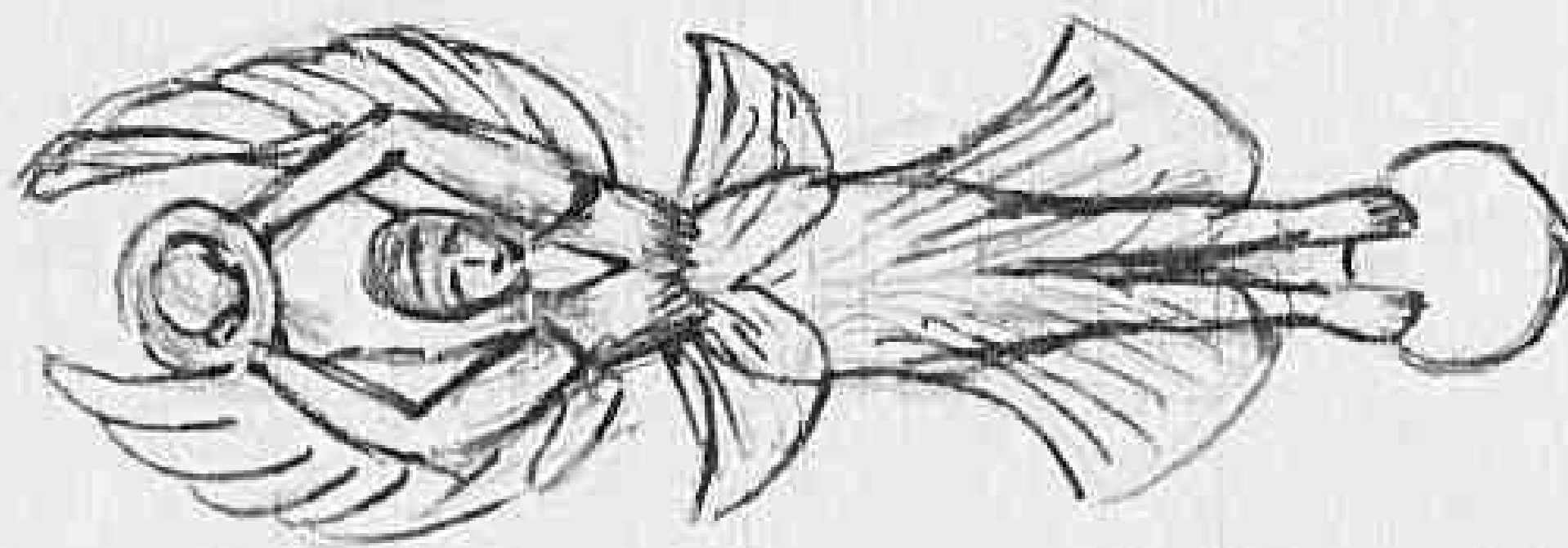
Reggia di Caserta, Appartamento to Museo

Secretaire of Murat.

This was found to be too big to move and was left in position in the 'Sala di Murat' (striped green and yellow silk walls) with its front turned towards the wall. The gilt-bronze fittings were all removed from the sides, with one exception, that being one of the winged figures holding a wreath, which could not be detached easily. Signor Battaglia has taken charge of the detached fragments.

Edward Crompton  
Crompton

← Front of Secretaire

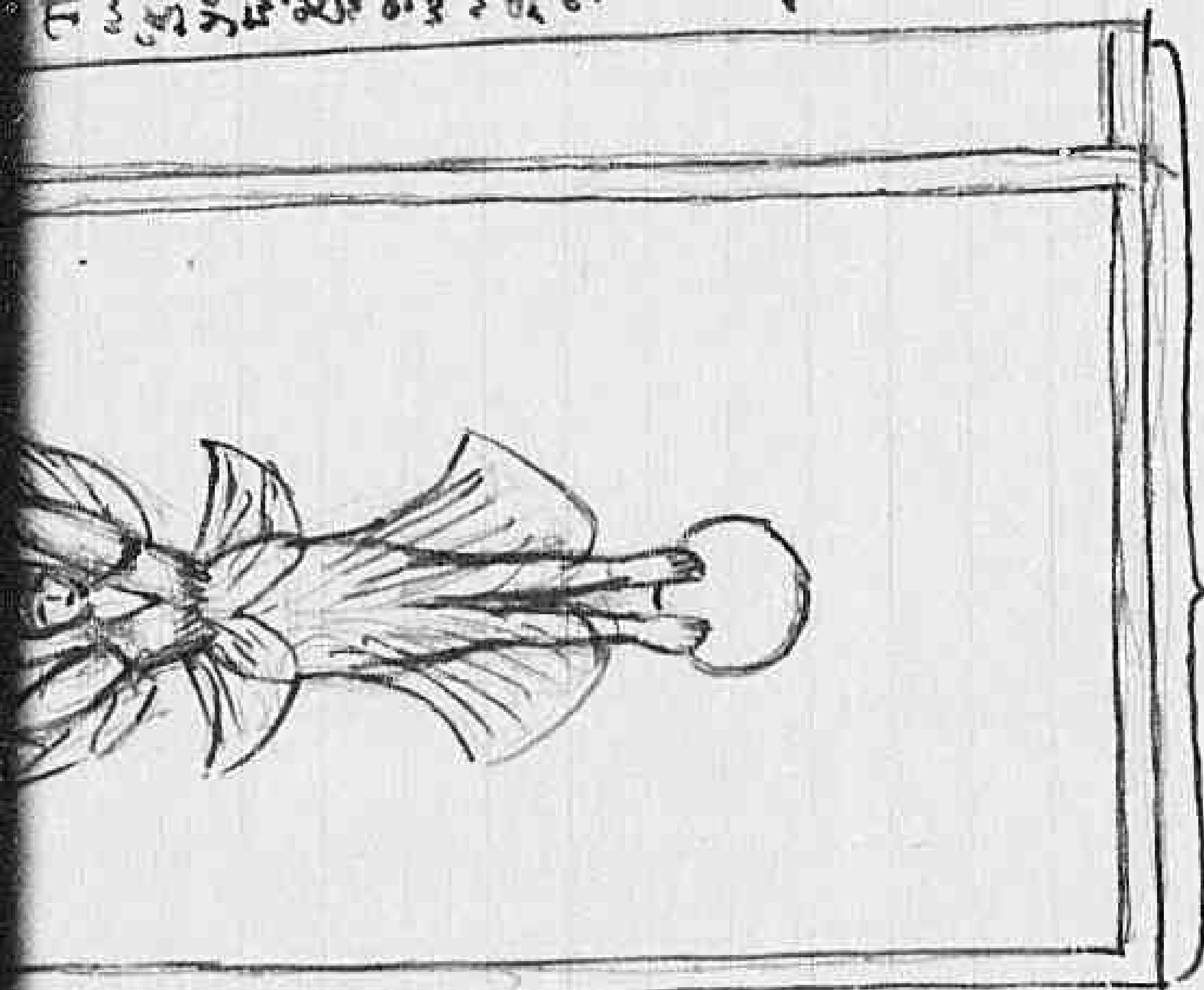


L. hand side

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Edward Craft Murray  
Capt.

← Front of Sculpture



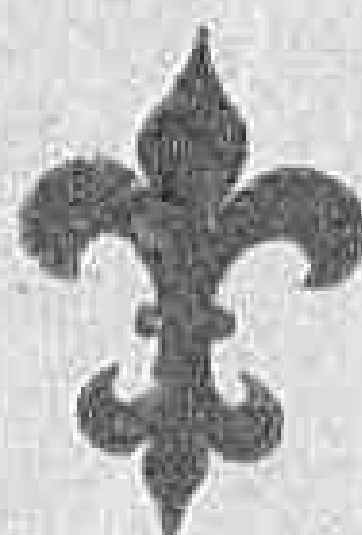
L. hand side

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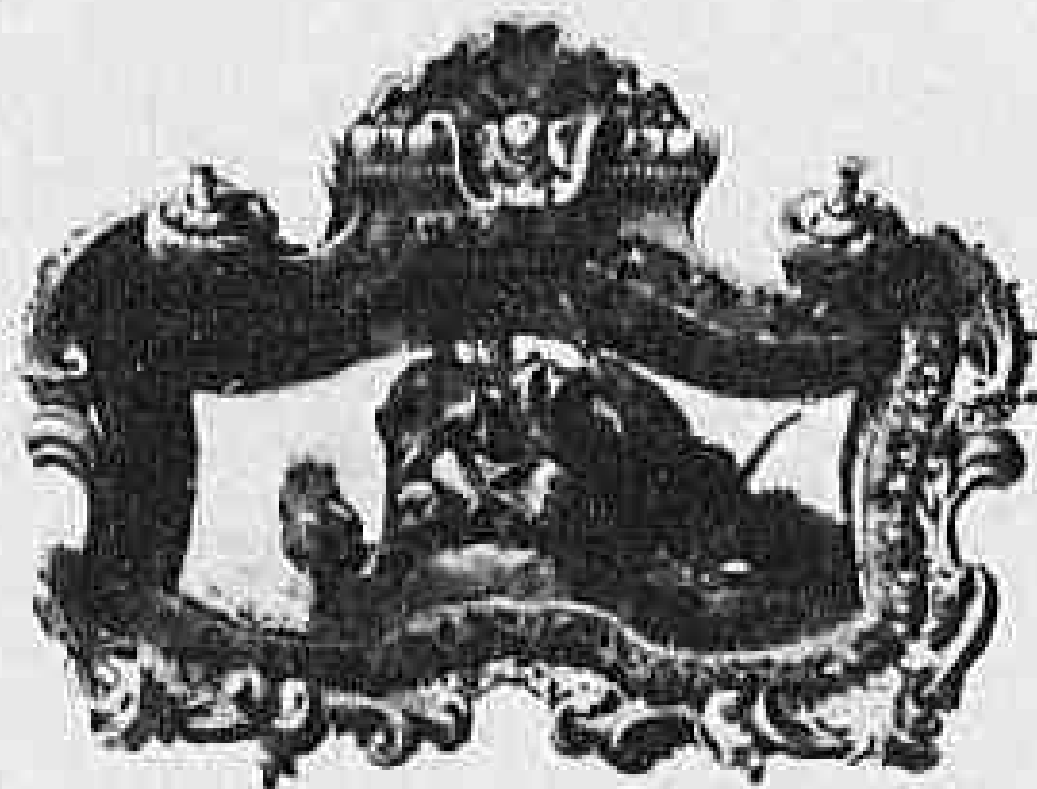
# THE ROYAL PALACE OF CASERTA



1519

HISTORICAL AND ARCHITECTURAL GUIDE  
BY DR. BRUNO MOLAJOLI  
ROYAL SUPERINTENDENT OF FINE ARTS FOR CAMPANIA

THE ROYAL PALACE  
OF CASERTA



HISTORICAL AND ARCHITECTURAL  
GUIDE

by

Dr. BRUNO MOLAJOLI

*Royal Superintendent of Fine Arts  
for Campania*

1200/12



APPROVED BY THE P.W.B.  
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**I**N 1734, during the war between the European States for the succession of Poland, a Spanish army overcame the Austrian resistance and entered Naples under the command of Charles of Bourbon, the son of Philipp V, King of Spain, and Elisabeth Farnese. On that occasion Philipp V yielded to his son his own right to the reconquered Kingdom. On January 2, 1735, Charles of Bourbon became King of the Two Sicilies. It was the beginning of a new period of a prosperous life for Naples, raised now to the prominence of one of the leading Capitals of Europe.

Political wisdom, an ambition for power and the help of adroit Ministers, aided the young King to realize admirable reforms for the administration of his State and the transformation of the City.

He was truly an enlightened protector of Fine Arts. In addition to many merits, to him are due: the initiation of the excavations of Herculaneum and Pompeii; the foundation of the great Museum of Naples; the conservation of the rich collections of books and works of Art of the Farnese Family; the founding of Archaeology and Fine Arts Academies, and the establishment of the famous manufactory of ceramics at Capodimonte.

The help given by the King to the construction of buildings was particularly remarkable: he ordered the enlargement of the port, the building of new roads, the enlargement of the Royal Palace of Naples, the construction of the Palace at Capodimonte, the San Carlo Theatre, the Albergo dei Poveri and — most important of all — the Royal Palace of Caserta.

This building is the most remarkable example of the King's magnificence.

He had the daring intention to build, not very far from Naples, a new Capital, a town for the Court, the Ministries and the high institutions of culture and Justice.

200/2

The Palace was to be the Neapolitan rival to Versailles, and the King wished to emulate, by this means, his ancestor, Louis XIV.

For this purpose Charles of Bourbon chose a large tract of land once the property of the Counts of Caserta, his exiled enemies.

In 1750 he commissioned the architect Luigi Vanvitelli to design the plan of the Palace. Vanvitelli showed in this work his excellent talent. He was one of the most estimable architects of those days. He was born in Naples on May 26th 1700, and was the son of Gaspar Van Wittel, a Dutch painter emigrated to Italy. He had worked extensively in Ancona, Loreto, Macerata and specially in Rome, where since 1736 he had been the Architect of the Vatican. He had accomplished there many serious work, among which was the strengthening of Saint Peter's Dome, erected two centuries before by Michelangelo.

On January 20th 1752, King Charles, in company with the Queen, attended by the Nuncio, the foreign envoys and the entire Court, placed the first stone of the building. Four files of soldiers marked the exact perimeter of the future Palace.

The work was begun with a splendid organization and was executed by a large number of artists, workmen and prisoners.

In 1759 Charles of Bourbon was summoned to take over the succession of the Kingdom of Spain so he left Naples. He was succeeded on the Neapolitan throne by his third son, Ferdinand IV, then 8 years old.

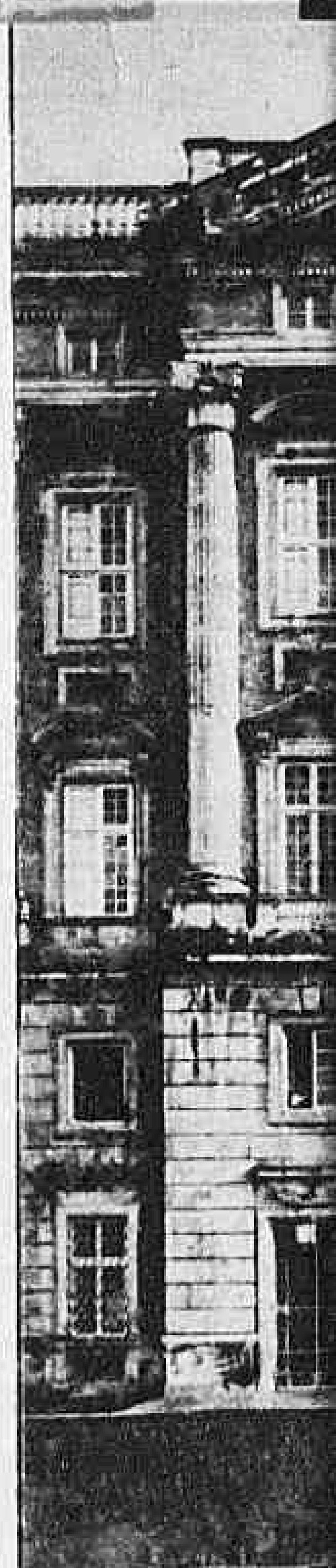
Despite the distance, Charles III continued to be interested in the great construction.

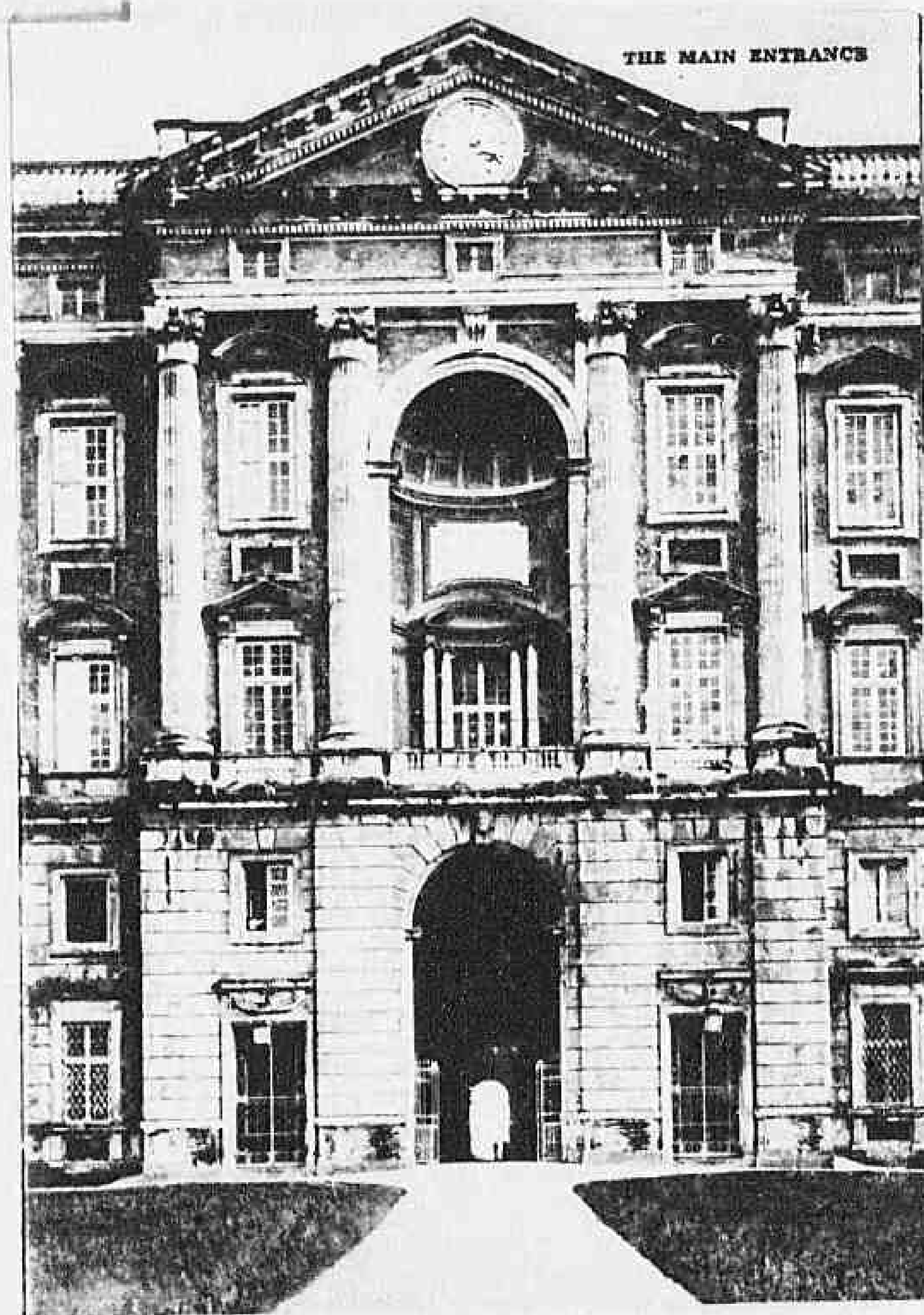
In 1773 Luigi Vanvitelli died. His son Charles, who had been his collaborator, was charged with continuing the work. Later, on construction was relaxed and many times interrupted, on account of the economic difficulties and the political events, which had as an aim to overthrow the State (in 1798 flight of Ferdinand IV to Sicily; in 1799 revolutionary insurrections; in 1805 French conquest, Joseph Bonaparte becomes King of Naples; in 1808 Joachim Murat becomes King of Naples; in 1815 return of Ferdinand IV, with the title of Ferdinand I of the Two Sicilies).

So the imposing plan designed by Vanvitelli was never entirely carried out.

It contained many buildings, wide straight roads lined with trees, monumental squares around the Royal Palace, which was to have stood in the middle of this ideal modern town, with its great Park on the North side and with a very large elliptic square, surrounded by monumental buildings, on the South side.

From this original plan (published in a book with fine prints by the author himself) were carried out the Royal Palace, the Park and the beginning of the road lined with trees that was to lead in a straight line as far as Capodichino, a suburb of Naples.





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## THE PALACE

The Royal Palace of Caserta is one of the greatest and most majestic buildings of Italy, and one of the more important constructions finished in Europe during the 18th century. Its magnificence was even then noticed by visitors who came from abroad to visit Naples and its famous surroundings. "We then entered the Palace, one of the noblest edifices of the kind in Europe for magnitude and elevation", wrote Eustace in his *Classical Tour through Italy*. And more praises were written by Lalande, de Brosses, Sharp, Cochin, etc.

Clearness of imagination, vastness of extent, architectural beauty are the qualities which make this Palace one of the finest expressions of Italian artistic genius.

The building has a rectangular plan, it is 41 metres high, with its principal sides 247 metres long, and the secondary ones 184 metres wide. The inside of the building is separated by two crossing arms, making 4 courtyards, they also are of rectangular shape (m. 74 x 52). The Palace has 1200 rooms, a theatre, a chapel, 1970 windows, and 34 staircases connecting the 6 floors.

The exterior architecture is simple and grandiose: the Palace is built in a single and composite order above a high base; the windows framed in stone are placed with desired rhythm and harmonious proportion. The uniformity of the outside is relieved by the slight forward break of the columns in the centre and on the sides of each facade, also by the soft polychromy resulting from the use of travertine on the architectural elements over the background of brick walls.

As the fantastic tendency of the Baroque had been overcome, Vanvitelli turned in this work to the rigid tradition of Italian Renaissance, mixing the modern taste with a genial, renewed lightness and grace.

The main facades (South and North) have 3 entrances. The main entrance permits a passage directly through the centre of the Palace; the other entrances all lead into courtyards.

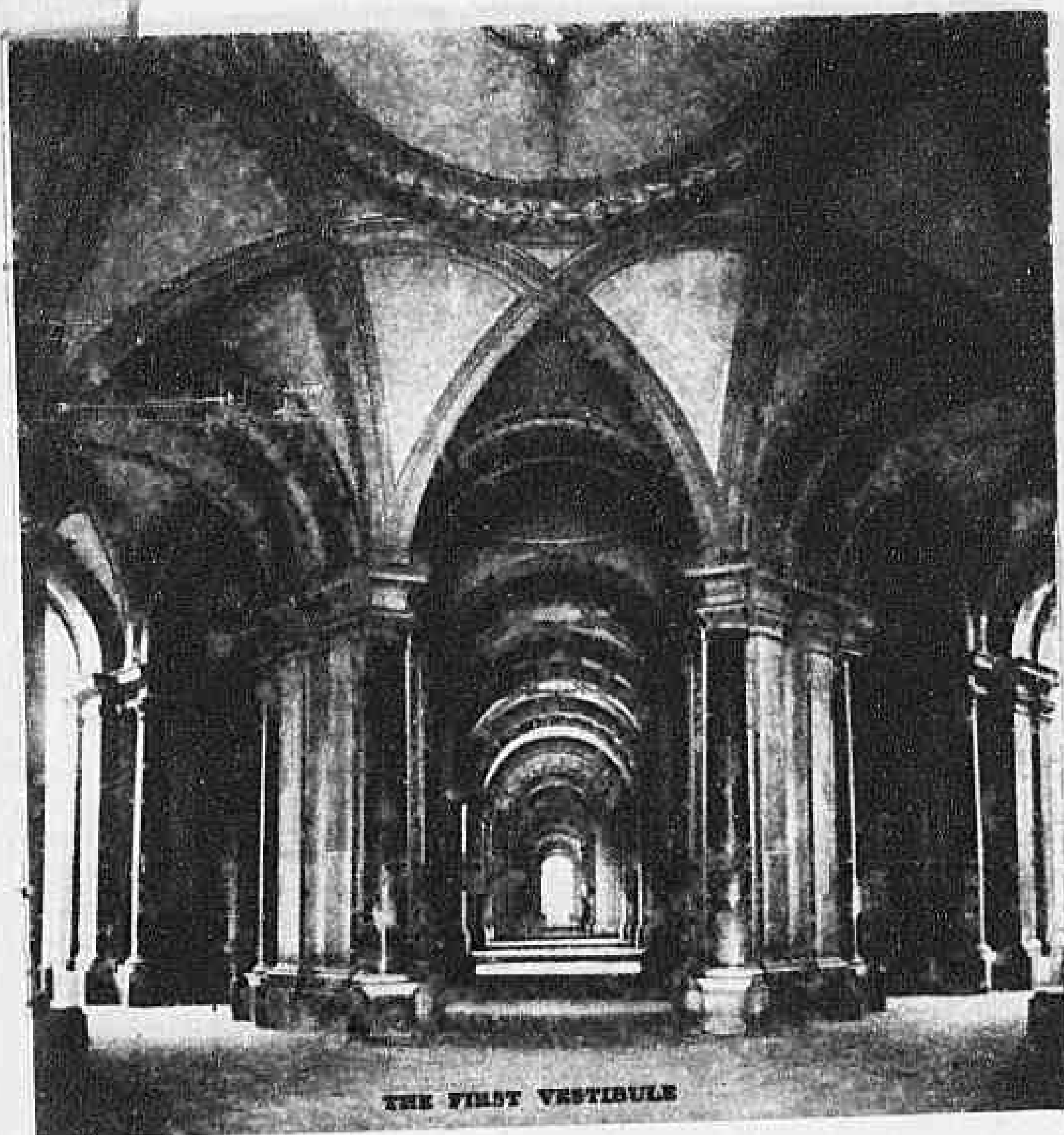
Above the main entrance, between two pairs of fluted columns, a large niche stops the succession of windows and makes a grandiose Royal gallery. The explanatory inscription explains the Palace's foundation and its construction by the Bourbon Kings Charles III and Ferdinand I.

The four pedestals standing at the sides of the main entrance of the South facade were to have statues symbolizing the Monarch's virtues (Magnificence, Justice, Clemency, Peace); but the plan was not completed.

**THE INTERIOR** — A large carriage porch with three naves crosses the ground floor South to North, connecting the entrance

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THE FIRST VESTIBULE

vestibule with the main and the third vestibule which leads out into the Park.

The vestibules are octagonal, like a peristyle, covered with vaults springing from columns of stone from Bigliemi (Sicily), placed on strong pillars. The central vestibule is larger than the other two and more luminous on account of the 4 arcades opening diagonally on the courtyards. It is interesting to note that this system of internal circulation between the four courtyards and the porticoes is skillfully solved

2000/20

to facilitate the traffic of vehicles and people, particularly during the Court's high ceremonies. The architect shows his originality in the wise union of the practical task with the esthetic result, in this case completely attained on account of the perfection of the architectural structure and the resultant perspective.

The five statues standing in the niches of the main vestibule are: *Apollo*, *Antinoö*, *Venus* and *Germanicus*, carved on classic lines by P. Solari and A. Violani. The *Hercules*, attributed to Gliconio, a Greek sculptor, was carried here from Rome in 1756.

**THE ROYAL STAIRCASE** (1), on the right, should be noticed for the magnificence with which the whole building has been designed. The staircase has three flights of stairs: the middle one 8 metres wide, leads up to a landing, thence to two lateral flights of stairs, each 5 metres wide, with 116 large steps altogether (made of a stone called *slumachella* from Trapani), most of them in one piece.

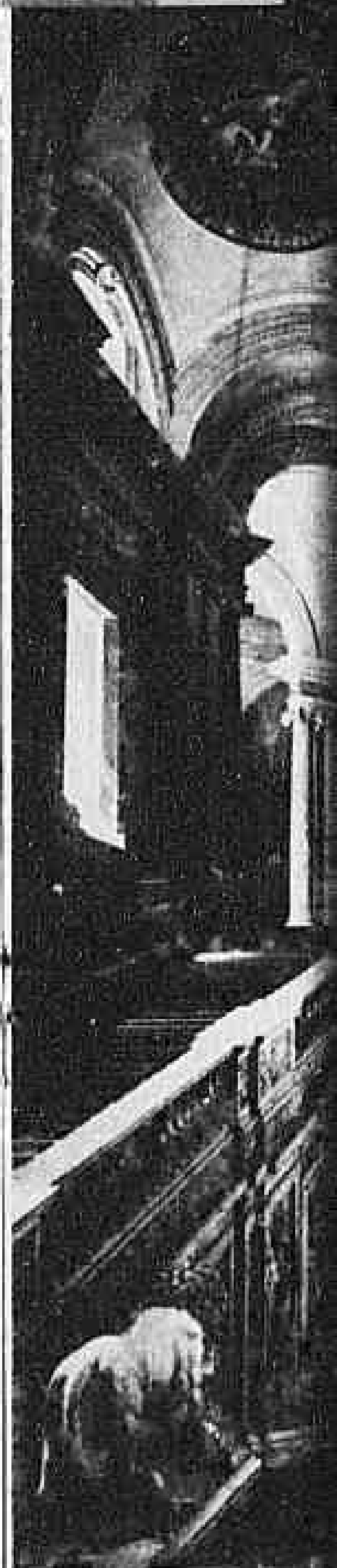
The walls are covered with precious marbles (yellow *abreccia* from Mondragone, marble from Vitularo and Dragoni) chosen and matched with great chromatic taste, so that the result of the natural veins, often fashioning fanciful drawings, is of greater beauty.

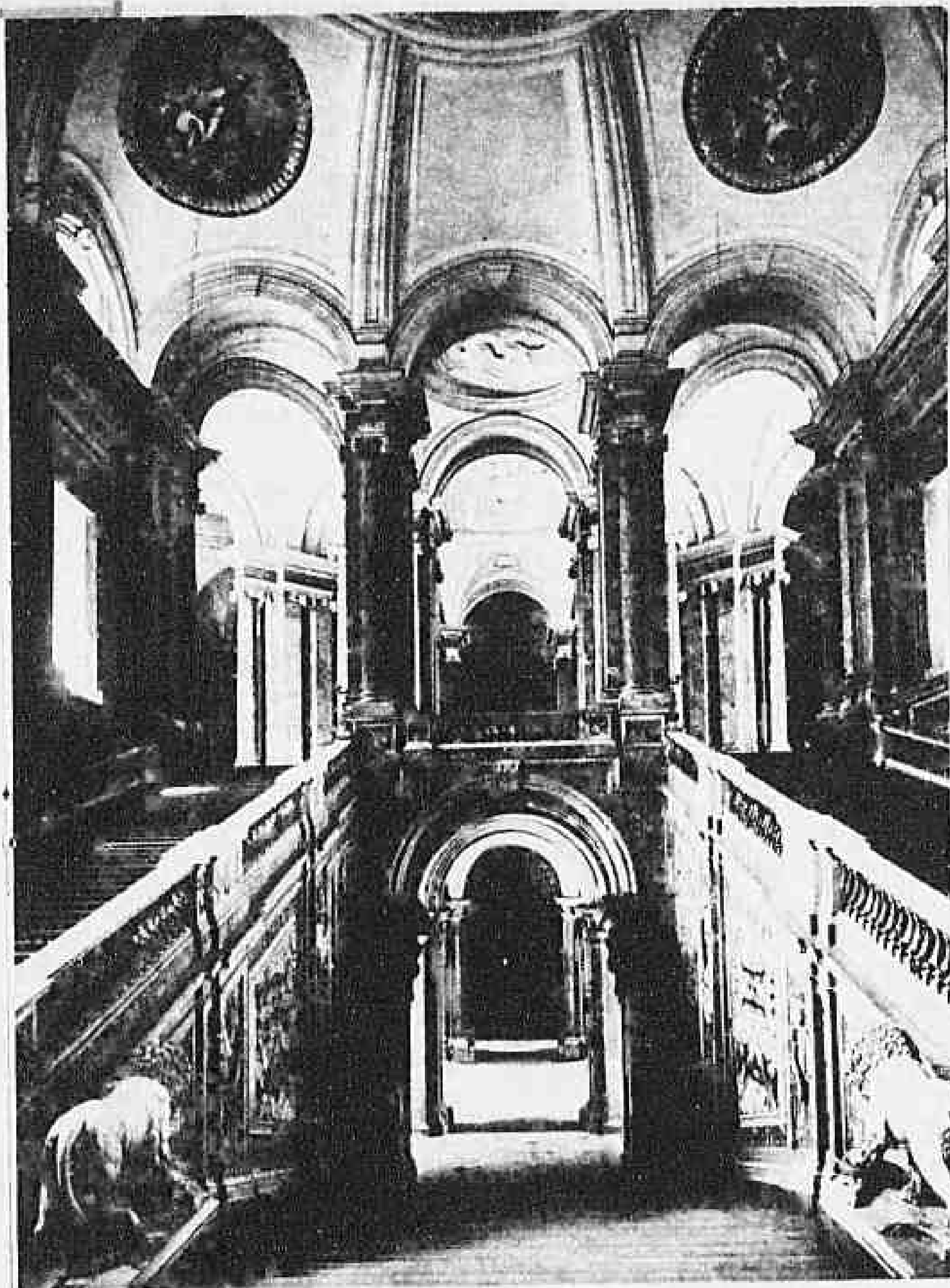
On the top of the first flight of stairs stands two white marble lions, sculptured by T. Solari and P. Persico.

On the facing wall, covered as the others with precious marble and decorated with trophies of arms, three statues are standing in niches, depicting the *Royal Majesty* (in the middle), *Truth* (on the right) and *Merit* (on the left), works respectively of T. Solari, G. Salomone and A. Violani.

The ceiling has a unique detail: it is made by two superimposed ceilings. The first (Girolamo Starace's frescoes representing the *Four Seasons*) is pierced in the middle by a large elliptic opening, whereby one can see the second vault (G. Starace's fresco representing *The Court of Apollo*). In the space between the vaults musicians and singers were stationed during the Court's formal receptions, and their music, amplified by the curving of the walls, was audible, while they who were playing, were hidden from the view of the public.

Ascending from the first landing, we see one of the most suggestive spectacles that may be offered by architecture. Through three grandiose arches at the top of the staircases, we notice a highly scenographic construction. Columns, pillars, arches, vaults, have the same octagonal scheme in the higher vestibule as in the lower, but with an amplitude, elegance and richness of details. Different crossings of lights repeat the architectural shapes, giving a sort of transparency to the slender tonalities of the colours. At each step, the play of perspective in the depth of the spaces changes slowly, with imposing symmetry. The vista is continually renewed with a dreamlike and unreal meaning, as facing a stage setting.





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We have seen the centre of the Palace where — we have noticed — the architect's geniality seeks lofty relief.

The higher vestibule gives access to the Chapel and the Royal Apartments.

**THE CHAPEL** (2) Has a single nave (37 X 12 metres), with a semicircular apse, galleries on two sides and a Royal tribune. Its architecture takes its inspiration from the Chapel of Versailles. The perimetrical base is covered with different coloured marble (old yellow and green, Mondragone, Atipalda). The 16 fluted corinthian columns surrounding the sides of the galleries are carved out in yellow marble from Mondragone. The ceiling has Cherubs and plaster festoons, the Angels above the altar and the Cherubs holding the architraves around the base, were carved by the sculptor Gaetano Salomone. The coffered ceiling and the polychromatic drawings of the floor complete the rich and bright decoration of the Chapel.

**STATE APARTMENTS** — The only Apartments finished were those of the South wing. They give the right impression of the decorative richness that all the interior of the Palace would have had, if it had been finished under the architect's plan. They show, too, the succession of the various tastes.

**HALBERDIERS HALL** (3) — This is the first of the three large anterooms preceding the State Apartments. It should be noticed for its great size and the refined plaster decoration. Trophies of arms (carved by A. Brucelli) are placed over the doors and the windows, framed in black marble from Mondragone, with the heraldry of the Bourbon lilies. Graceful busts of women (T. Buciano's work) are leaning out from oval niches. The ceiling decoration has the same sobriety. In the middle of it are represented *The Bourbon Arms Sustained by the Virtues*, a work of Domenico Mondo. From the ceiling two imposing bronze chandeliers are suspended.

**THE GUARDS' HALL** (4) — It is richer in plaster decorations that extend from the classical scheme of the walls to the ceilings. The 12 bas-reliefs on the doors and the windows represent historical episodes of the ancient age, which took place in the territories of the Kingdom (by the sculptors G. Salomone, P. Persico, T. Buciano). The fresco on the ceiling represents *The Glory of the King and the Twelve Provinces* (by the painter Girolamo Starace, 1785). The marble group, placed opposite the windows, is a work of the 17th century, and represents *Alexander Farnese Crowned by Victory*; it was brought from Rome in 1789.

**HALL ALEXANDER THE GREAT** (5) — It is on the line of the centre of the South facade; from one of its windows one sees the external balcony over the chief entrance, from which the long and straight avenue of trees begins the road towards Naples. — On the

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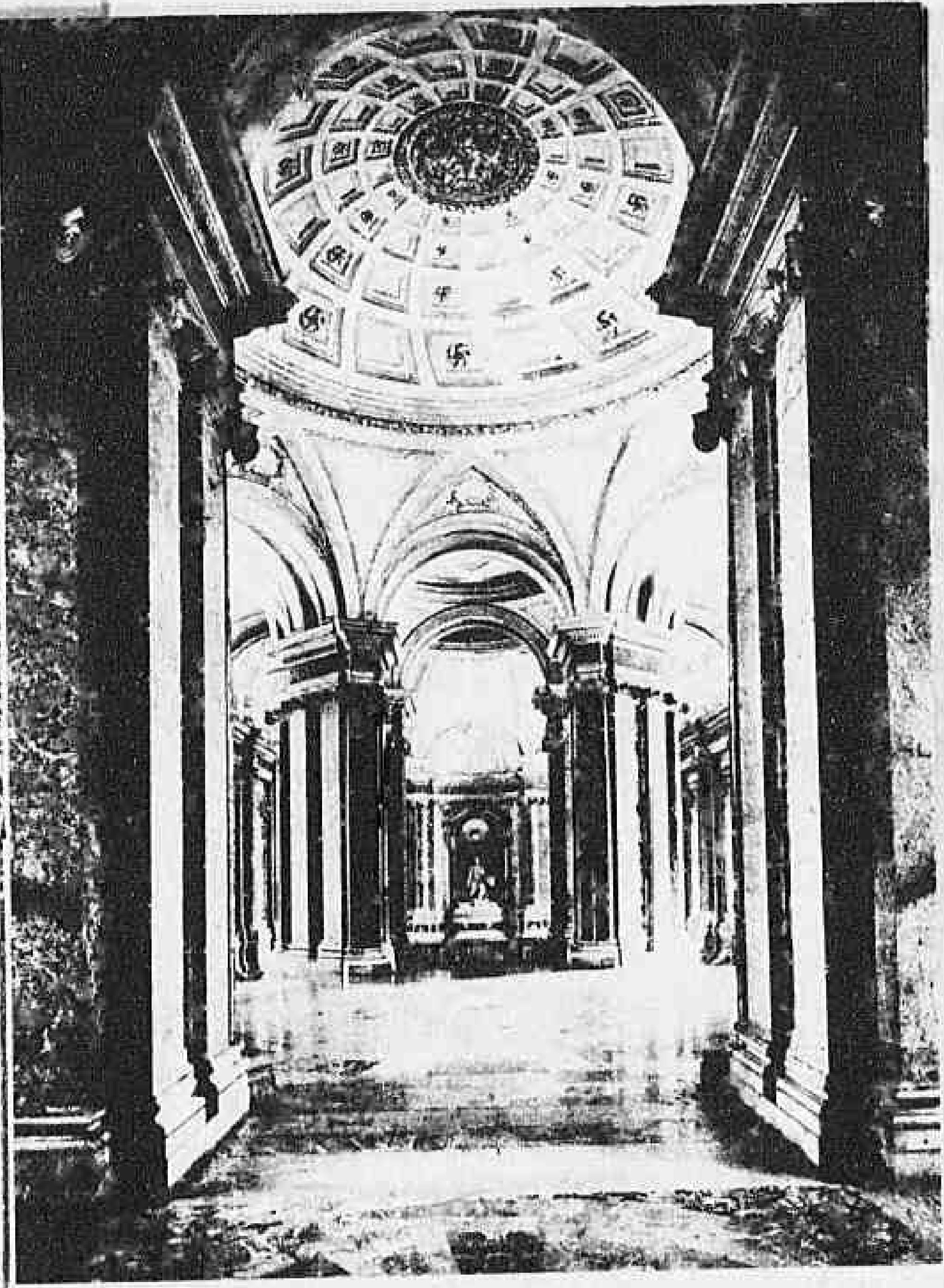
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THE HIGHER VESTIBULE

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walls are applied rare marble (old green, alabaster from Gesualdo, red and grey granite, cipollino marble). The two large paintings with frames in white Carrara marble, excellently carved, are *The Battle of Velletri* (by Camillo Guerra) and *The Abdication of King Charles of Bourbon* (by Gennaro Maldarelli), both fine works of the first part of 19th century. (During the Battle of Velletri, on August 11th 1744, Charles of Bourbon had defeated the Austrian army, led by the Prince Lobkowitz, sent there to reconquer the Kingdom of the Two Sicilies). Both these paintings were ordered by Ferdinand I to cover the two frescoes that Joachim Murat had ordered to be painted here in commemoration of his battles during the period of the French occupation. The 6 bas-reliefs beyond the doors represent episodes of Alexander the Great's life: (North wall) *Alexander and Philipp of Acarnania*, and *Alexander Subdues the Bucephalus*; (East wall) *Philipp Charges Aristotiles to Instruct Alexander*, and *Presage of Aristotiles Telmedon to Philipp and Oluripus*; (West wall) *Alexander Orders the Hind to Lie down in the Small-box of Darius*, and *Alexander Spreads his Cloak over Darius' Body*. — Above the small fire-place, the portrait of Alexander, carved from precious porphyry and supported by two sphinxes of basalt, is an estimable work of the sculptor Licio Lucchesi. — The ceiling is entirely painted and represents *The Wedding of Alexander and Roxane*, an imposing fresco of remarkable effect, by the painter Mariano Rossi.

**SPRING HA**  
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**AUTUMN**  
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*Pomona, Vulcan,*  
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**WINTER H**  
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Francesco De Mur

**THE DRES**  
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3000/2

SPRING HALL (6) so called for the allegorical subject of the fresco on the ceiling (painted by Antonio De Dominici). Here begins the «Ancient Apartments» earlier reserved for the Royal Princes, but since 1780 inhabited by King Ferdinand, while the construction was in progress, and later became the quarters of the Queen. Therefore it is also called «Queen's Apartments». — As here all the halls of the Apartments were finely decorated by Funaro in Louis XV and Louis XVI taste, with walls covered with silk damasks, specially made in Naples in 1781. — On the doors and over the mirrors of this first hall, *Poetry, Music and Dramatic Art* are represented as a symbol (painted by G. B. Rossi).

SUMMER HALL (7) — The ceiling is painted by Fedele Fischetti representing *Summer*, with Proserpine who having left the Averno, presents herself to Ceres, goddess of agriculture. Groups of Cupids, with agricultural implements and musical instruments, are playing on the balustrade. *Eloquence, Astronomy, Music, Royalty* decorate the doors; the 4 rivers of the Kingdom, the Ofanto, the Volturno, the Sebeto, the Simeto, are represented over the mirrors (painted by G. B. Rossi).

AUTUMN HALL (8) — *Autumn with Bacchus and Arianna* Silenus, Nymphs and groups of vintagers are painted on the ceiling by A. De Dominici. Over the doors are painted mythological divinities: *Pomona, Vulcan, Juno, and Neptune*; over the mirrors are groups of Cupids (by G. B. Rossi).

WINTER HALL (9) — *Winter with Boreas who carries Orizia away*, and groups of huntsmen and women are depicted on the ceiling by F. Fischetti.

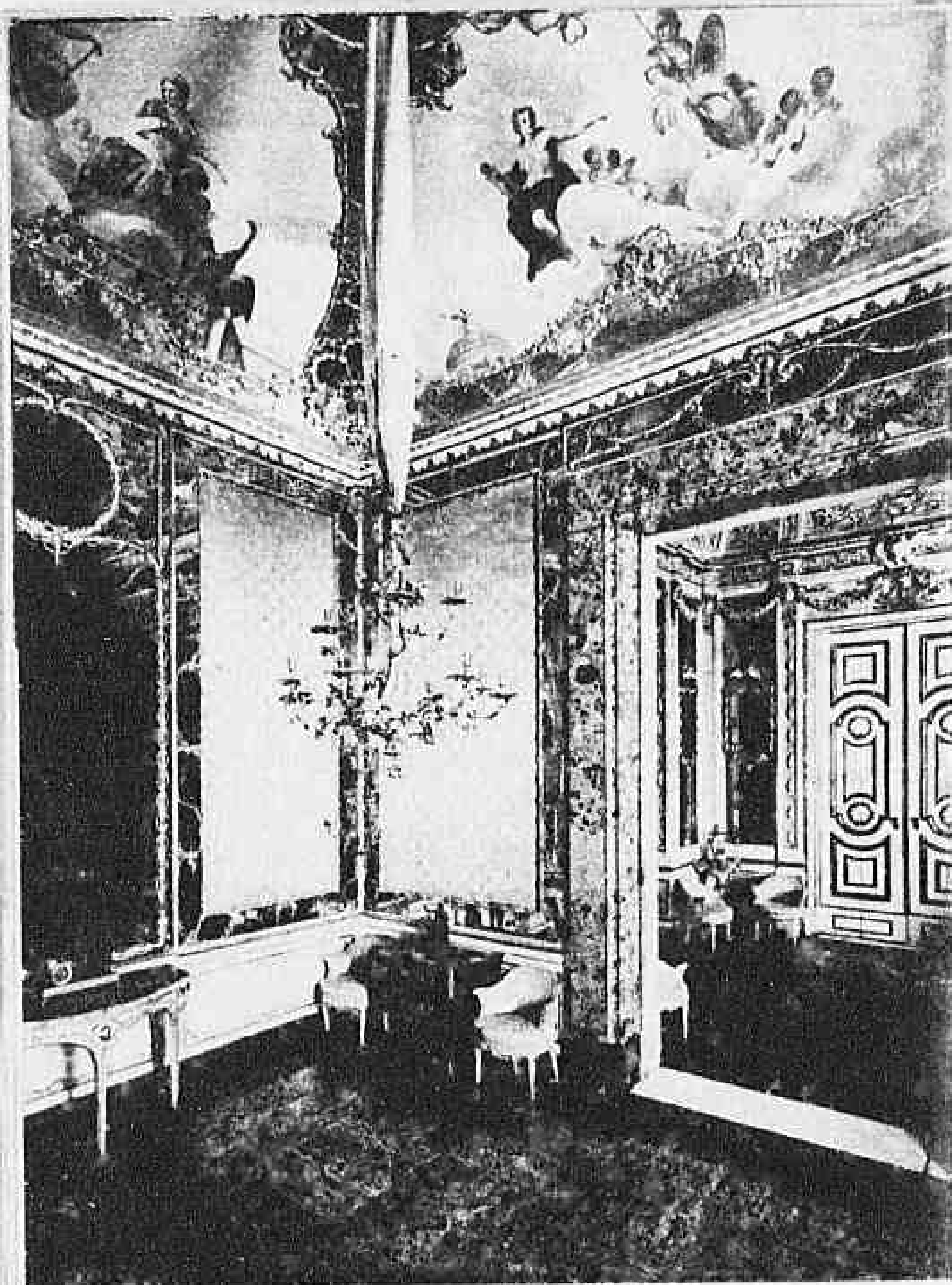
THE STUDY ROOM (10) — The walls are covered with lacquered, inlaid wood (by Nicola and Pietro Fiore), imitation cameos (by Carlo Brunelli), and panels lightly painted (by Philipp Hackert) are over the doors.

THE SMALL DRAWING-ROOM (11) — The ceiling is decorated by Filippo Pascale in the decorative style of Pompeii's paintings, renowned at that time.

BED ROOM (12) — On May 22d 1859, King Ferdinand II died in this room; fearing that his illness might be contagious, the original decoration was destroyed and the room was painted again, but in simpler manner. The only paintings saved were the pleasing ones by Francesco De Mura depicted over the doors and the mirrors.

THE DRESSING-ROOM OF THE QUEEN (13) — The walls are covered with silks and Venetian mirrors with graceful gilded

1200-1/2



THE DRESSING-ROOM OF THE QUEEN

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forms of Jupiter.  
room is the BAT  
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Fischetti (The Ti  
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THE FOIL  
by G. Salomone. I  
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Agostino Fortini.

RECEPTION  
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by F. Fischetti —  
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The paintings on  
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HALL OF  
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bronze mounts. A De Dominici painted on the ceiling the mythological forms of Jupiter, Juno, Apollo, Minerva, Ceres etc. — Next to this room, is the BATH-ROOM, a fine example of Rococo decoration, carefully and elegantly chosen in its smaller details. The paintings by Fischetti (*The Three Graces*, *The Bath of Venus*, *Diana and Acteon*, etc.), the Cupids moulded by Gennaro Fiore, the delicate ornamentation of the walls, make an agreeable, harmonious whole, that lively express the taste of the time. — The marble basin, lined with golden copper, was carved by G. Salomone.

THE TOILET ROOM (14) is decorated with plaster ornaments by G. Salomone, furniture very cleverly carved and mirrors around the walls. The fresco on the ceiling, *Venus Making her Toilet*, is by Agostino Fortini.

RECEPTION HALL OF THE QUEEN (15) — *Saturn and the Earth*, surrounded by Bacchantes, couples of nymphs and shepherds, are depicted on the ceiling, by F. Fischetti. — Above the doors, *Music*, *Painting*, *Sculpture*, *Architecture* are painted by G. Bonito.

HALL FOR THE COURT'S LADIES (16) — On the ceiling *Aurora Drives Ceto into sleep*, groups of Cupids and Geniuses painted by F. Fischetti. — Over the doors and the mirrors panels painted with allegorical subjects by Corrado Giaquinto.

Behind the State Apartments there are game rooms and service sections, bed rooms, a private Chapel, and three rooms for the Library. The paintings on the walls in the farthest room, completed by Fuger in 1782, represent *Parrhasius*, *Athena School*, *The Renaissance of Arts*, *Envy and Richness*. The other rooms along the East wing of the Palace, have a simpler decoration. Before the present time, they were used as a Painting Gallery and a public museum.

Returning to Alexander's Hall, you reach the «New Apartments». The first two rooms were begun in 1807 by order of Joseph Bonapart, under the direction of the architect Antonio De Simone. They are an example of the neoclassical style of the Empire, and have a noble and grandiose elegance in the measured architectural proportions and in the marble decorations and sculptures.

HALL OF MARS (17) — The walls are separated by pairs of double pillars of Ionic form, over a wainscote of Vesuvius basalt. The great bas-relief, in the middle of main wall, represents *Prudence and Justice Near a Trophy of Arms over which Fame and Victory are Flying*. On the other walls, are bas-reliefs of *Victories with trophies of arms*. The 9 bas-reliefs over the doors and the windows celebrate scenes from the *Iliad*: *Venus Wounded by Diomedes Implores Mars to Revenge her* — *Mars Induces Priam's Sons to Fight* — *Pallas Exhorts Mars to Leave the Fighting* — *Hector Starts for the War, Vainly*

*Restained by Andromache — Vulcan Delivers the Arms to Mars — Mars in front of the Accopagus — Pallas Calms Mars' Fury — Hector Urged by Mars to Join the Fighting —* The above mentioned bas-reliefs are the work of the sculptors V. Villante, C. Monti and D. Masucci. — The ceiling decorated with plaster ornaments by C. Beccalli, has a fresco by A. Galiano representing *Hector's Death and Achilles Triumph*. — A beautiful urn of oriental alabaster is placed in the middle of the room a present of Pope Pius IX to King Ferdinand II.

**HALL OF ASTREA (18)** — The hall is decorated with original and elegant bas-reliefs of great gilded figures directly applied to marble and granite walls, some real some very well imitated. The groups over the small fire-place represent *Astrea with Hercules and a Woman* (the symbol of the Kingdom's Provinces) and *Minerva between Law and Reason*. On the top of the walls are bas-reliefs of 4 pairs of winged Gods carrying the symbols of Justice, Power and Magnanimity. — On the ceiling symbolical bas-reliefs represent *Fame*, with long trumpets, over the groups of Industry and Agriculture. In the centre, a painting by D. Berger, representing *Astrea's Triumph*, goddess of Justice, between the Virtues venerated by the people and the Vices that are expelled by them.

**THRONE ROOM (19)** — It is the largest room of the Palace (m. 35 x 13, m. 16 high). The decoration, planned by the architect Gaetano Genovese and finished in 1845, is rich in golden ornamentations that give relief to the whiteness of the walls. On the frieze of the entablature, 46 medallions representing the Kings of Naples from Roger the Norman (1137) to Francis I of Bourbon (Joseph Bonaparte and Joachim Murat are omitted, because they were considered as usurpers by the Bourbons). On the ceiling, between the windows are bas-reliefs, heraldry of the Kingdom's Provinces; in the centre fresco by Gennaro Maldarelli representing *Charles III Placing the First Stone of the Palace*.

**THE COUNCIL HALL (20)** — This is where the Ministers met, to discuss the State affairs, under the King's direction. — On the ceiling, is painted *Minerva Rewarding the Arts and Sciences*, by G. Cammarano.

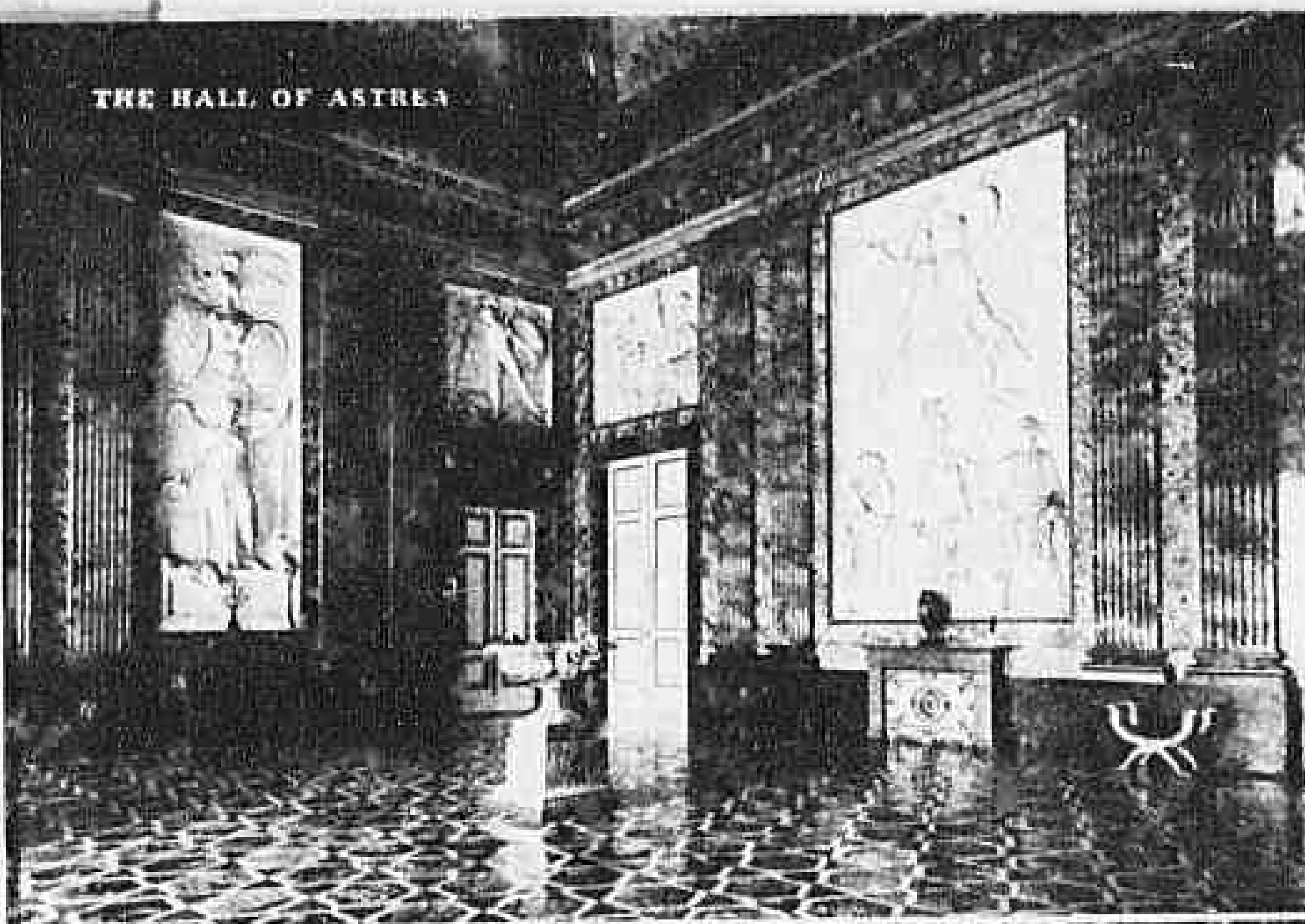
With this room begins the «King's Apartments», as Vanvitelli had intended this part of the building to be. The rooms were decorated after 1816. The painters A. Fondi and G. Bisogni painted the walls and ceiling ornamentations, in the center of which other painters painted scenes of mythological subject: the *Bacchanal* by Franz Hill, *Theseus Kills the Minotaur*, by G. Cammarano, *Minerva Invites Telamon to Leave Itaca*, by F. Hill, *Hector Reproaches Paris*, by Antonio Cammarano.

THE HALL OF A

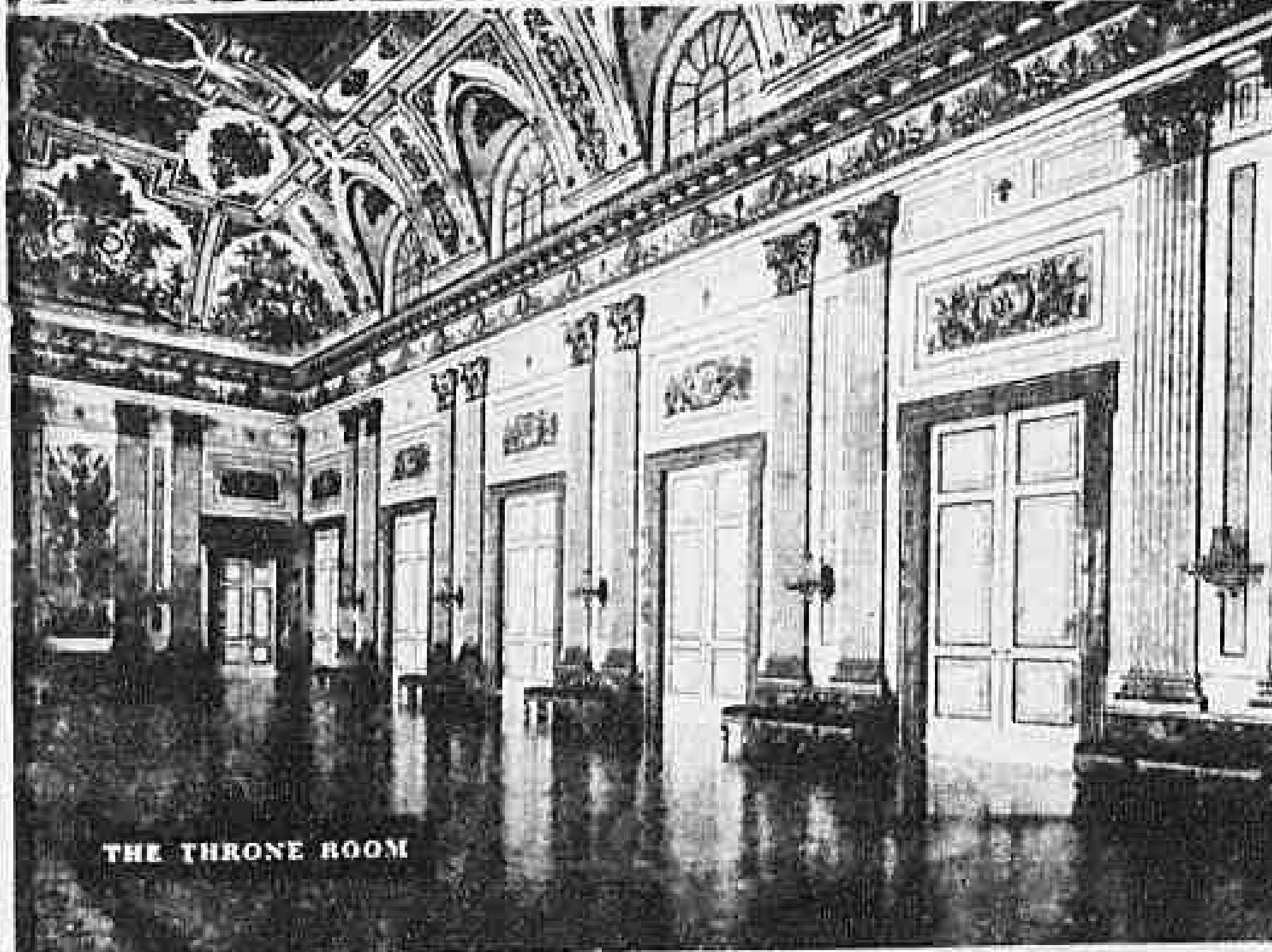


THE THRONE

THE HALL OF ASTREA



THE THRONE ROOM



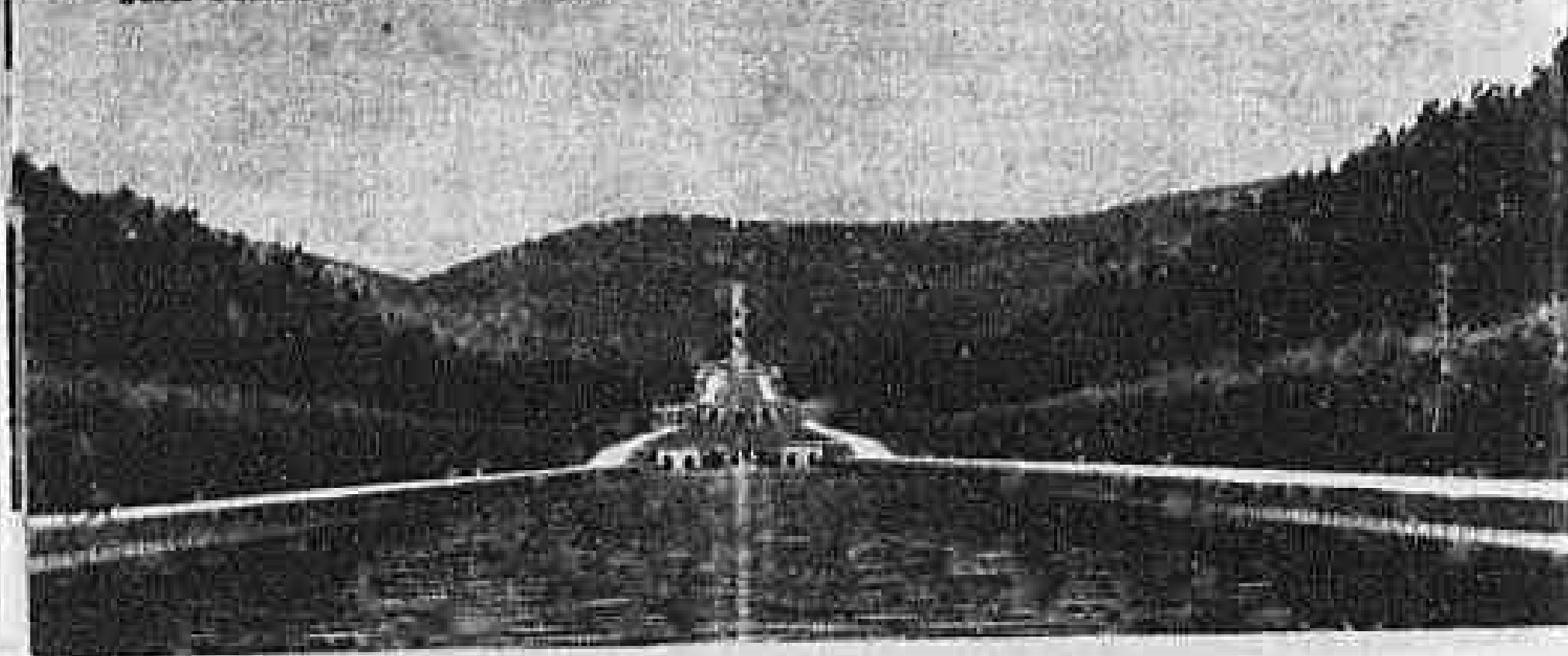
**THE COURT THEATRE** — This is placed in the middle of the West wing of the Palace; it was designed and carried out by Luigi Vanvitelli (1768). It is entered by three entrances. The main one was reserved for the Court. The side entrances from the courtyards were for the guests. — On the inside of the Theatre too, Vanvitelli employed the classical scheme of a single architectural form, which is used in the whole height of the walls and includes several stories of boxes. — In the centre of the ceiling *Apollo Triumphant upon the Serpent*; in the corners the *Nine Muses* and the *Four Elements*, painted by C. La Gamba. — The architectural form of the room is cleverly designed so as to obtain an illusion of greatness in a comparatively limited space. The perfect proportions, the richness of the decoration, the peculiar acoustic qualities and its unaltered conservation, are the most remarkable merits of this small and gracious Theatre. It is considered one of the most perfect examples of its kind.

## THE PARK

This is one of the greatest and most famous examples of an architectural composition of Nature's elements, combined with extensive embellishment of meadows and woods, carried out with deep perspectives.

The Park, so designed by Vanvitelli, completes, in a most natural way, the Royal Palace. The adjacent section stretches flat and unrolling, with a large exedra shaped parterre and holm oak groves, and then little by little it rises towards the slopes of Briano hill, with avenues, inclines, steps, basins and waterfalls, reaching 2 miles in length and covering more than a million square metres.

THE FIRST GREAT BARN



At the beginning of the avenues begin. On a small building built in 1769 for instruction. It is bastions, bridges, but according to side of « La Cas Fish-pond), 300 Francesco Colloca Returning

**THE FOUR** its construction, statues. The avenue semicircular slope runs the public the bridge (one long), paralleled

**THE FOUR** Dolphins, from taking on the higher landing.

**THE FOUR** architectural building (20 Winds) per by dolphins and

**THE FOUR** 6 gradually high

2000/2

At the beginning of the main avenue other geometrically drawn avenues begin. On the left side they enter the «Old Woods» leading to a small building called «La Castelluccia» (the little Castle) built in 1760 for the young King Ferdinand's amusement and military instruction. It is composed of an octagonal tower, surrounded by bastions, bridges and a moat, the whole reproduced in small proportions but according to the military science of those days. — On the North side of «La Castelluccia» is the «Peschiera Grande» (great Fish-pond), 300 metres long, 120 metres broad, built by the architect Francesco Collecini, first assistant of Vanvitelli, in 1762-63.

Returning to the main avenue one finds

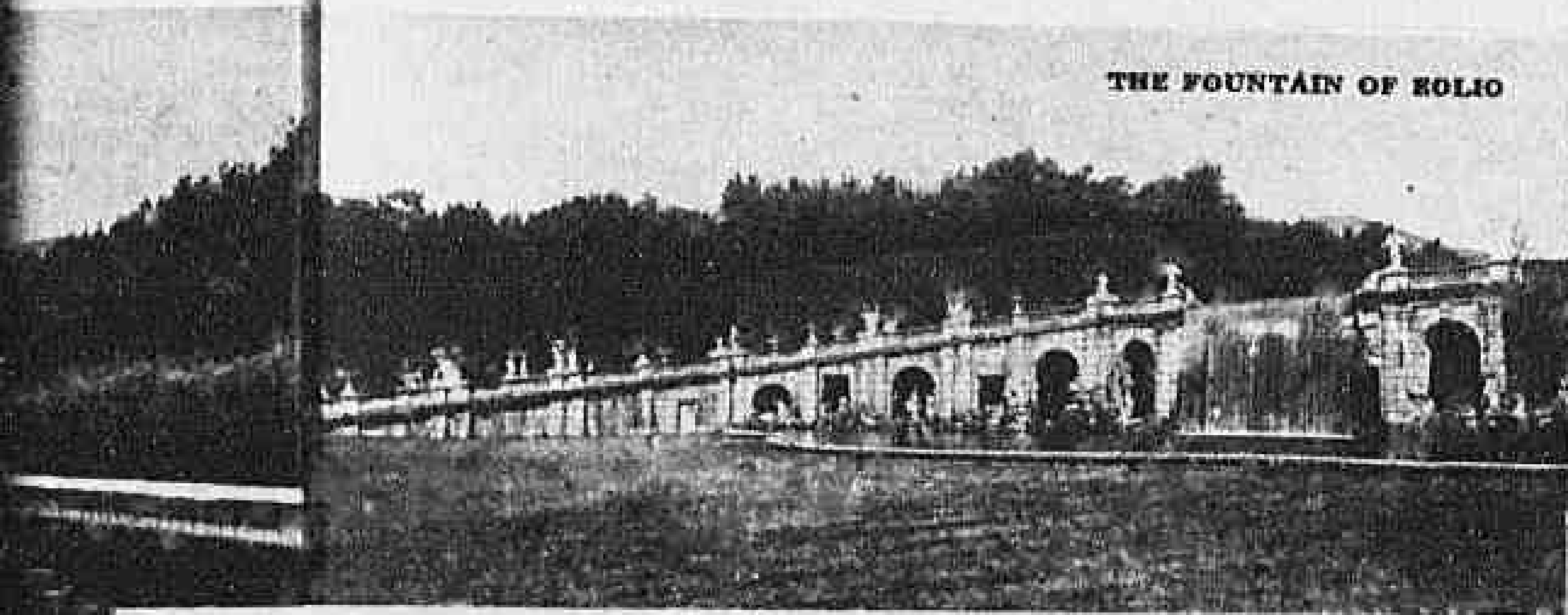
**THE FOUNTAIN «CANESTRO»**, circular shaped, simple in its construction, standing in the middle of a rotunda, surrounded by statues. The avenue here forks so as to reach by the means of two semicircular slopes the «Bridge of Hercules», under which runs the public road leading to the village of the same name. — Leaving the bridge one sees the first great basin (27 metres broad, 475 metres long), paralleled by roads, and fed by the water gushing out from

**THE FOUNTAIN OF DOLPHINS**, made by three enormous Dolphins, from whose wide open mouths water-spouts gush out, breaking on the rocks, enclosed by a retaining-wall. — By climbing a higher landing, one reaches by a long meadow

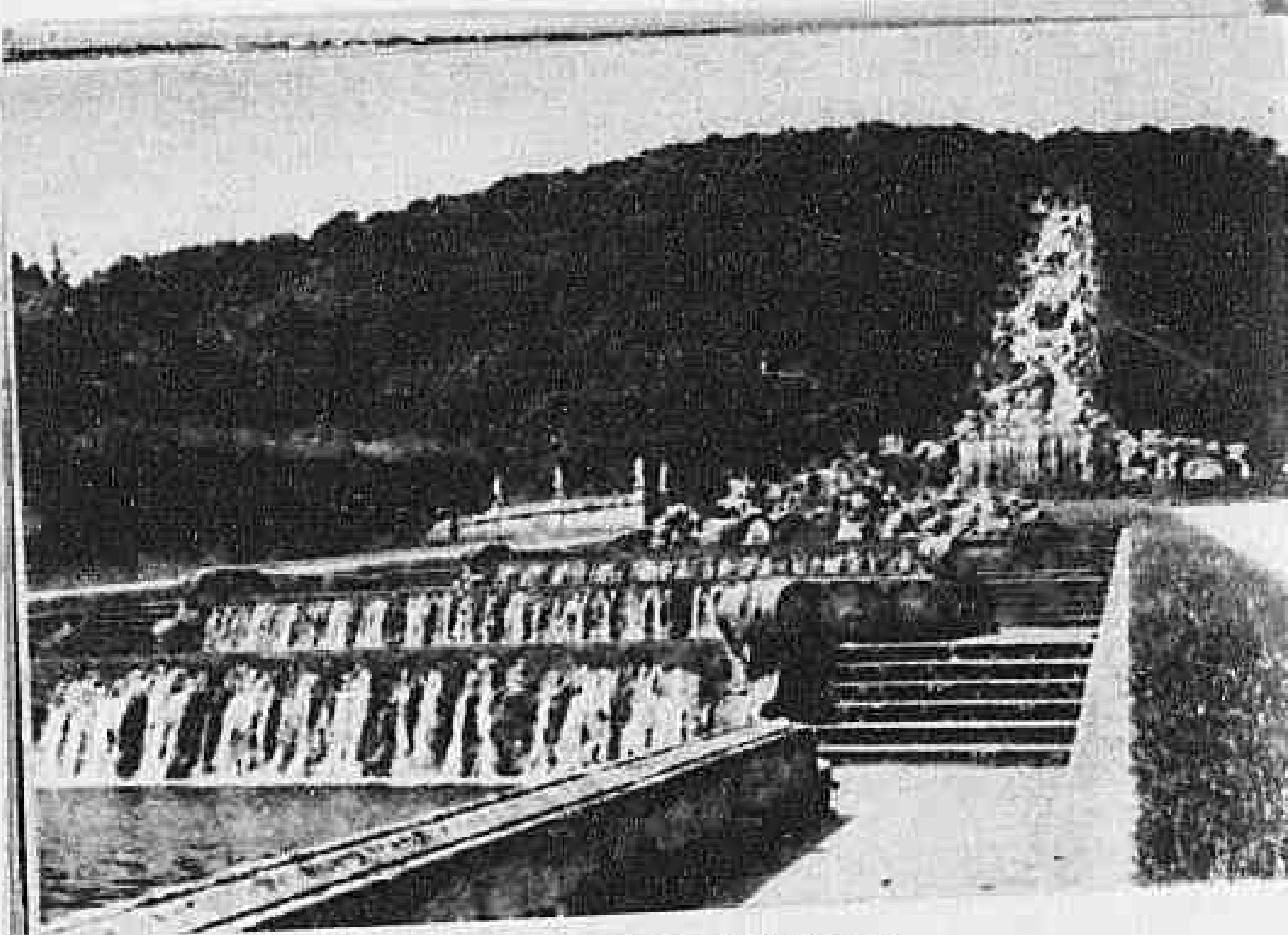
**THE FOUNTAIN OF EOLIO**, made by a great basin with a fine architectural back ground, rich in statuary groups, arising on the rocks (20 Winds' personifications) and on the balustrades (vases supported by dolphins and shells carried by pairs of slaves).

**THE FOUNTAIN OF CERES** — The next basin is divided into a gradually higher basins. The water pours from one to another.

THE FOUNTAIN OF EOLIO



/2000/12



THE GREAT WATERFALL

fashioning a gigantic staircase. On its top there is a fine group, carved with marble from Carrara, by the sculptor G. Salomone, in 1784, representing the Goddess Ceres among Nereids. On the sides there are the personifications of two rivers of Sicily, the Anapo and the Simeto. Further there are Dolphins and Tritons, immersed in water. — Going further, beside a meadow, one finds a new series of steps forming 11 basins. Above the last one there is

**THE FOUNTAIN OF VENUS AND ADONIS** — carved by G. Salomone in 1784-90. The Goddess is represented in the attitude of detaining Adonis from departing for the dangerous hunt. On the next rocks there is the wild bear about to devour the youth, around them are Cupids, Nymphs, dogs and pigeons.

Here one reaches the end of the fabulous road.

A large terrace, surrounded by balustrades on which arise statues of Huntsmen and Huntswomen with bows, arrows, and quivers, is in front of

**THE GREAT WATERFALL**, that flows down the mountain, beginning 32 metres higher and ending in a basin where are placed two marble groups representing the myth of Diana and Actaeon. On the right side is Diana, caught in the bath, surrounded by her Nymphs. On the

left stands Actaeon, is attacked by fam. sculptors P. Persico

The source of of the fall leading to one can enjoy a w. Palace and the Park and appreciates bett be noticed the orig periences of the pa Baroque form, to a waters. Vanvitelli n results. To the ima technical ability of staircases, waterfalls, pected shapes to the

To collect here to plan for this pur with the aim of b Sizzo, on Mount was begun in 175 6 mountains, to d



For stands Atteone, who is transformed as a punishment into a stag, and is attacked by famished dogs, about to devour him (works of the sculptors F. Perino, A. Brunelli and P. Solari).

The source of the waterfalls is reached by two paths, on each side of the fall leading to the cave from where the falls begin. From this height one can enjoy a wide panoramic view of the imposing whole of the Palace and the Park, in the background, distant Naples. One understands and appreciates better the gigantic plan realized by Vanvitelli. It should be noticed the original use of all the resources offered him by the experiences of the past centuries. In fact it is a typical invention of the Baroque form to animate architecture with the changeable beauty of waters. Vanvitelli made use of those experiences to reach new and happy results. To the imagination of an artist he was able to join the great technical ability of an engineer, in planning a hydraulic system of relief, staircases, waterfalls, torrents, so as to give at all times, new and unexpected shapes to the mass of water itself.

To collect here such a great amount of water Vanvitelli was obliged to plan for this purpose a colossal aqueduct, more than 27 miles long, with the aim of bringing across mountains and valleys the waters of S. Angelo on Mount Taburno, and ten other smaller sources. The work was begun in 1752 and lasted 12 years. It was necessary to cut through 6 mountains to dig 61 wells, to build 3 viaducts. The greatest of



these, known as the *Ponti della Valle* (Valley Bridge), near Maddaloni, was in those days the greatest of Europe, and it is comparable with the most famous aqueducts of the Roman age. It is made by 84 large arches, placed in three superimposed series. It is 60 metres high and 528 metres long.

**THE ENGLISH GARDEN** — Queen Mary Caroline Ferdinand IV's wife wished to embellish the Park, on the East side, with a Garden, according to the fashion made popular in England by William Kent, some years before. It is well-known that an English garden means to reflect the spontaneous freedom and poetry of nature, instead of the geometric arrangement that is peculiar to Italian gardens or French parks. It is a romantic plan that takes the place of the classic tradition.

King Ferdinand IV, for this purpose, summoned one of the most famous English gardeners and botanists of those days: John Andrew Gray. The work began in 1782 and lasted a great many years. Many precious plants were ordered from England, America and India. Not very far from the main entrance, still stands the first «Camelia» imported to Europe from Japan. The mildness of the temperature, the abundance of water and the fertility of the land have helped the acclimation and growth of numerous plants of varied origin, now in their full bloom.

They add scientific curiosity to the charm of this exquisite place, where one enjoys picturesque views, each different from the other, as large expanses of meadows, small glades full of flowers, dense woods, precious and lone trees, brooks, lakes, fountains, imitation ruins of buildings of different styles, spread here and there, within frames of green.

The most important is the Bath of Venus, consisting of a small lake, where a statue of Venus, on a rock seems to have just come out of the water that is slowly flowing among the vegetation of ferns and great shady trees. The statue is by Tommaso Solari.

The English Garden has an area of 23 hectares of land.

2000/02

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Queen Mary Caroline  
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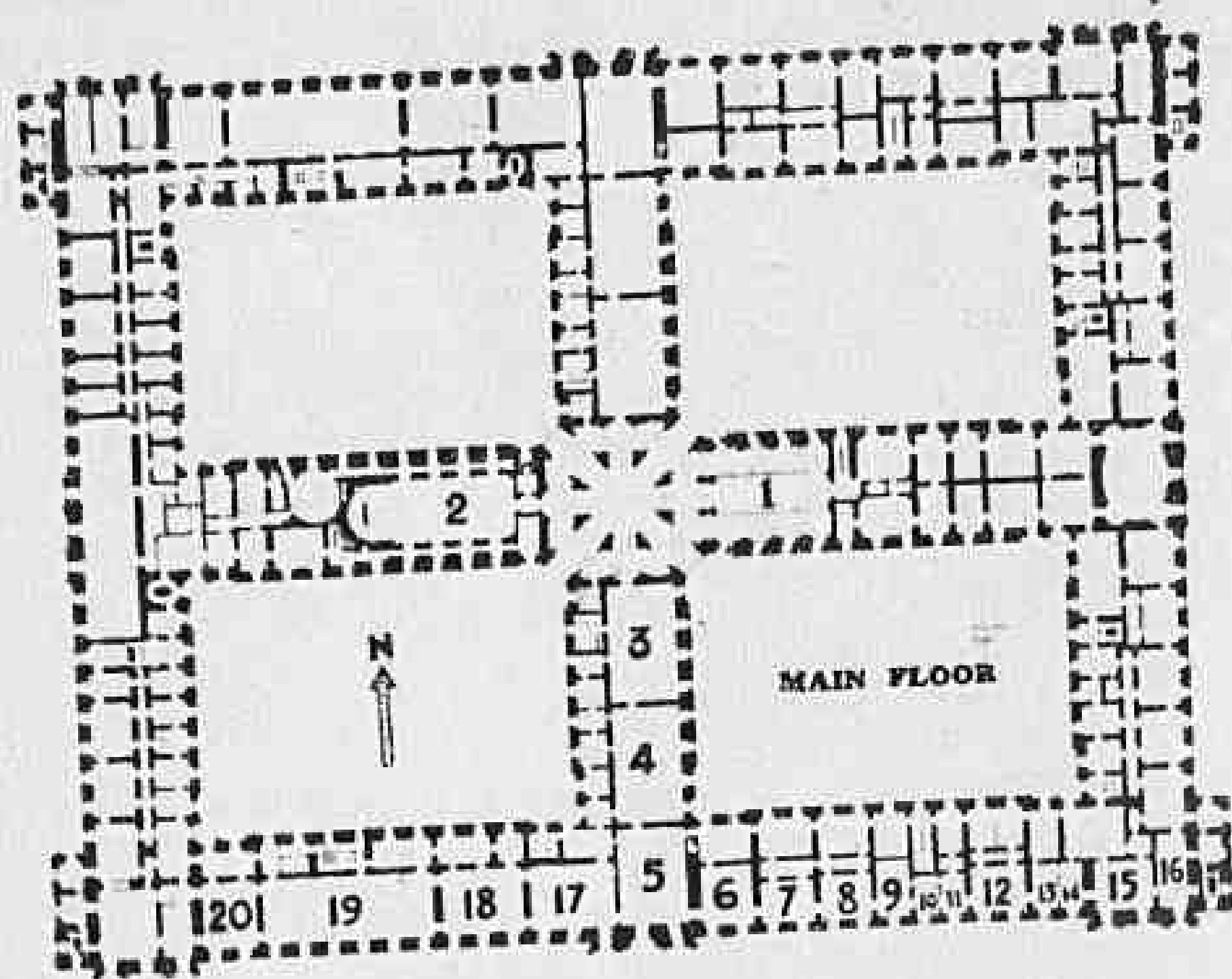
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THE BATH OF VENUS

2000/12



1. The Royal Staircase
2. Chapel
3. Halberdiers' Hall
4. Guards' Hall
5. Hall Alexander the Great
6. Spring Hall
7. Summer Hall
8. Autumn Hall
9. Winter Hall
10. Study Room

11. Small Drawing-Room
12. Bed Room
13. Dressing-Room of the Queen
14. Toilet Room
15. Reception Hall of the Queen
16. Hall for the Court's Ladies
17. Hall of Mars
18. Hall of Astrea
19. Throne Room
20. Council Hall

66

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

JBWP/mb

Subcommissione for Monuments Fine Arts and Archives  
(Tel. 489081, ext. 442 & 664; 478480)

20034/2/MFAA

15 August 1944

Subject: Discipline

To : V.P., Adm Sec.

Report has been received from O.C. 20 Court  
Martial and Holding Centre that a sentence to 90 days  
field punishment and pay stoppages of £. 5 has been  
passed on a soldier who mutilated one of the pictures  
in the Palace at CASERTA.

*Ernest T. De Wald*

ERNEST T. DE WALD  
Major, Spec. Res. 4878  
Director.

Subject: F.G.C.M.

CONFIDENTIAL

Ref: 9/4/A/3894  
12 August 1944

Major. Ernest. T. De Wald,  
Spec. Res. Director.  
S- Commission for Monuments Fine  
Arts and Archives. ACC  
-----

14403255 Rfm. Tottman. W.

Reference your 20034/2/MFAA dated 5.8.44.

The a/n man was tried under Section 41 of the Army Act  
"Whilst On Active Service Committing A Civil Offence That Is To  
Say Malicious Damage To Property Contrary To Section 51 Of The  
Malicious Damage Act 1861, "

The findings of the Court are as follows:-  
" Guilty with the exception that the amount of damage is eighty  
guineas and not one hundred pounds"

Sentenced to 90 Days Field Punishment and Pay stoppages of £ 5

*H.P. Ryland* (H.P. Ryland)  
Capt.  
O.C. 20 Court Martial & Holding Centre.

Field  
THW.

4377

64

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECM/mb

Subcommission for Monuments Fine Arts and Archives  
(Tel. 489081, ext. 442 & 664; 478480)

20034/2/MFAA

4 August 1944.

Subject: Damage to Picture, CASERTA Palace

To : R.C., Region 3 ACC, attn. Major  
Paul Gardner (Fine Arts).

62

1. Herewith copy of 20 Court Martial and Holding  
Center letter of 21 July 44 (ref. 9/4/A/3468) and of  
reply made today by this office.

63 in the  
file Ruyter  
2. Forwarded likewise is the fragment cut from  
J.P. Hackert's painting of the port of Castellammare  
hanging at CASERTA. Sig. Battaglia will be able to iden-  
tify the picture in question.

&lt;ECM&gt;

Bmb

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

4376

63

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECM/mb

Subcommission for Monuments Fine Arts and Archives  
(Tel. 489081, ext. 442 & 664; 478480)

20034/2/MFAA

5 August 1944.

Subject: 14403255 Rfm. Tottman, W.

To : Capt. H.P. Ryland, O.C. 20 Court Martial  
and Holding Centre.

1. Your 9/4/A/3468 of 21 July 44 and accompanying  
fragment of picture is gratefully acknowledged.

2. Request that report of sentence pronounced upon  
the above-named be furnished this office. This information  
will be regarded here as strictly CONFIDENTIAL; it is, how-  
ever, of importance for our records.

<ECM>

Burd

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

4675

Subject: F.G.C.M.

62

(See 45)

Ref: 9/4/A/3468  
21 July 1944

Capt. Croft-Murray,  
Monuments & Fine Arts S - Commission  
A.C.C.  
-----

14403255 Rfm. Tottman, W.

Reference 57 Area's A25/294 dated 14.7.44.  
Herewith forwarding the picture which  
was damaged in respect of the a/n case.  
Please acknowledge.

 (H.P. Ryland)  
Capt.  
O.C. 20 Court Martial & Holding Centre.

Field  
TIV

61

HEADQUARTERS  
REGION III ALLIED CONTROL COMMISSION  
APO 394, U.S. Army

18 July 1944

E -

SUBJECT : Reggia di Caserta  
TO : Major Ward Perkins  
Subcommission for Monuments & Fine Arts  
Hqrs. A.C.C.

My dear John :

Herewith a few notes on how matters stand.

A. Lists:

- (1) Emilia should have reached you by now.
- (2) Toscana (1000 extra) should have also reached you
- (3) Piedmont & Liguria corrected and in press
- (4) Venezia Eug. & Giul. 1st proofs corrected and back to printer
- (5) Venezia Frid. Molaioli has just sent down the type-script, which has been passed to the printer.

B. Caserta Move:

- (1) Appartamento Nuovo: Now completely evacuated without serious damage; found impossible within time - limit to wall up room, so Battaglia on his own responsibility and with sole aid of Palace Staff moved all terracotta figures, bronzes, etc. without loss or damage; alabaster dressing table and lower part of chandelier successively dismantled; Murat's writing table too large and heavy to move, so consigned to Air Marshal Lloyd (by Cav. Noce on his own responsibility) and will be looked after from time to time by head cabinet maker of Palace; two large console-tables and one heavy Empire cabinet (belonging to Murat suite) all left in situ, turned face to wall, and to be boarded up.

- (2) Appartamento Vecchio: Chandeliers and ormolu candle

4274

- 2 -

brackets completely or nearly completely dismantled in all rooms, with only one accident to a sconce-rossette; Ferdinand's barrel-organs and cases containing cylinders to be evacuated or left in situ face to wall; larger pictures to be left in situ, or may in some cases be lent to British Minister for his office, which is also on the Piano Reale; our recommendations for protective measures approved and have already started work with beaver-board.

- (3) Presepio Room : Partly to be used as a Generals' conference room, and part as a store for architectural models and heavier and less important console tables from adjoining rooms.
- (4) Damage and Theft: On the whole damage slight (considering rush), and consists mainly of chipped frames etc.; theft is much more serious, three small objects of carved tortoiseshell having been filched from a little XIXth. century writing-desk (See attached letter); also silk-rippers have been at work in the Appartamento Vecchio, have completely stripped one little room which happily had modern damask, and have also mutilated the two important yellow rooms (including Maria-Caroline's boudoir); immediately reported matter and was given 24 hr. single Italian M.P. guard (this all A.F.H.Q. could produce); have augmented with one man from the guard in the Deposito; space difficult to isolate with coming and going of work people, and inadequate, or non-existent, locks to doors; no British or American M.P.s to be had and A.F.H.Q. does not appear to have personnel to deal with situation.
- (5) Deposito in Stables: When properly arranged material will be well housed there; guarded constantly by three Italian soldiers and two of the Palace Staff; threat of rats probable and have made recommendations for a cat and poison.
- (6) Personnel: Palace Staff have worked 100%, but outside help supplied by P.D.S. absolutely useless; at my suggestion a squad of 20 Italian soldiers was obtained by Cav. Noco

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- 3 -

who is a friend of Col. of 10th Arty. Regt.; for past week these have worked on heavier transportation and have given excellent help; the only thing in which P.B.S. and A.F.H.Q. have really cooperated is the matter of transport; three 2½ ton trucks with careful negro drivers turned up regularly every day until the job was completed; all work-people concerned, including the Italian soldiers, to receive payment on a lavoro straordinario e pesante basis; to be paid by Moleioli out of a special fund he has for preservation of works of art in War time; Major Gardner arranging this with him; Battaglia's quarters have been ensured (See attached document).

- (7) Demands for Furniture: These are of course beginning; Major Gardner has taken a very firm stand over the matter; when the arrangement of furniture in the Deposito is complete, hope to be able to set aside certain pieces which can be utilised for office or mess use, with the approval of De Filippis.

Could you send my mail down from Rome.

Kind regards to all,

Yours ever

Teddy

4372

HEADQUARTERS COMMAND  
PENINSULAR BASE SECTION  
DETACHMENT #1  
APO 782, U.S. ARMY

64  
7 July 1944

It has been agreed by Colonel RAMSAY and Major TURNBULL (AFHQ, Accomodation Control) that Signor Salvatore Battaglia, Conservatore of the Palace of Caserta, together with his family, should remain in the quarters in the Royal Palace which they now occupy. Any further questions on this subject must be referred Headquarters Command, AFHQ.

*Truman F. Watson*  
TRUMAN F. WATSON,  
Captain, Infantry,  
Adjutant.

4371

H.Q. ALLIED CONTROL COMMISSION

61B

Monuments, Fine-Arts and Archives Sub-Commission.

Subject: Pilfering of Objects from  
the Palace of Caserta.

8 July 1944.

AFHQ Accommodation Control.  
-----

1. During the move of the Palace furniture there has been one instance of pilfering of a serious nature.

2. The objects taken are part of the fittings of a small writing desk (C.1840) the property of the Palace. They are all in carved tortoise-shell and comprise :-

- (a) An ink-well shaped as a walnut.
- (b) A miniature human hand.
- (c) A small pen-knife.

3. By their loss the table has lost much of its value, as its fittings were hitherto complete. I myself saw the table complete with all fittings on July 2nd.

4. The table had been carefully hidden under cushions etc. in the passage between the two sets of rooms comprising the Appartamento Nuovo. On the morning of July 6th one of the Palace Staff noticed the table had been uncovered and was standing open. He reported the matter to Signor Battaglia, the Palace Conservatore, who then discovered that the objects were missing.

5. It seems likely that the objects were taken as souvenirs, and the Sub-Commission for Monuments, Fine-Arts and Archives, would be glad to know if any action could be taken which might lead to their recovery.

*Edward Croft Murray*

E. Croft-Murray.

Capt.

M.F.A. &amp; A. Sub-Comm.

ECM/LAM.

4370

49

JEP/dep

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

Submission for Monuments Fine Arts and Archives

25 June 1944

20034/2/MFAA

Subject: Caserta Palace.

To : Regional Commissioner, AMG, Region 5, attention Major  
Gardner, MFAA Officer.

1. Ref. your FA - 62 of 24 June 44.
2. The H. of the Submission will shortly, it is hoped, be moving to ROME, but Capt. Croft-Murray will remain as a rear-party to complete the publication of our remaining List of Protected Monuments and to assist you as requested in the matter of CASERTA.
3. He is nominated for a subsequent assignment but I do not think this is likely to arise before both jobs are cleared.

Done.  
ERNEST T. De SALO  
Major, Spec. Res.  
Director.

4369

*Monuments & Fine Arts*  
*U2617**48*

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

24 June 1944

FA - 82

SUBJECT: Removal of Furnishings from Royal Palace of Caserta  
and Protection of Wall Coverings.

TO : Subcommittee For Monuments, Fine Arts and Archives,  
Headquarters, ACC.

1. In connection with the possible need to remove the furniture and paintings from the Royal Palace of Caserta to the Royal Palace of Capodimonte and the definite need that all wall surfaces be covered for protection before occupation, the assistance of Captain Croft-Murray for several weeks is requested to supervise this.

2. Because of the scope of the work of Region 3 and the fact that the Section is without other personnel, it would be impossible for the undersigned to supervise this work personally and satisfactorily.

*Paul Gardner*

Paul Gardner,  
Major, AUS,  
Regional Fine Arts Officer

4368

*20034/2*

RECEIPT.

E.C.M.

To : Capt. E. Craft-Murray,  
Allied Control Commission,  
(MFA and A Sub Commission).

15 Mar 44.

Received on loan :-

1 Empire armchair, gilt, covered with rose silk.  
The property of the Royal Palace of Caserta.  
No. C.1300.

1 Armchair, gilt, covered with green brocade.  
The property of the Royal Palace of Naples.  
No. 10074/5927 V.

*H. Manibary*

4367

Brigadier,  
G.S. (Ops),  
HQ. A.A.I.

20034/2

45 bis

6 June 44

Ref. ACCL/214.

1. Reference your 20034/2/1FAA, of 4 June 44.
2. The Town Major advises that he inspected a/n statutory 5 June 44, and did not observe any further damage.
3. Major Sadgrove adds that "Out of Bounds" signs are being painted and that they should be posted by 7 June.

A.C.C. Liaison ~~Major,~~  
Officer.

4366

20034/✓

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECM/rjj

Subcommission for Monuments, Fine Arts and Archives.

3 June 1944.

20034/MFAA

Subject: Damage to a Picture at Caserta.

To : Major Friend James, ACC Liaison, A.A.I.

1. Herewith a report on damage to a picture in the Royal Palace at Caserta. I should be grateful if you would kindly pass one copy to Col. Drury Lowe and the other to Capt. Smyth, O.C. Defense Coy., Caserta Palace (with attached letter).

E.C.-M

E. CROFT-MURRAY  
Capt. I/Corps  
MFAA Sub-Com.

4365

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECM/rjj

Subcommission for Monuments, Fine Arts and Archives.

20034/2/MFAA

3 June 1944.

Subject: Damage to a Picture at Caserta.  
To : Capt. Smyth, A.A.I. Defence Coy.

Dear Capt. Smyth:

I enclose herewith a copy of a report on the damaged picture by Hackert at Caserta, which I hope will be of interest to you.

May I take this opportunity of thanking you for the promptitude with which you brought the matter to our attention, and also for your kind hospitality to me during my visit.

Yours sincerely,

E. CROFT-MURRAY  
MFAA Sub-Com.

4364

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

Subcommission for Monuments, Fine Arts and Archives.

20034/2/MFAA

3 June 1944.

SUBJECT: Damage to a Picture at the Palace of Caserta.

TO : Director, MFAA Subcommission.

1. On May 29th 1944, I was requested by Capt. Smyth, O.C. Defence Coy. A.A.I. Caserta, to examine the damage said to have been done by one of his men to a picture in the Royal Palace.
2. On May 30th I went to the Palace and, in company with Capt. Smyth and Maj. H.A. Buttery (G. Cam.) A.A.I., saw the picture in question, which hangs low on the wall of the Sala Rustica now used as a rest room attached to a British O.R.'s canteen.
3. It is a view of the port of Castellammare with groups of figures in the foreground, including a convict chain-gang hauling timber up on the beach. The painter is Johann Philipp Hackert (B. 1737; D. 1807), a landscapist, who painted much at the Neapolitan Court in the 2nd half of the XVIIIth century and whose work is much estimated today at Naples for its topographical and historical value. The present picture is indeed of considerable interest from this very point of view, and is also a good example of the artist's work as having been hitherto in its original condition, untouched by any later restoration. It is fully signed and dated (I think 1783).

4. The damage is as follows: a piece of the canvas, measuring about 8x4 in., was cut out of the foreground of the composition near the centre, on which were two figures of convicts from the chain-gang group; some letters of the signature had also been cut away. The mutilated fragment, still bearing traces of the two figures and the lettering, is happily in existence and is at present held for evidence by Capt. Smyth.

5. The mutilation to the picture is of a very serious nature as not only has it affected the main part of the composition and the signature, but has also damaged a work which hitherto was in an excellent state of preservation. Major Buttery, (who in civilian life is one of the leading picture restorers in London) estimated the cost of repairs at about £. 100.

6. I pointed out to Capt. Smyth that the Sub-Commission for MFA & A would take a very serious view of what had occurred, and that

been done by one of his men to a picture in the Royal Palace.

2. On May 30th I went to the Palace and, in company with Capt. Smyth and Maj. H.A. Buttery (G. Cam.) A.A.I., saw the picture in question, which hangs low on the wall of the Sala Rustica now used as a rest room attached to a British O.R.'s canteen.

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4263

6. I pointed out to Capt. Smyth that the Sub-Commission for MFA & A would take a very serious view of what had occurred, and that this was just the kind of vandalism with which we were accustomed to accuse the Germans. I also drew his attention to General Alexander's order to the Forces (dated 17th Feb. 44) to respect monuments and works of art in Italy. Capt. Smyth fully appreciates the gravity of the whole matter, and I thanked him very much for having so promptly brought it to our attention.

7. I later attended Detachment Commander's Orders, at which Cpl. Tottman (~~was~~) was charged with having caused the damage in question. The offense was committed on the evening of May 27th. None of the witnesses say that he actually saw the accused do the damage, but the evidence pointed to his having been seen sitting beneath ~~the~~ in a state of intoxication and to his having been in possession of a clasp-knife at the time. The mutilated fragment of the picture had been recovered from the latrine attached to the premises. Tottman said that he was drunk at the time and could not remember what he had done. I gave evidence as to the interest and value of the

picture and to the seriousness of the damage done. Tottmall's clasp-knife was produced at the hearing and was examined by Capt. Smyth who found a small fragment of what might be pigment adhering to it; Major Buttery is to be asked to examine this.

8. Tottmall is to be remanded for Court Martial, and Capt. Smyth will keep us informed as to future developments of the case.

*Edward Croft Murray*  
E. CROFT-MURRAY  
Captain, I/Corps  
MFAA Sub-Com.

*Edward Croft Murray*  
E. CROFT-MURRAY  
Captain, I/Corps  
MFAA Sub-Com.

4362

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

Subcommission for Monuments Fine Arts and Archives

RDM/lmp

44

20034/2/MFAA

4 June 1944

Subject: Damage to Diana and Arcton Fountain, Caserta.

To : Major Friend-Jones, AGO Liaison, A.A.I.

1. Please refer to Captain Croft-Murray's letter to Col. Drury-Love on the subject of the above, 20034/2/MFAA of 22 May 44, a copy of which was sent to you.
2. I understand that further damage has been caused to the statuary of this fountain, and we would be glad to know therefore what action was taken to prevent this and when.
3. Could you please find this out from the Town Major, Major Sedgrove, and it might be advisable at the same time to remind him that, under para. 4, HQ AAI (Adm Bn) letter 2030/22/Q2 of 5 Apr 44, he is responsible for the maintenance of the fabric of the Palace and Grounds and for the prevention of damage thereto.

E. T. de Wald  
ERNEST T. DE WALD  
Major, Spec. Res.  
Director.

4361

AAI/11/CHRC

Headquarters.  
Allied Armies in Italy.  
26 May 1944

E.C.M

To:

Camp Commandant, HQ. A.A.I.  
Liaison Officer, A.C.C. HQ. A.A.I.  
Garrison Engineer, HQ. A.A.I.

M. J. K.

E.C.M

Sir.

USE OF ROYAL CHAPEL, CASERTA, FOR ROMAN CATHOLIC SERVICES.

Reference my letter AAI/11/CHRC of 14 May 44 and further to our conversation (Capt. Oden - Rev Bright) of 25 May 44 :-

i. It is understood that almost all of the furniture at present in the Royal Chapel will be adequately stored in the space available within the Chapel and adjoining rooms.

ii. A few extra large pieces might have to be transported elsewhere for safe-keeping. In which case the Directorate will inform Capt. Oden of the A.C.C. and it is hoped that Transport will be made available for that purpose from HQ Transport Section.

iii. The extra labour required to move and re-arrange the furniture is to be obtained by the Directorate and Conservatore from an existing Pool of Italian labour already employed by Allied Authorities. No further expense of labour is therefore likely to be entailed.

iv. The Sacristan of the Royal Chapel and one other man already employed by the Directorate will continue this work, so that at all times there will be present in the Chapel someone responsible for the care and safe-keeping of all articles and ornaments etc therein.

v. In order to use the Chapel for Mass and other Catholic Services, it will be necessary to have the electric lighting system repaired and connected to some extent. Not all the existing lighting system will be required but only sufficient to give adequate light for the Sanctuary and main body of the Chapel.

vi. The Outer door of the Chapel will need to have a lock fixed from within. Other minor repairs or the removal of damaged articles or fabric would help considerably to make the Chapel look neat and clean as possible under the circumstances and worthy of its proper use.

May I take this opportunity of thanking you, Sir, and all others concerned, for the very generous response and sympathetic interest given to my previous letter and for the prompt action taken. Would you also please convey to Signor Nocer, the Directorate, and Signor Battaglia, Conservatore, my sincere appreciation of their help and of the work done.

I am, Sir,

Chapel will be kept in adjoining rooms.

ii. A few extra large pieces might have to be transported elsewhere for safe-keeping. In which case the Direttore will inform Capt. Odum of the A.C.C. and it is hoped that Transport will be made available for that purpose from Hq Transport Section.

iii. The extra labour required to move and re-arrange the furniture is to be obtained by the Direttore and Conservatore from an existing Pool of Italian labour already employed by Allied Authorities. No further expense of labour is therefore likely to be entailed.

iv. The Sacristan of the Royal Chapel and one other man already employed by the Direttore will continue this work, so that at all times there will be present in the Chapel someone responsible for the care and safe-keeping of all articles and ornaments etc therein.

v. In order to use the Chapel for Mass and other Catholic Services, it will be necessary to have the electric lighting system repaired and connected to some extent. Not all the existing lighting system will be required but only sufficient to give adequate light for the Sanctuary and main body of the chapel.

vi. The Outer door of the Chapel will need to have a lock fixed from within. Other minor repairs or the removal of damaged articles or fabric would help considerably to make the Chapel look neat and clean as possible under the circumstances and worthy of its proper use.

4360

May I take this opportunity of thanking you, Sir, and all others concerned, for the very generous response and sympathetic interest given to my previous letter and for the prompt action taken. Would you also please convey to Signor Nocer, the Direttore, and Signor Battaglia, Conservatore, my sincere appreciation of their help and of the work done.

I am, Sir,  
Yours very sincerely,

*H. P. Buns*

SGP (PO) AAI.

200 24/12

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

ECM/vr

42

20034/3/AFMA

23 May 1944

Subject: Damage to Private Property.

To : Major Friend-James

1. On 13 May when inspecting the rooms at the back of the premises at Caserta now occupied by the Postal Unit of A.A.I. Signals, where formerly were housed the carpets from the Royal Palace of Naples, I noticed that one of the rooms had been opened and the furniture stored in it (the private property of some official formerly living in the Palace, whose name Battaglia knows), had been rifled and thrown into complete disorder.

2. When I last saw the room, about 20 March, the contents was in good order and had not been disturbed. The door had been barred with wood, but this had since been broken open.

3. None of the furniture can be said to be of historical or artistic importance, and is, therefore, not the concern of this Sub-Commission. On the other hand, in view of General Wilson's letter, 28 Mar. 44, Circular No. 48 and its particular reference to private property housed in the Palace of Caserta, I thought it best to draw your attention to the matter.

4. Signor Battaglia removed this private property at the time he took away the Carpets, and it is now stored in the Chapel.

E.C.M.

E. CROFT-MURRAY  
Captain, M. I.  
AFMA Subcomm.

4359

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

41  
ECM/vr

20034/2/AFAA

22 May 1944

SUBJECT: Use of the Chapel of the Royal Palace of  
Caserta for Roman Catholic Services.

TO : Major Friend-Jones.

1. As you are aware, the only available space for storing the many valuable works of art furniture belonging to the Palace is provided by the Appartamento Nuovo (or di Murat) and the Chapel.

2. Of these two places AFM & AAI guaranteed the reservation of the Chapel for storage. The Appartamento Nuovo also has been tentatively reserved, but the reservation in this case, is not absolute, and any arrangements must therefore be subject to revision at a later date. Moreover the space in both places is also very thoroughly occupied by the material housed there.

3. Capt. Croft-Murray, however, who has visited the Chapel with Major Bright (Senior Chaplain to the Forces (R.C.) A.A.I.), reports that, under existing arrangements, it should be possible to rehouse the furniture now standing in the main body of the Chapel, but that the work of moving it would entail the use of a considerably larger staff than that normally used by the Palace Authorities.

4. This Sub-Commission, therefore, would have no objection to the Chapel's being used for Services, provided that the following conditions are fulfilled:-

- 4358
- (a) That Signor Battaglia, the Palace Custodian, be asked to make arrangements for the rehousing of the furniture now stored in the main body of the Chapel, and that he be asked to estimate the minimum amount of extra personnel that he would require for the work to be done satisfactorily.
  - (b) That the extra personnel should be Italian, and should work with the Palace Staff and directly under the orders of Signor Battaglia and Signor Marino, his assistant.
  - (c) That, if necessary, a truck should be provided to transport some of the more bulky material from the Chapel across the courtyard to the Appartamento Nuovo.

5. It would be much appreciated if this Subcommission could be informed as soon as any movement of the furniture is contemplated, so that, if

Reg. H. Dupl

./.

possible, one of our officers may be present when the work is initiated.

6. With regard to the suggestion put forward by Major Bright that one of the Palace Staff should act as caretaker to the Chapel, we would recommend that this be arranged in agreement with Cavaliere Noce, or the Conservatore of the Palace.

*E. T. De Wald*  
ERNEST T. DE WALD  
Major, Spec. Res.  
Director.

4357

SUBJECT: Royal Chapel - Cas. la Falace.

M.F.A. 04870  
Headquarter  
Allied Armies in Italy.

*Monuments & F.A.*  
A.C.C. Liaison.

41A 5014/Camp.

16 May 44.

The attached letter from S.C.F.(RC) is forwarded to you for attention, please, and such action as may be considered possible.



*[Signature]*  
Lt. Col.  
Camp Commandant

MW/JWB.

*E.C.M.*  
*Capt. Cuff. Honey - Sit me about this place.*

AAI/11/CHLO

Headquarters.  
Allied Armies in Italy.  
14 May 1944

To:-  
Camp Commandant.  
HQ. AAI.  
-----

Sir.

USE OF ROYAL CHAPEL, CASERTA, FOR ROMAN CATHOLIC SERVICES.

The number of Roman Catholics on the Staff and with the various arms of the Services in the Allied Forces now located in and around the Palace has increased considerably.

i. In response to many requests here and in accordance with the wishes of Military Authorities as expressed in General Routine Orders etc that Catholic Churches in Italy should be used solely for the purpose of Catholic ceremonies, I am writing to ask your kind permission for the use of the Royal Chapel in the Palace at Caserta for the purpose of celebrating Mass and other Catholic Services in this Headquarters.

ii. After careful examination of the damage done by bombing, the Garrison Engineer at this Headquarters has expressed his opinion that the Chapel might be used for celebrating Mass etc without danger to the public.

iv. At present the Chapel is being used solely for the purpose of storing furniture.

v. If alternate and less inappropriate storage cannot be found for the furniture now in the Chapel, there is ample space for it to be carefully stored at the sides, in the alcoves and in adjoining rooms so as to leave the Sanctuary and main body of the chapel free for people to attend the Divine Services.

vi. If the furniture has to be stored as in para. v, it is fully appreciated that the Director and Conservator would wish to have some responsible person always nearby for the care and custody of the furniture. This man could also be appointed Sacristan and Caretaker of the Chapel and the matter of his being paid for this work would be considered. If thought necessary, one of the rooms at the entrance of the Chapel could be used for sleeping accommodation of the Caretaker at night.

Your sympathetic consideration and help to restore the Chapel to its proper use as soon as possible would be much appreciated by all and I would be very grateful if you would take up the matter with the appropriate authorities.

I am, Sir,

Yours sincerely,

*H. P. Bright*

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Your sympathetic consideration and help to restore the Chapel to its proper use as soon as possible would be much appreciated by all and I would be very grateful if you would take up the matter with the appropriate authorities.

I am, Sir,  
Yours sincerely,

*H. P. Bright*

Senior Chaplain to the Forces (R.C.)  
Allied Armies in Italy.

Copy to :-  
Garrison Engineer. HQ. AAI.

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

ECM/vr

40

20034/2/AFAA

22 May 1944

Major Friend-James:

Herewith a copy of a letter to S/L. Spencer, which speaks for itself. We would be most grateful if you could kindly put him in touch with Signor Battaglia.

E. CROFT-MURRAY  
Captain, M.I.  
AFAA Subcomm.

4354

20034/2  
3 Copy - not made - this in file in lieu of it  
4A  
Dear Spencer:

I have discussed the matter of the damaged picture with the Director of my Subcommission. Both it and its fellow, as representing the opening of the first Italian Railway, are of considerable historical importance, and we feel, therefore, that they should be removed from the wall and ~~reinstated~~ returned to the Palace repository; you will remember that in our phone conversation we agreed that this might be the best course. You will also remember that you felt that it would be best if the Palace Authorities were to take the pictures down, and I would be most grateful, therefore, if you could contact Signor Battaglia, through Major Friend-James of A.C.C. Liaison, and ask him (Battaglia) to make the necessary arrangements.

With regard to any disciplinary action's being taken, the Director of this Sub-Commission feels that it would be best for any such decision to remain with you.

I yet cannot see quite how the damage was caused: Buttery (G. Cam.A.A.I.), who also examined <sup>in</sup> the picture, told me that the holes must have been made with a sharp instrument and with some considerable force to have penetrated the canvas.

I have noted in <sup>out</sup> ~~an~~ file that you have instituted a periodical inspection of the furniture in your charge.

Again may I take this opportunity of thanking you for your kindness and promptitude in reporting the damage to us.

Yours sincerely

4353

E. CROFT-MURRAY  
Captain, M. I.  
MEASA Subcomm.

S/Leader Spencer,  
Camp Commandant, T.A.F.

Copy to Major Friend-James ~~and~~  
a following covering note:

HEADQUARTERS  
ALLIED COMPLEX COMMISSION  
APO 394

Subcommission for Monuments Fine Arts and Archives

ECM/VT

39

20034/2/AFRA

22 May 1944

My dear

Please refer to your 3029/Camp of 16.5.44, on the subject of the Diana and Acton Mountain.

You will remember that we spoke about this matter on May 19th., and you told us that you had suggested to the Town Major that the Mountain should be put out of bounds. My Sub-Commission thoroughly approves of this action, as it would appear to be the only one which will prevent any further damage to the statue.

Many thanks for letting us know about this matter. I would also be most grateful if you could convey our thanks to Rodwell (I have already done this verbally) for having so promptly reported it.

Yours ever

E.C.M.

H. CHURCHILL  
Captain, R. I.  
AFRA Subcomm.

Lt. Col. J. Drury-Lowe  
Camp Commandant A.F.I.

Copy to: Major Friend-Jones  
" " Major Bell-cove (Town Major, Ouseley)

4352

SI: Discipline.

Town Major,  
Cassino.

M4FA  
Headquarters,  
Allied Forces in Italy.

5029/Comm.

16 May 44.

Reference telephone conversation Town Major - Camp Commandant.

Copy of letter received from Maj. Rodwell of this Headquarters is forwarded for necessary action please.

It is suggested that the "cascades" with the exception of official bathing pool be "Out of bounds" - "Off-limits" to all troops.

W/MS.  
Copy to - C.C. Liaison.

HEADQUARTERS  
17 MAY 1944  
A. C. C.

4351  
Lt. Col.  
Camp Commandant.

Subject:- Discipline.

To:- The Camp Commandant, H.Q., A.A.I.

From:- No. 3 H.Q. Air Liaison Sub Section.

---

It is not known whether the statues in the pool below the Cascade are of artistic value, but on the 15th. May the writer observed certain practices taking place, among them some which will undoubtedly lead to their complete disintegration if allowed to continue.

A large party of bathers were climbing among the left hand group. The horns of the central figure were removed, waved vigorously, and replaced. Vigorous attempts were made to unscrew two of the dogs tails and the backs and the heads of the figures were used as diving boards. An abortive attempt to unscrew the head of one of the dogs was followed by an equally unsuccessful endeavour to balance on its tail.

It appeared that two of the dogs tails and the antlers of the central figure had already become docked.

This information is submitted for such action as you may consider necessary.

14 May 44.

HEADQUARTERS

17 MAY 1944

J. C. C.

Major, G.S.  
O.C., No. 3 H.Q. Air Liaison Sub Section.

4350

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

Subcommission for Monuments Fine Arts and Archives

RCM/vr

37

20031/2/AFMA

22 May 1944

My dear

I have been approached by Signor Battaglia, the Assistant of the Palace, on the subject of the mahogany console table in G. Hess Ante-room, on which the papers are arranged (it stands against the wall underneath the watercolour of the Favorita garden at Palermo).

Apparently this is private property and one of a pair belonging to a former Official of the Palace, Commendatore Antiferi, who is very anxious to get it back. Battaglia has found amongst the Palace furniture one in much the same style, which I think would do equally well, and I wondered whether you would be good enough to ask the P.M.C. (I think it is Col. Marston) if he would kindly agree to the exchange.

The proposed substitute is now in the Chapel, and Battaglia could show it to you at any time that would be convenient to you.

With many apologies for troubling you about this rather trivial matter, but the Palace Authorities do appear very anxious to retrieve this particular piece of furniture, and I would be most grateful if you could help me to oblige them in this;

Yours

E. C. M.

H. CROFT-MURRAY  
Captain, M. I.  
MMAA Subcomm.Lt. Col. John Henry-Lowe  
Camp Commandant, A.A.I.

Copy to: Major Friend-Jones.

4349

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

Subcommission for Monuments Fine Arts and Archives

WCH/vr

36

20034/2/AFMA

17 May 1944

Subject: Visit to Caserta

To : Director, AFMA, Subcommission.

1. On May 13th. I visited the Royal Palace of Caserta in company with Capt. Humphrey Brooke.

A. Damage to Picture in T.A.F. No. 2 Mess

2. S/L. Spencer (Camp Commandant T.A.F., H.Q.) had informed me, via A.C.C. Liaison (Maj. Friend-James) that a picture hanging in No. 2 Mess had been damaged probably about May 8th. I called on the S/L. in the morning, but he was out. I was, however, shown the picture by the Mess Sergeant.

3. The picture is one of a pair by Salvatore Fergola representing the opening of the Naples to Portici Railway in 1839, and is of considerable historical interest.

4. The damage consists of three holes on the right hand side of the picture one of which has definitely broken the canvas, the other two badly bruising it. Happily, the damage has not affected any of the important parts of the composition. The canvas has been patched with adhesive tape at the back, to prevent deterioration.

5. It is difficult to say how the damage was done, but it was suggested by the Mess Sergeant that it might have been caused by someone having hit the canvas with the telephone, which stands on a table below the picture. The distance between two of the abrasions does indeed correspond exactly with that between the ear and mouth pieces of the instrument.

6. Major H.A. Buttery (G. Can A.A.I.), who is a well-known picture restorer in civilian life, also examined the picture, but said that the damage must have been done with some much sharper instrument than the telephone, and also with some considerable force, to have broken the canvas. He also said that the damage could fairly easily be repaired but that the picture would have to be relined.

7. I later spoke to S/L. Spencer on the telephone, and he told me that an American officer had admitted to having caused the damage during a fit of intoxication, and had written a letter of apology, which he (Spencer) read out to me. The writer strongly deplored his action and said that no one was more

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7. I later spoke to S/L. Spencer on the telephone, and he told me that an American officer had admitted to having caused the damage during a fit of intoxication, and had written a letter of apology, which he (Spencer) read out to me. The writer strongly deplored his action and said that no one was more anxious than he to avoid unnecessary damage being done to works of art. I thanked Spencer very much for having brought the matter to my notice, and it was agreed between us that I should inform him in writing of the views of H.F.A. & A. on the subject. He was to know whether he should take disciplinary action in the matter.

8. S/L. Spencer also informed me that he holds a weekly inspection of the furniture belonging to the Palace now in use by T.A.F.

B. The Chapel.

9. I was informed by Cavaliere Moece that he had been approached by the R.C. Chaplain to the H.Q. for the use of the Chapel for the purpose of holding services.

10. This would entail the moving out of all the furniture now stored in the nave, which includes several couches and other bulky pieces. The only other available space would be in the sacristy and two other rooms behind the altar, and it is felt that there would probably be insufficient space there to house the material.

11. I tried to get into touch with Father Cahill, the R.C. Chaplain, but was unable to do so.

12. It is, therefore, suggested that Major Friend-James (A.C.C. Liaison) should be asked to contact Father Cahill and inform him that

(a) We have the written promise of A.F.H.Q. and A.A.I. that the Chapel should be reserved for storage, and that indeed it is the only space which has been so far wholly guaranteed to us for housing the Palace furniture.

(b) If the Chaplain wishes to press the matter, then he must provide alternative accommodation within the Palace which must be acceptable both to us and the Palace Authorities and which he must guarantee will not be requisitioned for military purposes at some future date. Furthermore, he must provide any transport and manpower which may be considered necessary for the transfer of the furniture to its new storage place.

#### C. Conversation with Lt. Col. Drury-Lowe

13. Lt. Col. Drury-Lowe (Camp Commandant, A.A.I.) informed me that he had asked for detailed inventories to be prepared by all formations in the Palace of all furniture at present held by them. A large number of formations had complied with his request, but there were still some inventories to be sent in.

14. Col. Drury-Lowe suggested that he should hold these inventories until the Palace is vacated by A.A.I., and will then hand them over to A.C.C. Liaison.

#### D. Removal of Carpets belonging to the Royal Palace of Naples.

15. Arrangements have been made with Capt. Mont Guire (Camp Commandant A.A.I. Signals) for the removal, by Signor Battaglia and his staff, of a collection of valuable early XIXth century carpets belonging to the Royal Palace of Naples hitherto stored in a room at the back of the premises occupied by the Postal Unit of A.A.I. Signals. To effect this, a door at the back of the premises, hitherto blocked up, will have to be opened. Work will be started on May 15th.

16. Beyond the room, where the carpets are at present stored, is another room where is a collection of furniture etc. belonging to some state employee (name not known) who is now thought to be in Rome. This was intact when seen by me about March 20th, 1944. Since then, the room has been entered, the packing-cases broken open and the drawers searched and probably rifled. The contents of

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E. The Archivio dello Stato.

17. A visit was paid to the Archivio dello Stato which is situated in the town of Casserta. A separate account of this has been contributed by Capt. Humphrey Brooke

**Edward Croft Murray**  
E. CROFT-MURRAY  
Captain,  
Subcomm. for MPAA.

COPY.ALLIED FORCE HEADQUARTERS  
Military Government Section.

9 May 1944

My dear Lush:

Your letter of 5 May, reference 1015/20/EC, has been brought to the personal notice of the Commanding Officer, R. Command, AFHQ, who is the officer charged with allotting accommodation for AFHQ, and at his request a copy of it has been supplied to him for his files and for future reference. He promised that if and when detailed allotment of space in the Palace is made for AFHQ use that the points you raise should receive consideration.

Sincerely,

(Signed) CHARLES M. STOFFORD,

Colonel, C.S.C.

Brigadier Maurice E. Lush,  
Executive Commissioner,  
Regional Control & Mil. Gov't Sec.,  
HQ, Allied Control Commission,  
A.P.O. 39.

4346



COPY.

HEADQUARTERS,  
ALLIED CONTROL COMMISSION,  
APO 394

\*\*\*\*\*

1015/20/EC.3rd May 1944.

My dear Spofford,

May I bring to your attention a worry which is facing the Monuments & Fine Arts Sub-Commission.

The Royal Palace at Caserta, as you know, is occupied by a Headquarters which, with the agreement of the Monuments and Fine Arts Sub-Commission, has reserved a small suite of apartments as storage space for the best of the furniture and pictures of the Royal Palaces, both at Caserta and Naples. There are many beautiful and valuable objects stored in these rooms and a further removal would cause inevitable damage.

The Monuments & Fine Arts Sub-Commission have now heard that the Palace at Caserta is to be occupied eventually by A.F.H.Q. with the result that the Appartamento Nuovo and Appartamento di Murat are to be utilised as offices and the objects will have to be moved.

I feel that a word in the right direction would prevent someone at A.F.H.Q. doing what we are all trying to avoid, that is to say, damaging works of art and culture, and I am writing to ask you whether you will put that word in the right quarter and ensure that the objects are preserved in these rooms during hostilities.

Yours sincerely,

(Signed) Maurice Lush.

Colonel Charles M. Spofford,  
Chief of Military Government Section,  
Allied Force Headquarters.

MLH/jc.



4345

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C O N F I D E N T I A LDETACHMENT 1  
HEADQUARTERS COMMAND ALLIED FORCE  
APO 400, U. S. ARMY

1-7-44

3 May 1944

Subject: Royal Palace Furnitures (Caserta)

To : Allied Control Commission, APO 394, U. S. Army.  
Monuments and Fine Arts Sub-Commission, Naples.  
Attention: Capt Croft-Murry1. Reference is made to our letter, subject as above,  
dated 25 April 1944.2. Item number 8 under subheading "Offices & Officer's  
Quarters", shows ten (10) chairs and only nine (9) serial  
numbers. The tenth serial number omitted is #56911.3. Two tables, "General's Mess" item 5, and Senior  
Officer's Mess item 2, have been returned to palace custodian  
as of 3 May 1944.4. It is requested that you amend your list to conform  
with paragraphs 2 and 3 above.5. Responsibility has been turned over to P.B.S. Detach-  
ment 1, Headquarters Command per joint inventory 3 May 1944.

For the Commanding Officer:

Robert M. Wilder  
ROBERT M. WILDER,  
WO(jg), USA,  
Adjutant.

Riggs. J. J.

4344

C O N F I D E N T I A L

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Amendments  
and notes  
made at  
instruction  
of Capt.  
Croft-  
Murry.  
P.M.  
8 May 44.

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
ACG 394

ETDW/apl

Subcommission for Monuments, Fine Arts and Archives

4 May 1944

ACG 394/1/1000

SUBJECT: Attached letter.

TO : Town Major, Caserta.

The attached document (letter of 2/4/44, Ministro dell' Interno, Dir. Gen. della P. S., No. 61905/443, Subject: Materials taken from the Palazzo Reale of Caserta) is passed to you as it appears to fall outside the scope of this Sub-commission.

Copy to.  
Dir. Intern. S/C.

Major P. DE GANDIA  
Major, Spec. Res.  
Director.

4343

~~CONFIDENTIAL~~C O N F I D E N T I A L

DETACHMENT 1  
HEADQUARTERS COMMAND ALLIED FORCE  
APO 400, U. S. ARMY

28 April 1944

Subject: Royal Palace Furnitures (Caserta)

To : Allied Control Commission, APO 394, U. S. Army.  
Monuments and Fine Arts Sub-Commission, Naples  
Attention: Capt Croft-Murry *E.C.M.*

1. Reference is made to our letter, subject as above, dated 25 April 1944.

2. Item #9 under subheading, "Offices & Officer's Quarters", shows five (5) tables, carved, (no number). Upon rechecking inventory list by our S-4 Officer, this item has been identified as belonging to this organization. The palace custodian has personally checked and confirmed these items as not being palace property.

3. It is requested that you delete this item from our original inventory list.

For the Commanding Officer:

*Robert M. Wilder*  
ROBERT M. WILDER,  
WO(jg), USA,  
Adjutant.

*Action taken as requested. at 31*  
*E.C.M.*

*Ok. Jones*

4342

C O N F I D E N T I A L~~CONFIDENTIAL~~

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C O N F I D E N T I A L

DETACHMENT 1  
HEADQUARTERS COMMAND ALLIED FORCE  
APO 400, U.S. ARMY

25 April 1944

Subject: Royal Palace Furnitures (Caserta)

To : Allied Control Commission  
Monuments and Fine Arts Sub-Commission, Naples  
Attention: Capt Croft-Murry

1. In accordance with conversation with Capt Croft-Murry,  
the following inventory of palace furniture held by this detachment  
is submitted:

General's Mess

1. Eight (8) chairs, red, #9341
- (a) 2. Four (4) chairs, red, #6048
- (a) 3. Three (3) chairs, (No number)
4. Two (2) small tables
- (\*) 5. One (1) Dining Room table
6. Four (4) large vases

Senior Officer's Mess

1. Nine (9) chairs, yellow, #2934-V
- (\*) 2. One (1) oval table
3. Eighteen (18) chairs, yellow, no number
4. Two (2) long tables
5. Two (2) easy chairs, #14033-V, #14044-V
6. Eight (8) flower vases
7. One (1) silver & glass bowl
8. One (1) large mirror
9. Six (6) pair drapes, green

Offices & Officer's Quarters

1. Four (4) chairs, strt, up, #13774/5, #23238, #9058
2. One (1) chair, #23234
3. One (1) chair, #654
4. Eighteen (18) chairs, #11470/72/73/75/76/78,  
#11480/82/83/84/85/89,  
#15803/64/65/66/67/69
5. One (1) chair, easy, #1255
6. One (1) chair, #23236
7. One (1) stand, vase, #7012A
8. Ten (10) chairs, #1365, #5698, #9061, #11305/341,  
#13468/71, #20036/41,

According  
to para 3, item  
No. 34, returned  
to palace custodian  
on 3 May 44.

#56911 Addition  
made as requested  
at 34

-1-  
C O N F I D E N T I A L  
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20034/2

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Offices & Officer's Quarters (continued)

- ~~9. Five (5) tables, carved, (no number)~~ *Deleted as requested at 32*
10. Eight (8) chairs, (set #5796), #9370/74/76/77/78, #9332/84/85
11. One (1) divan, (set #5796)
12. One (1) chair, #191
13. Two (2) chairs, #7016, #7106

2. Capt Croft-Murray has inspected the above items and has agreed to their continued use by this detachment with the following exceptions: Items marked (\*) are to be returned to palace store as soon as replacements are obtained. The chairs marked (a) are to be provided with slip covers to prevent wear to original covering.

3. It is requested that the above arrangements be confirmed.

For the Commanding Officer:

ROBERT H. WILDER,  
WO(jg), USA,  
Adjutant.

ETDW/bmp

20034/2/MFAA 1st Ind  
HQ. ALLIED CONTROL COMMISSION (Subcomm. for MFAA), APO 394, 26 Apr 44

To: C.O., Det 1, Headquarters Command Allied Force, APO 400.

1. Provided that the terms of Circular No. 48, HQ. PBS, dated 21 Apr 44, are fulfilled, it is agreed that the seven chairs at (a) in the basic communication should remain in use in the General's Mess, but that, in view of their still remaining their original rose silk covers, they should be fitted with loose covers to preserve them from wear and tear.

2. The tables at (#) are to be returned to the Palace store as soon as possible.

3. It is recommended that the remainder of the furniture should continue to be used, but only in Officers' Quarters and Messes belonging to A.F.H.Q. within the actual building of the Palace.

4. It is requested that all furniture belonging to the Royal Palace of Caserte should be returned to store immediately its use is no longer required by its present holders, A.F.H.Q.

*Edward Croft-Murray*  
E. CROFT-MURRAY  
Captain  
Subcomm. for MFAA.

See 34 (para. 3).

4340

-2-  
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HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394  
Subcommission for Monuments Fine Arts and Archives

ETDW/lmp

24 April 1944.

20034/2/MFAA

Subject: Release of Palace Furniture.

To : A.C.C. Liaison Officer (Major Friend-James).

1. Please refer to your ACCL/144 of 22 Apr 44 (on the subject of the Palace Furniture at Caserta) and its enclosure.
2. I much regret that all furniture suitable for release is now in the various offices and messes there, and that we cannot provide any more from the Palace store.
3. I know of no furniture repository in the Town of Caserta, but possibly the Hospital people may be able to make enquiries locally about this.
4. I would be most grateful to you if you could inform No. 2 British General Hospital and the Adjutant of 15 Hq. Signals on the above lines.

E.C.M.

E. CROFT-MURRAY  
Captain  
Subcomm. for MFAA.

4359

Subject:- Release of Palace Furniture.

22 April 44.

Q.-

Monuments and Fine Arts  
Sub Commission,  
HQ. A.C.C.

From:- A.C.C. Liaison,  
HQ. A.A.I.

Ref. ACCL/144.

Attention Capt. Croft-Murray.

1. A letter from 15 HQ. Signals is enclosed for your attention please.
2. The Matron and staff, No. 2 British General Hospital, have approached us with a request for 2 Armchairs, 1 Small Table, and 1 Sideboard. Any assistance that can be given these good people would be highly appreciated.
3. We are informed that there is a furniture depository of sorts in Caserta. It may well be that the Hospital requirements could be secured from that source. Would you give us particulars as to location of depository, Officer in charge etc;

*[Signature]*

Major,  
A.C.C. Liaison Officer.

200 34/2

4338

Subject:- Palace Furniture.

15 HQ. Signals CMF.  
AM/62/46

A.C.C.

A.A.I.

This Unit has a strength of 140 W.Os. and Sgts, with at least 70 in Mess at the present time.

Owing to the fact that stocks of furniture in this area is very limited, and indeed non existent in the local markets, it is requested that if possible the following be made available from Palace furniture.

1 Carpet. approx. 50' X 50'.  
4 Settees.  
6 Easy Chairs.  
6 Tables.

It is pointed out that should this be made available to the Sergeants Mess, the settees and chairs would be covered with material to prevent normal wear and tear.

/s/ A.M. ??????  
Captain and Adjutant.  
for Lt. Col. R. Signals.  
Comdg. 15 HQ. Signals.

Field.  
20 April 44.  
AM/FB.

4337

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HEADQUARTERS  
PENINSULAR BASE SECTION  
APO 782

PBS 34875

21 April 1944

CIRCULAR )

NUMBER 48)

UNAUTHORIZED CONVERSION OF PRIVATE PROPERTY

1. The following directive of the Supreme Allied Commander, Mediterranean Theater, is republished for the guidance of all members of this command:

" ALLIED FORCE HEADQUARTERS  
Office of the Commander-in-Chief

28 March 1944

SUBJECT: Unauthorized Conversion of Private Property.

TO : Commander-in-Chief, Allied Armies in Italy.  
Commander-in-Chief, Mediterranean.  
Air Commander-in-Chief, Mediterranean.  
General Officer Commanding, North African District.

1. I have been informed that organizations and individuals of our armed forces have destroyed or removed, without authority, from billets and buildings in this theater, furniture and furnishings belonging to private individuals. The Caserta Palace is one building to which I refer. Many of the objects removed are irreplaceable and represent usefulness and sentimental value to the owner far beyond any monetary allowance or claim.
2. These offenses show a lack of discipline and bring into disrepute the honesty and integrity of our armed forces. Permitting or tolerating such acts is a dereliction of duty and constitute a reflection on the efficiency of Commanders.
3. There are authorized means by which civilian property of any kind necessary to the war effort can be procured. It is desired that immediate action be taken to return all misappropriated property and to guard against recurrences of this nature.

/s/ H. M. Wilson

/t/ H. M. WILSON

Supreme Allied Commander, Mediterranean Theater"

2. Wilful mutilation or destruction of or removal of privately owned property by personnel occupying billets or buildings under requisition will

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/s/ H. M. Wilson

/t/ H. M. WILSON  
Supreme Allied Commander, Mediterranean Theater"

2. Wilful mutilation or destruction of or removal of privately owned property by personnel occupying billets or buildings under requisition will not be tolerated.

3. Any misappropriated property in the possession of a member of this command will be returned not later than 30 April 1944. Subsequent to such date, all violations will be dealt with under the appropriate Article of War.  
(AG 400.51 HRCAP)

By command of Major General WILSON:

OFFICIAL: /s/ L.F. Nickel

/t/ L.F. NICKEL  
Lt. Col., A.G.D.  
Adjutant General

FRANCIS H. OXX  
Colonel, G.S.C.  
Chief of Staff

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"A" "E" & "F"

U.S. CONFIDENTIAL Equals British CONFIDENTIAL

20034/2

REAR HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394  
ADMINISTRATIVE SECTION

24 April 1944.

20034/1/MFAA

MEMORANDUM

To : Chief Commissioner.  
Subject: Royal Palace of Caserta.

1. Monuments and Fine Arts Subcommittee has been informed by letter 340/44/CA, dated 15 April 1944, copy attached, that the small suite of apartments at present used as storage space for the best of the furniture and pictures of the Royal Palaces of Caserta and Naples, are to be taken over eventually as offices by AFHQ.
2. As a further move of these articles is liable to cause serious damages and other suitable storage space cannot be found, could representations please be made to the C.-in-C. in order to secure the present space for the duration of hostilities.



R.R. CRIPPS, Lt. Col.  
for V.P., Adm Sec.

4335

26

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

HEDW/vr

20903/MFAA

19 April 1944

Subject: Archives at Naples and Caserta.

To : Regional Commissioner, HQ. Reg. 3, AMI  
for the attention of Regional MFAA Officer.

1. As they appear to require action from your HQ., the v/m letters are passed to you:

a. Archivio Notarile Regionale di Napoli, No. 1031, of 17 Mar 44,  
subject: Sistemazione di alcuni volumi dell'Archivio.

b. R. Archivio di Stato, Napoli, Prot. No. 239 Gab., of 19 Apr 44,  
subject: Senione distaccata di Caserta.

2. Count Filangieri, in delivering 1.b, named a Lt. Col. Henaley as the officer who should be contacted in regard to his request.

HENRY T. DE WARD  
Major, Spec. Res.  
Director.

Copies to:  
file 20034/1  
file 20034/2

4334

D. O.

2003/2/MPAA

24/bsA

24/bs  
HQ. AGC. - APO 394  
Subcomm. for MPAA

15 April 1944

Enclosed is a letter to Cavaliere Moe, Director of the Palace.

I would be most grateful if you could pass this on to him; his office is to be found off the S.W. cortile (or rather exit) of the Palace.

Please may I take this opportunity of thanking you and Macnamara for all ~~the~~ kindness to me during my stay at Caserta.

Yours sincerely.

E.C.M.

Major Friend-James  
A.C.C. Liaison  
A.A.I.

4333

20039/2

D. O.

20031/2/MFAA

 24/10/54  
 Hq. ACC. - APO 394  
 Subcomm. for MFAA

15 April 1944

Egregio Cavaliere:

Una notizia -- per lei, spero, gradevole -- mi e' giunta dal Maggiore Drury-Lowe, "Camp Commandant" del Comando delle Forze Alleate in Italia, che secondo un nuovo accordo fra le Autorita' i Suoi impiegati riceveranno, giornalmente, insieme agli Italiani degli Uffici A.A.I., una colazione a mezzo giorno.

Riguardo la questione di un aumento del salario agli impiegati del Palazzo, questo affare e' stato da me riferito al Maggiore Gardner, Ufficiale per i Monumenti e Belle Arti, IIIa Regione, A.M.O., il quale suggerisce che la cosa dovrebbe essere sottomessa da lui direttamente al Soprintendente.

Accolgo anche la lettera per la Signora del Prete che vorra' essere cosi' gentile di trasmettergliela.

Mi rincorre molto di non essermi potuto recare a Caserta per passarvi la Domenica di Pasqua; il partecipare alla Sua festa di famiglia sarebbe stato per me una cosa veramente piacevole. La ringrazio dell'invito, mentre mi scuso di essere stato impedito dall'accontentario.

Saluti cordiali.

Copy to Major Gardner

E. CRUPP-MURPHY  
Captain.
 Cav. Noce.  
 Direttore della Reggia di Caserta  
 tramite:  
 Major Friend-James.

4332

D. O.

HQ. AOC - APO 394  
Subcomm. for MIAA

13 April 1944

24

20034/2/MIAA

My dear John:

Many thanks for your letter of April 10th. I am indeed grateful to you for taking care of the Palace employees.

We should be very glad to have a copy of the inventory of the furniture when you receive it.

Yes, I will certainly come and see you when I am next out at the Palace.

Yours ever

E.C.M.

Major John Drury-Lowe  
Scots Guards  
Camp Commandant, A.A.I.

4331

20034/2

D.O.

HQ. AGO - APO 394  
Subcomm. for MFAA

23

20034/2/MFAA

13 April 1944

Dear Major Gardner:

You may be interested to know that I have heard from Major Drury-Lowe, Camp Commandant of A.A.I., that he has arranged for the Palace employees at Caserta to have their midday meal with the Italians employed by A.A.I. I would be glad if you could pass on this information to Molaioli.

I should also be grateful if you would let Molaioli know about Gov. Hoge's request to me that Palace employees should have an increase in salary on account of the work which they performed when we were recovering the furniture and in view of similar work which they might be called upon to do in the future.

If I remember rightly you said that Molaioli's reactions would be distinctly against any such a procedure.

Yours sincerely

E.C.M.

Major Paul Gardner  
Division of Fine Arts  
M. Reg. III. AME.

4330

200 34/2

N.O.

20034/2

Dear Squadron-Leader Spencer:

Many thanks for your letter and for your comments on the report, which I am very glad to have.

I am indeed pleased to think that the most interesting part of the Palace will continue to be in good hands.

Again with many thanks for your cooperation.

Yours

(ECM)

4329

S/Ldr Spencer  
MATAF HQ. (UNIT)  
R.A.F.  
C.M.F.

20034/2

HEADQUARTERS

~~XXXXXXXXXXXX~~  
A.A.I., C.M.F.

10 Apr 44.

My Dear *Team*

Thank you very much for your letter.

I have arranged for the Italian civilian workers employed by the curator to be administered by us - this includes luncheon every day - so you can ~~set~~ your mind at rest on that score.

I am shortly sending a circular letter round asking for an inventory of furniture with the ticket numbers where possible. I have also approached outside units such as MAAF - so far without result !

I was very much interested in your report on the Palace, and thank you so much for letting me have it.

Come over and see me soon.

Yours *ever**John D. Jones*Capt. Croft - Murray,  
HQ., ACC.

4328

2003 1/2

D.O.

20034/2/ATAA

HQ. AGC - APO 394,  
MPAA Subcomm.

7 April 1944

20

(My dear John)

I was over at Caserta yesterday and came to call on you at the Castelluccio but found you had gone into Naples.

There is a certain problem connected with the Palace staff which I had wished to discuss with you. As you may know, there are about twenty official employees under the Soprintendenza ai Monumenti, who do excellent work looking after both the grounds and contents of the Palace. Until recently they have been fed at midday at the canteen provided by 5th Army for their civilian Italian employees, but now that that formation has moved on, they are no longer receiving this benefit. Their position is rendered very difficult, as most of them do not live in Caserta or the near neighbourhood at all, and would, therefore, have to travel several miles on foot in order to get back to their homes for lunch, thereby wasting much time and, as like as not, preventing their returning at all for duty at the Palace in the afternoon.

From my Sub-Commission's point of view, it would be of great advantage to retain their services at the Palace throughout the day, and I wondered, therefore, whether you would be good enough to let them feed with your Italian employees. I feel rather diffident about asking you to do this after all the kindness which you have already shown me, but if you feel that it could be managed, I know my Sub-Commission and I would be most grateful to you.

I hope you got my report on the Palace all right and found it of some interest. Again let me thank you for all the hospitality and good will which you showed me at the Palace which made my stay there such an interesting and delightful one.

Yours

(Signed by Capt Capt  
Murray)

Major John Drury-Lowe  
Scots Guards.  
Camp Commandant A.A.I.

4327

20034/2

HEADQUARTERS CANALIZED TACTICAL AIR FORCE H.Q. (CENT)  
ROYAL AIR FORCE.

C. M. F.

6th April 1944.

RAW/1291/1/1

Dear *Capt. Murray,*

Thanks for sending me your report of the Royal Palace of Caserta, which is of great interest to me and which I will pass on to Group Captain Read.

Concerning the Report, I think it should be pointed out that early in January many people had access to the apartments fully occupied by this Headquarters on January 18th, this including parties with and without Italian Civilian Guides, civilians purporting to be Palace Workmen, and parties from other Headquarters removing furniture for their own use and ~~of the use of~~ other Service personnel, mainly American, who were in the Palace before we came. I can accept no responsibility for such occurrences as are mentioned in paragraph 10. There have been no cases of wilful damage since this Headquarters took possession.

The Report rather reads, too, as though the Survey Branch mentioned in paragraph 12 belongs to this Headquarters, when in fact it is part of H.Q. A.A.A.I.

So far as paragraph 8 is concerned you have removed everything you said you wanted, and there is nothing left except for the main part, furniture of no great interest, all of which is in various stages of worm-eaten decay and is painted furniture made of soft wood. So far as I know none of this furniture, in the portion of the Palace occupied by us, is in the quarters occupied by Other Ranks or Enlisted Men, other than office premises in the principal rooms.

Orders are in existence, and being enforced, for the continued care of the portion of the Palace occupied by us, and its contents.

I am pleased you were satisfied with the way we obeyed your behests. They were made in such a way that refusal was quite impossible.

4326  
Yours very sincerely, *20039/2*  
*W. B. Pen*



R. SOPRINTENDENZA  
AI MONUMENTI IN NAPOLI

R. Palazzo - Parco e Giardino di Caserta

DIREZIONE

25/15  
17 aprile 1914

24/15  
Gentilissimo sig. Capitano,

Ho ricevuto la sua gradita. Del giorno 15 e Le assicuro che ho subito portato a destinazione la lettera per la Signora del Prete.

Domani ritornerò dalla Signora che desidera far tenere a Lei la risposta che spero mandarle per lo stesso gentile tramite.

Sono grato a Lei e al sig. Maggiore Drury-Lowe della concessione agli impiegati di questa Reggia di una colazione giornaliera.

Mi duole della sua prolungata assenza e speriamo di poterla rivedere qui al più presto.

Devo darle una notizia non lieta per me e cioè che - forse - mi

25034/2

sarà ritirato dal comando di Polizia  
il permesso d'ingresso alla Reggia.  
Sarei, insomma, passato per bu-  
giardo, mentre ho la coscienza di  
aver detto la verità e posso dire  
che, fino alla mia età di anni 65  
con 47 anni di servizio allo Stato  
sono stato sempre classificato per-  
sona franca e leale.

La prego gradire, gentilissimo  
signor Capitano, i miei distinti,  
devoti saluti

Francesco Noce

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

EEM/vr

Subcommission for Monuments Fine Arts and Archives.

20034/2

APRIL  
5 ~~March~~ 1944SUBJECT: Removal of Furniture from the Chapel of the  
Royal Palace, Caserta.

TO : Director, MTAA Subcommission.

1. On 1 April 1944, when inspecting, in company with the Director, the recently recovered furniture which had been stored on the floor of the Chapel, I noticed that a number of chairs had disappeared.
2. Both Signor Battaglia and his assistant, Signor Marino, denied any knowledge of when they might have been taken.
3. The Chapel door is fastened with a padlock, two keys to which are held by Battaglia and Marino respectively, while a third is kept by Father Cahill (U.S. Army Chaplain) who celebrates Mass there in a side-chapel every morning. There was no evidence of the lock having been tampered with, or the door broken open.
4. I interviewed Father Cahill and his clerk, both of whom denied having lent their key to any one. The clerk, however, rather reluctantly informed me that he thought he knew where the furniture might be, and took me round to City Administration (A.M.G.) Officers' Mess, where were a number of chairs which I had already known about. His action was a curious coincidence, however, in the light of further developments, mentioned below at 7.
5. I also made enquiries at the time of various other branches, including A.P.H.Q., the original holders of the chairs in question, but they all denied any knowledge of the incident.
6. I was subsequently informed by Pte. Denton of A.C.G. Liaison that he was standing in the vestibule at the top of the Grand Staircase, on the morning of 30 March when he saw a party of American E.M. carrying a number of white and gold elbow chairs out of the Chapel and down the stairs. The description of these chairs suggested that they were part of the missing furniture.
7. It was not until April 3rd., when I paid another visit to Caserta, that I happened to mention what had occurred to Capt. Bryon, Camp Commandant of City Administration. He said that he thought that perhaps the furniture in question was now being used in the bar which had recently been ~~used~~ in connection with his Mess. This bar was on the floor above the City Administration Mess, and indeed there we found all the missing chairs.

8. I spoke to W/O Montez, who had been responsible for obtaining this furniture, and he informed me that he had asked Battaglia whether it would be all right to have some furniture and received (as he thought) his assent. He (Montez) then found the door of the Chapel open and helped himself. I pointed out that he had no right to take the furniture, and he assured me that he had no knowledge that there was any officer like myself in control, to whom he should apply in the event of his requiring some. I must confess that I am not altogether satisfied with W/O Montez's explanation. Orders were given for the immediate return of the furniture.

9. I then questioned Battaglia, who said he <sup>em</sup>remembered being approached by 'un maresciallo americano' who asked if he could have some furniture for a bar, but that he (Battaglia) had shown him my order, and that is as far as it got. He certainly had never assented to any furniture's being taken, nor, indeed, was any taken with his knowledge.

10. I feel the whole conduct of the affair does not reflect particularly well on A.M.G., whose duty it is to prevent just such incidents as this one from occurring. I would therefore suggest that the substance of this report be sent to Col. Shayrock for his information.

*Edward Croft Murray*  
E. CROFT-MURRAY  
Captain, M.I.  
MFAA Subcommission.

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECI/vr

Subcommission for Monuments Fine Arts and Archives

20034/2/AFAA

5 April 1944

SUBJECT: Recovery of Furniture in the Royal Palace of Caserta.

TO : ~~Commissioner~~ <sup>Director</sup>, AFASA Subcommission.A. PRESENT SITUATION WITH REGARD TO THE FURNITURE.

1. At Caserta is now housed not only the furniture belonging to that Palace, but also much of that belonging to the Royal Palace of Naples.
2. Most of the more important pieces of the Caserta furniture were carefully stored, when Italy entered the War, and are therefore still in good condition.
3. That belonging to Naples was brought out to Caserta for safety when the city was threatened by invasion, and was stored mainly in the Appartamento Vecchio, where also stood in situ much of the remaining Caserta furniture.
4. During the process of military occupation from October 1943, onward this store of furniture was liberally drawn upon by the formations entering the building, especially A.F.H.Q. and T.A.F., for use in offices and messes. Requisition was carried out in a most haphazard fashion with the result that sets of furniture were indiscriminately broken up and widely distributed throughout the building. The Palace authorities had no control over the situation and were able to remove to safety only a few items, before the remainder was seized.
5. In the course of the past five months this furniture has been subjected to continuous and heavy use, for which it is completely unsuited. Much of it is made of soft wood which long ago has become riddled by worms, and, in the case of chairs and couches, the slightest strain put on them has resulted in broken arms and legs. Likewise many of the silk covers, which were anyhow in a very frail condition, have been unable to withstand the constant contact with battle-dress serge.

B. RECOVERY OF FURNITURE

4322

1. It was therefore, decided that steps should be taken to recover as much as possible of this furniture in order to prevent its further deterioration. The cooperation of C/Ops, A.A.I. was invoked, and an order, signed by the C.G.S. himself, was issued by this branch empowering me to take whatever action I considered necessary for the recovery of the furniture in question.

2. Note had already been taken of the articles to be reclaimed; and it was decided to give precedence to those belonging to the Royal Palace at Naples, because of the damage which that building had already sustained and

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because its furniture appeared to be of relatively more importance than that belonging to Caserta, at least as far as the chairs and couches were concerned.

3. Sgt. A. Lucia arrived on 24 March and from then till 28 March the actual task of recovery was carried out by the Palace Staff under his and my direction. Replacements from the Palace stock were found for nearly all pieces taken, to prevent as little discomfort as possible to the branches and messes concerned.

4. The following are details of some of the more important pieces recovered:-

CASERTA

(a) Writing Table; Empire style; figured wood with ormolu mounts; legs shaped like harpies; formerly in the possession Queen Maria Carolina.  
In fairly good condition.

(b) Upright Secrétaire; About 1800; satin and other woods; drop front lined with green leather.  
In fairly good condition.

(c) Writing Desk; Empire style; mahogany with ormolu mounts; marble top; formerly in the Sala da Pranzo.  
Two of the ormolu mounts off, but these have been preserved.

(d) Console Table; Empire style, mahogany with ormolu mounts; marble top broken.  
The pendant already in store.

(e) Two Large Console Tables; Louis XVI style; gilt with applied gesso decoration of ravens, garlands, etc; Rosa di Francia tops; from the Sala degli Albadieri.  
Some of the applied decoration knocked off.

(f) Console Table; About 1790; half octagonal; painted and carved decoration; buff marble top; from the Servizio Maria Teresa.  
Some of the decoration is damaged. The other table, which is in good condition is in the Commanding General's room, T.A.F.

(g) Two Couches, four elbow chairs, and single chairs; About 1790; painted and carved decoration; covered with the original material woven with formal flowers; from the Servizio Maria Teresa.  
The covering in bad condition. The remainder of the set is unharmed, having always been in store.

(h) Ten Single Chairs; about 1790; painted decoration; covered with green material.  
In good condition.

(i) Three Elbow Chairs; Louis XVI style; black and gold covered with yellow cloth; from the Servizio Ferdinando II.  
In very bad condition. The remainder of the set, however, is unharmed having always been in store.

4321

NAPLES

(a) Four Couches; Empire style; gilt; arms ending in lions heads; covered with rose silk woven with foliated designs in gold (N. 10610 etc.).

Seven chairs of this set are in Gen. Dever's private mess, and another, the eighth, is with G.S.I./S.

(b) One Settee, Eight Elbow, and Four Single Chairs; Empire style; gilt; flaring top with mask finial, and arms resting on winged female figures; covered with yellow brocade; from the Sala Famiglia Lotti (N. 10346 etc.). Presumably four single chairs are still missing. The other Settee has always been in store.

In varying conditions, the set having been distributed throughout different departments.

(c) Two Settees, Eight Elbow, and Eight Single Chairs; Empire style; gilt; covered with brown and gold brocade; from the Sala Coligny.

In varying conditions, having been distributed throughout different departments.

(d) Four Couches and Ten Elbow Chairs; Empire style; the arms of the chairs resting on lions heads; covered with blue and gold brocade; from the Sala degli Ambasciatori.

In varying conditions, having been distributed throughout different departments.

(e) One Couch, One Elbow Chair and Eleven Single Chairs; Louis-Philippe Rococo, white and gold; covered with gold and silver patterned brocade; from the Sala Vittorio Emanuele.

In fairly good condition. The remaining armchair and single chair are in two branches of T.A.F. and await replacement.

(f) Two Elbow Chairs, Eleven Single Chairs; Louis-Philippe Rococo; Gilt; covered with red and gold brocade; from the Sala d'Orfeo.

In fairly good condition. The remaining two couches and one single chair have been located and await replacement.

(g) Two Couches and Ten Elbow Chairs; Empire style; gilt; the arms resting on winged gryphons, covered with rose and white patterned brocade; from the Sala del Figliuolo Prodigo.

In fairly good condition.

5. In all, about 3 tables, 4 consoles, 16 couches and 94 chairs have been recovered. The smaller items have been stored in the Appartamento Nuovo, the remainder in the Chapel.

6. On the whole the Camp Commandants and Heads of Branches concerned were most cooperative, but, even so, the matter had to be handled with a certain amount of diplomacy. Furthermore, the task could not have been carried out without stocks having been available on the premises for the making of replacements, which now have become exhausted. There still remains a large quantity of furniture to be reclaimed and it is suggested that powers should be given to this subcommission to requisition modern furniture from outside sources in order to meet this immediate requirement, and any similar cases which may arise in the future.

Edward C. Murray  
E. CROFT-MURRAY  
Capt., M.I.

D.O.

HEADQUARTERS  
JOINT CONTROL COMMISSION  
APO 394

Subcommission for Monuments, Fine Arts and Archives

Dear Squadron Leader Spencer:

I herewith enclose a copy of my report on the Royal Palace of Caserta which I hope will be of interest to yourself and Group Captain Read.

I am very sorry indeed that you were away sick at the time I was directed by my Subcommission to recover certain furniture which was in use by the various branches and messes of the Palace; otherwise I should have been able to explain the situation to you in person. Arrangements were made through Lt. Col. Marsham of G/Ops A.A.I., to carry out this task, and was furnished with a document, signed by the C.C.S. himself, empowering me to take whatever steps I felt necessary under the circumstances; a copy of this document is enclosed. I may say that I was rather worried about the whole matter from the start, and wrote a personal letter to Marsham on the subject, which I enclose, and which I hope will be self-explanatory. Naturally, before taking any action with regard to your Department, I consulted your colleague, S/Lt. Mills, who, I understand, spoke to you on the phone and relieved your aspect.

After the very friendly terms which have existed between myself and your Department, I should indeed be distressed if any misunderstanding had arisen; but I do hope you will appreciate my position in the matter and accept my sincere apologies for any inconvenience which I may have caused you. With my warmest thanks for all the help and cooperation which you and your colleagues have given me.

I am,

Yours most sincerely

Captain

Capt Murray.

4319

20074/2

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECL/vr

Subcommission for Monuments Fine Arts and Archives

20034/2/AFIA

28 March 1944

SUBJECT: Report of the Palace of Caserta.

TO : Director, Subcommission for Monuments Fine Arts and Archives.

A. OCCUPATION OF THE PALACE

1. Late in August or early in Sept., 1943, it was decided by A.I.H.Q. to occupy the Palace of Caserta. Occupation, however, did not take place till sometime afterwards, in the following order:-

- (a) 5th Army, about Oct. 20th, 1943, in the W. side of the N.W. Cortile (Camp Cdt. Col. Smith).
- (b) A.I.H.Q. Advance Party, also about Oct. 20th, in the S. side of the S.W. Cortile (Camp Cdt. Major Smith).
- (c) The American Red Cross, late in Dec., 1943, in the Salone degli Alabardieri and the Salone delle Guardie.
- (d) A.C.M.F., about Jan. 10th, 1944, on the 5th and part of the 6th floor of the E. side of the N.W. Cortile (Camp Cdt. Major John Drury-Lowe).
- (e) T.A.F., also about Jan. 20th, on the 3rd floor of the whole of the E. side, part of the S. side and the E. arm of the central cross. (Camp Cdt. S/L Spencer).
- (f) The Padre to A.C.M.F., also in early Jan., turning the Sala Iusticia into a Chapel.
- (g) M.A.A.F. and units connected with them, about Jan. 20th, in the Sala del Trono, the Sala d'Astree, and other less important parts of the Palace (Camp Cdt. Lt. Col. Jackson).

It should be noted that the American Red Cross and the Padre to A.C.M.F. effected an exchange of premises between themselves about Feb. 29th.

2. Broadly speaking, then, the present allocation of space in the Palace to military formations is as follows:-

- (a) Former Premises of the R. Accademia 4318ca:  
A.C.M.F. and 5th Army.
- (b) State Apartments (Monumental part of the Palace):  
T.A.F. and M.A.A.F. and the subsidiary organisations

connected with them, the Padre to A.C.M.F., and the American Red Cross.

- (c) Private Apartments: Various messes and officers' quarters. 5th Army are in the process of moving their B.Q. and their vacated premises will probably be taken over by A.F.M.F. who are expected to arrive shortly at Caserta.

3. The Appartamento Nuovo, the Appartamento di Gioac. Murat, and the Chapel are all that remain to the Palace Authorities for the purpose of storing the pictures and more important furniture belonging to the building.

B. CONDITION OF THE PALACE APARTMENTS.

4. As far as can be judged, the condition of the apartments as yet shows comparatively few signs of deterioration as a result of their occupation.

- (a) Those that have suffered somewhat are the Sala del Trono (No. 240) and the Sala d'Astrea (No. 236), which are now used by various signal units under the direction of M.A.M.F. and present the usual rather ~~marble~~ appearance that any splendid rooms of their kind would when installed with military equipment. The gilded gesso decoration applied to the marble chimney-pieces in the Sala d'Astrea has been knocked off in places, and I have been assured by the Palace Authorities that this was intact prior to the occupation of the room. Two doors, one in the R.M. angle of the Sala del Trono communicating with No. 239, the other between Nos. 237 and 238, have had holes, respectively about 6 and 3 in. square, cut in the lower panels in order to pass a cable through them. It is difficult to see how this could have been avoided except by removing the complete panel in each case and substituting another through which the cable could be passed. Actually no great harm has been done, since no carved or other decorated work has been affected. The cable is brought into No. 236 through the jamb of one of the windows; in effecting this, a corner of the marble ledge below the window has been broken off. I was informed by Major Moreton, the C.O. of the Unit concerned, that the work was done under urgent conditions by American engineers supplied by A.F.M.F.

- (b) The other State Apartments, i.e. those occupied by T.A.F. and the Padre to A.C.M.F., are in reasonably good condition and are well looked after by their present tenants who appreciate their historical interest. It should be noted, however, that one of the minor rooms occupied by T.A.F., No. 290, is used as a mess kitchen.

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- (c) The Chapel has of course suffered from bomb damage, but the work of walling up the windows has been completed and it is now used as a repository for part of the Palace furniture.
- (d) The Salone d'onore is in fairly good condition, though through bomb damage, part of the balustrade at the head has been broken and there is no glass in the windows. It is swept from time to time by British and American fatigue parties.
- (e) The Theatre is also in good condition, and is used by the American Special Service Unit, stationed at Caserta, for the presentation of opera, and for occasional shows given by the troops themselves. It should be mentioned, however, that the act drop, which forms a very important part of the original decoration, is in a somewhat tattered and creased condition and may well deteriorate through the constant handling it now receives. It is recommended that it should be taken down and a new curtain substituted for it; possibly Special Service, who handle the affairs of the S. Carlo, might be able to produce this from the latter theatre's stock.

## C.

CONDITION OF THE FURNITURE

- 5. The furniture now housed at Caserta composes not only pieces belonging to that Palace itself, but also those brought from the Royal Palace at Naples during the emergency. I have been assured by Signor Battaglia and his assistants */of the Caserta* that the most important items, including the Murat set and some fine mahogany pieces of the Empire period, including the bed of Francis II, have been stored. Some of these pieces have suffered through several hurried moves, and in one case (see below at 9) through wilful damage.
- 6. Much of the remainder falls within the category of what may be termed 'Palace Furniture'—gilt or gilt and white frames with handsome brocade seats and backs in Louis XVI, Empire, or Louis-Philippe rococo styles. Though none of these pieces, judged by French and English standards, can be considered to be of first rate importance as works of art or cabinet-making, they admirably fulfilled their proper function as furnishing for the State Apartments for which they were designed. There are also a number of less imposing pieces (mostly of the Empire period) which are of some interest.
- 7. This furniture has mainly been distributed throughout the various offices occupied by T.A.F. in the monumental part of the Palace, the rooms occupied by the American Red Cross and by the Padre to A.C.M.F., and certain of the British and American Officers' and Sergeants' messes. It is to be regretted that with this distribution many sets of chairs

and settees have been broken up and widely dispersed about the building.

8. Most of it is of a type which was never intended to stand up to hard wear and tear, and, therefore, is wholly unsuitable for office or even mess use. This is particularly so in the case of the furniture now used by T.A.F., the American Red Cross and the Padre to A.C.M.F. which in the main, obviously belongs to the more important State Apartments both at Caserta and Naples. A large number of the chairs and settees are made of soft wood which has long ago become riddled with worm, with the result that arms and legs have been broken off in a very short space of time, rendering them quite unfit for further service. Likewise the silks, with which most of them are covered, were in a very frail condition, and, while they might reasonably have been expected to last for some time to come if the furniture had been left as show pieces, they have now become threadbare in a few days of continued use. In a few cases some of these casualties have found their way into quarters occupied by O.R.s. or E.M. Arrangements are being made for the Palace Authorities to collect all this broken furniture and return it to store. The problem of replacement, however, will naturally arise, and if further articles are requisitioned for this purpose, it might eventually turn out that there would hardly be a single whole stick of the older furniture left in the building.
9. It should also be recorded here that all Camp Cots. have offered to release immediately any articles which I may consider should be preserved against future deterioration.
10. There are some instances of wilful damage to furniture, the most grave being that done to a fine Empire clock which stood in one of the rooms in the Appartamento di Ferdinando II. This was decorated round the outside of the dial with a series of ormolu reliefs representing the process of clock making. About three quarters of these have been torn off, thereby irreparably damaging one of its principal features. I have been informed by the Palace Authorities that this was caused in January when the Appartamento was requisitioned for military use; it is clearly the work of souvenir hunters.

D. CONDITION OF THE PICTURES.

11. A fair number of pictures have been left in situ. As in the case of the furniture, the most important of these are in the State Apartments occupied by T.A.F. They include the Murat and other Napoleonic portraits, the

little portrait of Nelson by Leonardo Gazzardi, and a number of interesting pictures by court painters, some of which are closely connected with the history of the Bourbon Royal House.

12. None appear to have been damaged, but two of them, including a fine historical piece by Ilario Spolverini, were fixed upright on the ground as a partition screen in one of the offices occupied by D.D. Survey. I spoke to Lt. Col. Short, Deputy Director of this Branch, about this, and he promised to get the Garrison Engineer to make a screen, so that the pictures may be released from their present use and returned to store. I also impressed upon the corporal who was benefitting by the protection afforded by them, that he should treat these pictures with respect.
13. The Camp Cdt. of T.A.F. is willing to release any pictures which I may consider should be returned to store. Advantage is being taken of this offer to recover the portraits of Nelson and Murat and two interesting topographical views by Antonio Jolli.
14. A number of pictures have evidently been stolen, but it is impossible to say when or by whom. Empty frames of eleven of these are now in the repository, but as yet no details of them can be given. One of the set of tapestry cartoons of the story of Don Quixote, which belongs to the Royal Palace at Naples, is also said to have disappeared. P/Lt. J.E. Ridley of T.A.F. has informed me that, when he first arrived at Caserta, he saw a portrait of Lady Hamilton, evidently a pendant to the Nelson, which has since apparently disappeared; the Palace Authorities assured me that they had no previous knowledge of such a picture at Caserta, and could only suggest that it might have come from Naples.

#### E. CONDITION OF THE PARK

15. The Park inevitably shows signs of military occupation. The areas around the Castelluccio and the Giardino Inglese and elsewhere are occupied by troops in huts and tents. The ground immediately outside/course, can eventually be returned. At the Fontana del Canestro five the statues on the outer edge of the roadway have been thrown to the ground and badly smashed by lorries coming into contact with them. I asked Antonio Fiore, one of the park-keepers, to pick up the fragments and carefully preserve them. In the Giardino Inglese a bust of a bearded warrior, presumably representing Mars, which once stood in the temple to the S.E. of the lake, has been removed from its pedestal and broken. The head is lying about 50 yards away, but I was unable to find the bust.

/The N.E. entrance  
has been badly  
mauled by heavy  
transport out of

This appears definitely to be due to wilful damage, and not to accident. The Castelluccio is now the h.Q. of the Camp Cdt. of A.C.M.F., who appreciates its interest as a military curiosity and looks well after it and its surroundings. The trees in the various parts of the grounds, including the rare ones in the Giardino Inglese, appear to have been respected. With further regard to the Giardino Inglese, it is strongly recommended that one of its most characteristic features the pool with the kneeling statue of ~~Vannini~~ and the ruined temple in the grotto behind it, should be safeguarded against possible damage in the future.

F. CONCLUSION AND RECOMMENDATIONS.

16. Happily, with the exception of the broken bust in the Giardino Inglese (mentioned at 15) and the treatment of the clock (at 10), there are little or no apparent signs of wilful damage either in the Palace or the Park. What other damage there is has mainly been caused by accident (the statues near the Fontana dei Conestri) or hurried work in the installation of military equipment (in the Sala del Trono), or (in the case of the contents) of the furniture's not being able to stand up to the wear and tear which it has received.
17. Much could have been done to prevent this damage if A.F.M.F., when earmarking the Palace for occupation, had notified the Sub-Commission on M.F.A. & A. so that an officer, or officers, could have been sent to make urgent arrangements for the protection of any features in the building or park which would be likely to suffer, and for the immediate storage of all pictures and furniture with any pretensions to artistic, historical or decorative merit.
18. It is indeed to be regretted that, in anticipation of ~~some~~ <sup>some</sup> of the Palace contents being requisitioned for military use, no central control was exercised over it, from the very first days of occupation by some system of grading the furniture and other articles according to degrees of importance, condition and fitness for everyday use.
19. Deterioration of these could also have been, and can even now be, avoided, by the substitution for the better pieces of ones equally comfortable but more robust and generally suitable for everyday use. Indeed it is strongly recommended, in the case of the Palace of Caserta and in any other similar cases which may arise, if no such means of substitution <sup>4313</sup> be found on the premises, that local Italian furniture repositories or other sources should be tapped through A.M.C. or similar channels and the necessary articles requisitioned.
20. Though summary lists have in most cases been prepared by formations now in temporary possession of articles belonging to the Palace, and, latterly, receipts given to

Signor Battaglia for them when requisitioned, there still remains to be made an inventory of all the furniture and pictures now located in the various occupied parts of the building, giving details of their present whereabouts and condition.

21. It will be appreciated that the making of such an inventory would be a lengthy affair, perhaps involving a month's work or even more; but the task would definitely be simplified with the assistance of a clerk, who could accompany the officer making the inventory as his amanuensis.
22. With regard to the points raised at 17, 18 and 19 it is strongly recommended that, in the event of any buildings being earmarked for occupation by one of the larger military formations, immediate notification should be given to the Sub-Commission on Monuments, Fine Arts and Archives, subject naturally to the interests of Security, so that urgent steps may be taken to assess its architectural, artistic and historical importance, and, if necessary, to safeguard it and its contents as suggested in the above mentioned paragraphs.
23. In conclusion I should like to place on record my thanks to all Camp Commandants and other officers of this F.C. for their help and cooperation, without which I should have been unable to compile the present survey.

*Edward Croft Murray*  
E. CROFT-MURRAY  
Captain.

HEADQUARTERS  
ALLIED CONTROL COMMISSION

LGM/vr

APO 394

Subcommission for Monuments Fine Arts and Archives

20034/2/AFCAA

23 March 1944

SUBJECT: Report of the Palace of Caserta.

TO : Director, Subcommission for Monuments Fine Arts and Archives.

## A. OCCUPATION OF THE PALACE.

1. Late in August or early in Sept., 1943, it was decided by A.F.F.C. to occupy the Palace at Caserta. Occupation, however, did not take place till sometime afterwards, in the following order:-

- (a) 5th Army, about Oct. 20th, 1943, in the W. side of the N.W. Cortile (Camp Cdt. Col. Smith).
- (b) A.F.H.Q. Advance Party, also about Oct. 20th, in the S. side of the S.W. Cortile (Camp Cdt. Major Smith).
- (c) The American Red Cross, late in Dec. 1943, in the Salone degli Albardieri and the Salone delle Guardie.
- (d) A.C.M.F. about Jan. 10th, 1944, on the 5th and part of the 6th floor of the E. side of the N.E. Cortile (Camp Cdt. Major John Drury-Lowe).
- (e) T.A.F. also about Jan 10th, on the 3rd floor of the whole of the E. side part of the S. side and the East arm of the Central Cross (Camp Cdt. S/I Spencer).
- (f) The Padre to C.M.F. also in early Jan., turning the Sala Rustica into a Chapel.
- (g) M.A.A.P. and units connected with them, about Jan. 20th., in the Sala del Trono, the Sala d'Astrea, and other less important parts of the Palace (Camp Cdt. Lt.Col. Jackson).

It should be noted that the American Red Cross and the Padre to A.C.M.F. effected an exchange of premises between themselves about Feb. 29th.

2. Broadly speaking, then, the present allocation of space in the Palace to military formations is as follows:-

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It should be noted that the American Red Cross and the Padre to A.C.M.F. effected an exchange of premises between themselves about Feb. 29th.

2. Broadly speaking, then, the present allocation of space in the Palace to military formations is as follows:-

- (a) Former Premises of the R. Accademia Aeronautica: A.C.M.F. and 5th Army.
- (b) State Apartments (Monumental part of the Palace): T.A.F. and M.A.A.F. and the subsidiary organisations connected with them, the Padre to A.C.M.F., and the American Red Cross.
- (c) Private Apartments: Various messes and officers quarters. 5th Army are in the process of moving their HQ. and their vacated premises will probably be taken over by A.F.H. who are expected to arrive shortly at Caserta.

3. The Appartamento Nuovo, the Appartamento di Gioac. Murat, and the Chapel are all that remain to the Palace authorities for the purpose of storing the pictures and more important furniture belonging to the building.

# CONDITION OF THE PALACE APARTMENTS

1. As far as can be judged the condition of the apartments as yet shows comparatively few signs of deterioration, though some have suffered through the installation of military equipment.
2. The State Apartments occupied by T.A.F. and the Padre to A.C.M.F. are in reasonably good condition and are well looked after by their present tenants who appreciate their historical interest. It should be noted, however, that one of the minor rooms occupied by T.A.F., No. 296, is used as a mess kitchen.
3. The Chapel has suffered from bomb damage, but the windows have now been walled up and it is used as a repository for part of the Palace furniture.
4. The Scalone d'onore is in fairly good condition, but has suffered some bomb damage.
5. The Theatre is in good condition, and is used for opera and other entertainments under the auspices of the Special Service unit at the Palace. The Act Drop, an important part of the decoration, is in rather poor condition; it is suggested that, to prevent further deterioration to it, it might be replaced by another curtain from the stock of the S. Carlo, which is also under Special Service jurisdiction.

## C. CONDITION OF THE FURNITURE

1. The more valuable furniture, including that of Ferdinando II and Murat, has been stored and is in good condition.
2. Much of what remains is of the usual "Palace Furniture" type - white and gold with handsome brocades in Louis XVI or Empire styles, and includes the contents of both Caserta and the Royal Palace at Naples. It has found its way into many offices and officers' and sergeants' messes, where it cannot stand up to the wear and tear of every day use, being made of soft wood which has become badly worn, while its coverings easily wear into shreds. None of the pieces can be said to be of first rate importance, judged from French of English standards, but they do form an integral part of the decoration of the interior of the Palace, and their inevitable deterioration through their present use is much to be regretted. It is also to be regretted that so many sets of chairs and settees have been broken up and widely distributed about the building.
3. There is some evidence of wilful damage to furniture mainly by souvenir hunters.
4. It should be noted that all Camp Cots. have offered to 4301 any pieces which I may consider should be preserved against further deterioration. Replacement can be, and is being effected, to some extent, by using existing stocks in the Palace itself, but the problem will be far from being solved by this means,

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#### D. CONDITION OF THE PICTURES.

1. A fair number of pictures have been left in situ. The more important of these are being recovered and returned to store.
2. None appear to have been damaged, but a number have been stolen, though it is impossible to say when or by whom.

#### E. CONDITION OF THE PARK.

1. The Park shows the usual signs of deterioration that any such place would under military occupation. Damage, through accident, has been done to a number of statues, and to one through deliberate mischief.

On the whole, the Giardino Inglese, where a part of M.A.A.F. is housed, appears to have been respected, but it is strongly recommended that one of its most characteristic features, the pool with the kneeling statue of a nymph and the ruined temple in the grotto behind it, should be safeguarded against possible damage in the future.

#### F. CONCLUSION AND RECOMMENDATIONS.

1. It is considered that much of the damage and deterioration suffered by the Palace of Caserta could have been avoided, had A.F.H.Q., when earmarking it for occupation, notified the Subcommission on M.F.A. & A., so that immediate steps could have been taken to safeguard any of its features or contents which had pretensions to artistic, historical or decorative merit.
2. It is indeed to be regretted that, in anticipation of some of the Palace contents being requisitioned for military use, no central control was exercised, from the very first days of occupation, by some system of grading the furniture and other articles according to degrees of importance, condition and fitness for every day use.
3. Deterioration could also have been avoided, and can still be, avoided, by the substitution for the better pieces of ones equally comfortable but more robust and generally suitable for everyday use. As stated at C.4, steps are being taken to effect this by use of existing furniture in the Palace itself, but it is strongly recommended that, if necessary, powers be given to requisition further articles from outside sources through A.M.G. channels.
4. With regard to the points raised at N.1 and F.2, it is strongly recommended that, in the event of any buildings being earmarked for occupation by any of the larger military formations, immediate notification should be given to the Sub-Commission on Monuments, Fine Arts and Archives, subject naturally to the interest of security, so that urgent steps may be taken to assess its architectural, artistic and historical importance, and, if necessary, to safeguard it and its contents as suggested in the above mentioned paragraphs.
5. In conclusion I should like to record my thanks to all Camp Commandants and other officers of this H.Q. for their help and cooperation without which I should have been unable to compile the present survey.

Edward Croft Murray 43-9  
E. CROFT-MURRAY  
Captain.

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4. With regard to the points raised at W.1 and T.2, it is strongly recommended that, in the event of any buildings being earmarked for occupation by any of the larger military formations, immediate notification should be given to the Sub-Commission on Monuments, Fine Arts and Archives, subject naturally to the interest of security, so that urgent steps may be taken to assess its architectural, artistic and historical importance, and, if necessary, to safeguard it and its contents as suggested in the above mentioned paragraphs.
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~~Edward Craft Murray~~ 439  
E. CROFT-MURRAY  
Captain.

HEADQUARTERS  
UNITED STATES COMMISSION  
APO 394

JBWF/nap

Subcommission for Monuments Fine Arts and Archives

20034/4115/1

22 March 1944.

Subject: Furniture at Caserta.

To : Capt. Groft Murray.

In reply to your query, the furniture which you are required to collect certainly includes those items from the Royal Palace, Naples, which are of historical importance. In view of the dissipation and damage which has been suffered by those elements remaining in Naples, it is particularly important that this should be reassembled intact.

JWF.

J.B. WARD, JR.

Major, R.

Deputy Director. 42.8

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

JBW/ump

Subcommission for Monuments Fine Arts and Archives

20034/2/MTAA

19 March 1944.

Subject: Royal Palace at Caserta.

To : Executive Commissioner.

I refer to your 340/15/CA of 7th March 1944 addressed to HQ., A.C.M.F.

1. I have today visited CASERTA once more. The position as regards responsibility for the building is confused, and this accounts for the delay in replying to your letter. On the other hand G-1 (Ops), Lt. Col. Marshall, has undertaken to put into immediate effect the safeguards for which we asked.

2. Specifically these are:

- a. The reservation of the storage-space asked.
- b. The Town Major, CASERTA, has been made responsible for the upkeep of the fabric, and the Italian custodian will have direct access to him.
- c. Capt. Croft-Murray of MTAA is submitting to Lt. Col. Marshall lists of furniture and fittings which we want to store, and he will order their release.

3. In view of the possible changes of tenure I am getting these assurances confirmed in writing. I would add that those Hq. Commandants whom I saw were most cooperative, and I really think this should settle the major outstanding problems.

J.B.W.

J.B. WARD PERM INS  
Major, R.A.  
Deputy Director.

4307

CopySUBJECT : Accommodation - Royal Palace CASERTAHQ AAI (Adm Echelon)  
CMF

2030/22/Q2

18 March 1944Commanding Officer  
Detachment 1 Hq Command AFHQ (FAIRBANKS)

Reference AFHQ letter AG. 370.5-4 HDC-AGM dated 25 Feb 44.

1. HQ ACC have asked that the following parts of the Royal Palace be permanently reserved for storage of the more important contents of the palace:-
  - (a) The Chapel.
  - (b) The rooms at which at present house the archives and books from the library.
  - (c) The appartamento Nuovo and the appartamento di Murat.
2. The apartments in question are marked on attached floor plan of the palace.
3. This HQ has no objection to reservation as requested. The question is referred to you in case it should in any way prejudice AFHQ's future occupation of the palace.
4. Will you please say if there is any such objection.
5. Please return plan with your reply.

(s) Major General  
Chief Administrative Officer.

Copy to:- ACC (your 340/15/CA dated 7 Mar 44 refers)

Adm Rep AAI (your 8432/Q dated 9 Mar 44 refers)

C O P Y

SUBJECT:- Royal Palace, Caserta.

Town Major,  
Caserta, C.M.F.

To:-  
ACMF (Adm. Echelon),  
C. M. F.

Ref. No:- TM/99

10th March 1944

Reference HQ ACMF letter number 8432/Q dated 9th March 1944. The following are my comments on para. 3a of Allied Control Commission's letter 340/15/CA dated 7th March 1944 :-

1. Apartment Nuovo - Murat.

These form a complete block fully used for storage - except for two large rooms inside this block. These two rooms are not at the moment fully used but will later be storage rooms. They are at the moment serving as sleeping quarters for the Italian Custodi and as an office. Apart from the question of storage, the entrance to the whole block is through these two rooms. In the interests of the security of the whole block, I consider the rooms should be reserved from Military occupation.

2. Rooms for the storage of Books & Archives.

These are fully used for storage and are well arranged for the purpose. Any removal from here would probably result in greater loss of space elsewhere.

3. Chapel Area.

Apart from question of restrictions on Religious buildings, is also being well used for storage.

4. Sig. Battaglia.

Appears a most competent and superior type. Completely in touch with whole situation re Palace Properties. I feel he should remain in this position of trust - with access to these properties.

436

( MAJOR N.G. SADGROVE )

Major,  
Town Major, Caserta.

NGS/HTH

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

JBWP/bmp

Subcommission for Monuments Fine Arts and Archives

20034/2/WFAA

17 March 1944.

Subject: Royal Palace at Caserta.

To : ACNG  
Adv. Admin. Ech., AFHQ.

1. As proposed in conversation this morning, I enclose a copy of letter from the Executive Commissioner A.C.C. to A.C.M.F. (A.A.I.) on the subject of CASERTA Royal Palace. As you suggest, I will take the matter up directly with A.A.I. through your Adminrep.

2. Meanwhile, as the allocation of space is in your hands, it would probably save further correspondence if you could give us the assurance requested in para. 3(a). Major FIELD has a plan marked with our requirements.

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

4365

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

JBWP/bmp

Subcommission for Monuments Fine Arts and Archives

20034/2/MEAA

16 March 1944.

Subject: Royal Palace of Caserta.

To : DAQMG (2), Major Field  
Adv. Adm. Echelon, AFHQ.

Referring to our conversation of 13/3/44, I am returning your booklet with the locations clearly marked of those rooms, whose retention is desired by this HQ. for the purposes of storage.

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

4304

HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394

ECM/bmp

Subcommission for Monuments Fine Arts and Archives

20034/2/1EFAA

14 March 1944.

Subject: Removal of Sculpture from the Palace of Caserta.

To : Director, Subcommission for IFA&amp;A.

1. On the morning of March 10th, 1944, I was informed by Cav. Giuseppe Noce, the Director of the Gardens at Caserta, that American soldiers were in the process of removing statues and other sculpture, which had been stored in a room at the foot of one of the staircases in the N.E. entrance to the Palace, and had already damaged one of the statues.

2. I immediately went to the place in question and found that the American Supply Section of M.A.A.F. were taking over the room as a store and had orders to get it cleared as soon as possible.

3. The sculpture in it was of the garden variety and none of any great importance, though all was well worth preserving from damage. It included two large female figures, a Berninesque cherub, two heads, a relief of a reclining nymph dated 1496, and several blocks of carved marble intended for the cornice of some building.

4. When I arrived, I found in attendance a large truck belonging to M.A.A.F. and a hydraulic crane supplied by the American 230 Q.M. Co. S.C. The crane was, at the moment of my arrival, hauling one of the large female figures into the truck; little respect had evidently been shown to the statue and one arm had been broken in the process of moving it out of the room. I expressed my extreme displeasure at what had happened, and asked why I had not been warned that this clearance was to take place. I thenceforth stood by, and superintended the removal of the remainder of the marbles, which was successfully accomplished, except for some minor chips on the carved blocks.

5. The greater part of the material was stacked outside the N.E. entrance, but the second of the two female figures, which was too large to haul into the truck, was placed in the well of the staircase outside the room.

6. On March 11th I obtained permission to use the crane and the truck, and transported the entire collection of sculpture to

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5. The greater part of the material was stacked outside the N.E. entrance, but the second of the two female figures, which was too large to haul into the truck, was placed in the well of the staircase outside the room.
6. On March 11th I obtained permission to use the crane and the truck, and transported the entire collection of sculpture to the storehouse at L'Aia Ercole in the Park, where Cav. Noce said that he would like it placed. It was not possible to move the larger pieces into the store, but these have been arranged outside and will be covered with earth in due course.
7. I should like to record the good work done by the men of 230 Q.M. Co. S.C., in charge of the crane, who, as soon as they realised that their load was to be treated with respect, took the greatest possible care of it.

Copy to:  
Maj. Gardner

*Edward Croft Murray*  
E. CROFT-MURRAY  
Captain.

HEADQUARTERS,  
ALLIED CONTROL COMMISSION,  
APO 394

Regional Control and Military Government Section.  
\*\*\*\*\*

7th March 1944.

Ref: 340/15/CA.

SUBJECT: Royal Palace at Caserta.

TO : Headquarters, A.C.M.G.

1. With the piecemeal occupation since January 1944 of the greater part of the Royal Palace of Caserta, there now only remain available for storage of the more important contents the following rooms:

- (a) The chapel.
- (b) The rooms which at present house the Archives and books from the library.
- (c) The Appartamento Nuovo and the Appartamento di Murat, which together form a small isolated suite with separate access at the S.W. angle of the building.

2. The furniture, pictures, and fittings of the Palace are of varied importance, but together they constitute an essential element of the artistic and historic ensemble. They have suffered severely from the ravages of misappropriation and of requisition, often for purposes for which they are wholly unsuited.

3. The following are the minimum requirements for the proper upkeep of this important monument under the present conditions:

- (a) The reservation from military occupation of the Appartamento Nuovo and Murat, of the chapel, and of the rooms at present used for storage of books and archives, and the continued access thereto of Sig. BATTAGLIA, the present custodian.
- (b) The appointment of a single officer to be responsible for the whole building. This is in accordance with the recommendation of Major General Collier's Report, Section 7C.

(c)...../

-2-

- (c) The clear understanding that the representative of the Monuments, Fine Arts and Archives Sub-Commission has authority to prevent the requisition of historically and artistically important furniture and fittings. The onus of appeal to Higher Authority in such an instance should certainly lie with the requisitioning authority.

4. I should be glad to have the assurance that these requirements will be fully met.

1831/JC.

*M. S. Lust*  
Brigadier,  
Executive Commissioner.

Copy to: M.C.S., A.P.E.R.  
Regional Commissioner, Region 3 - reference your  
letter of 5 March 1944.  
Monuments & Fine Arts Sub-Commission

4391

D R A F T

HEADQUARTERS  
REGION 3, ALLIED CONTROL COMMISSION  
APO 394

(file ref)

.... March 1944.

Memorandum to: Executive Commissioner, R.C. & M.G. Section.

Subject : Royal Palace at Caserta.

1. With the piecemeal occupation, since Jan. 1944, of the greater part of the Royal Palace at Caserta, there now only remain available, for storage of the more important contents, the following rooms:

- a. The chapel
- b. The rooms which at present house the Archives and books from the Library
- c. The Appartamento Nuovo and the Appartamento di Murat, which together form a small, isolated suite with separate access, at the S.W. angle of the building.

2. The furniture, pictures, and fittings of the Palace are of varied importance, but together they constitute an essential element of the historic and historic ensemble. They have suffered severely from the ravages of misappropriation and of requisition, often for purposes for which they are wholly unsuited.

3. For a month past an officer of the Monuments, Fine Arts and Archives Subcommittee has been engaged in recovering and collecting the surviving fittings into the Appartamento Nuovo and Murat. Despite excellent relations with the individual camp-commandants he has been severely hampered by the absence of any single responsible officer with whom to deal, and by the lack of authority to resist requisition.

4. It is now understood that AFHQ may arrive in the near future and that their proposed plan of occupation involves the use of the Appartamento named. There is no alternative storage-space, and a further move will be disastrous for the contents.

5. The following are the minimum requirements for the proper upkeep of this important monument under the present conditions:

- a. The reservation from military occupation of the Appartamento Nuovo and Murat, of the chapel, and of the rooms at present used for storage of books and archives, and the continued access thereto of Sig. BATTUOLIA, the present custodian.

greater part of the Royal Palace at Caserta, there now only remain available, for storage of the more important contents, the following rooms:

- a. The chapel
- b. The rooms which at present house the Archives and books from the library
- c. The Appartamento Nuovo and the Appartamento di Murat, which together form a small, isolated suite with separate access, at the S.W. angle of the building.

2. The furniture, pictures, and fittings of the Palace are of varied importance, but together they constitute an essential element of the historic and historic ensemble. They have suffered severely from the ravages of misappropriation and of requisition, often for purposes for which they are wholly unsuited.

3. For a month past an officer of the Monuments, Fine Arts and Archives Subcommission has been engaged in recovering and collecting the surviving fittings into the Appartamento Nuovo and Murat. Despite excellent relations with the individual camp-commandants he has been severely hampered by the absence of any single responsible officer with whom to deal, and by the lack of authority to resist requisition.

4. It is now understood that AFHQ may arrive in the near future and that their proposed plan of occupation involves the use of the Appartamento named. There is no alternative storage-space, and a further move will be disastrous for the contents.

5. The following are the minimum requirements for the proper upkeep of this important monument under the present conditions:

- a. The reservation from military occupation of the Appartamento Nuovo and Murat, of the chapel, and of the rooms at present used for storage of books and archives, and the continued access thereto of Sig. BATTUCLIA, the present custodian.
- b. The appointment of a single officer to be responsible for the whole building. This is in accordance with the recommendation of Major General Collier's Report, Section 70.
- c. The clear understanding that the representative of the Monuments, Fine Arts and Archives Subcommission has authority to prevent the requisition of historically and artistically important furniture and fittings. The onus of appeal to Higher Authority in such an instance should certainly lie with the requisitioning authority.

6. This matter has been the subject of much discussion between the undersigned and the Director of the LFAA Subcommission, and the minimum requirements of para. 5 are strongly recommended for fulfillment.

Lt. Col.

Regional Commissioner, Reg. III.

HEADQUARTERS  
ARMED CORPS OF THE UNITED STATES  
APO 394  
SUBCOMMISSION FOR MONUMENTS FINE ARTS AND REPAIRS

15 February 1944.

Memorandum to: Major CARNER, Director of Division of Monuments and Fine Arts, Region 3.

Subject : Visits to Caserta Vecchia and Caserta.

1. On 8 Feb. and 15 Feb. I visited the Cathedral of Caserta Vecchia and the Palace of Caserta. The first visit was made in the company of Major SCHOLDS, Director of the Subcommission for Monuments, Fine Arts, and Archives of AGO, of Major BERNARD, Director of the Division of Monuments and Fine Arts, Region 4, and of Capt. Penney and Keller and Lt. Brown of the Subcommission. The second visit was made in the company of Capt. J. G. T. BARNES of the Subcommission on instructions from the Director that after consultation with you he was to assume responsibility for our interest in the Palace.

2. At Caserta Vecchia, the Cathedral is still a scene of a restoration interrupted by the war. The priest in charge seems intelligent and interested. The damage reported was done by German troops in the last days before the occupation when they went up to Caserta Vecchia to hunt for young men to deport as laborers. No war damage has been suffered. The Germans are reported to have pried pieces of mosaic out of the pulpit and altar front, to have taken a stone statue of St. John the Baptist, which was lying loose in the chapel and which had formed part of the pulpit, and to have taken ivory keys from a small organ.

3. At the Palace of Caserta, all furnishings have now been stored in the Chapel or in the Apartments of Francis II except for the books and archives in the Archives, for furniture in use, and for a few pieces still in the store-rooms of the Prince of Piedmont. The most important furniture from the latter, the throne room set, the great chairs, and the Maria Carolina furniture, have been moved up to the apartment of Francis II. The pictures, save for those hanging on walls, are in the apartments. The furniture in the Chapel is not of great importance. The office of the Conservator, Battaglia, is now in the apartments of Francis II. The work done by Battaglia and his crew and the aid afforded by Sgt. Prossman are highly to be commended.

4. Capt. ARNEY was taken to the various Offices of the Commandante etc. and while not all were in, he was at least introduced to personnel there and particularly to Sgt. Prossman and Sgt. Battaglia. He hopes to undertake seriously the inventorying of the furniture. The general coordination of the use of the Palace. It is threatened that when 5 Army and 15 Army Group move out and AFHQ comes in, the Apartments of Francis II will be taken and all the furniture will again have to be moved and stored. It is recommended that strong representations be made at this time to avert this.

Wagon General  
Capt. AG

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## CROFT-MURRAY'S REPORT . Summary

- a) Details of occupation — <sup>at different dates by</sup> (about ten assorted formations under no centralized control
- b) Condition of building : in general no major damage done as yet
- c) Furniture — important as part of fittings of the Palace-ensemble rather than intrinsically. Constant requisitioning of most unsuitable stuff which is rapidly being knocked to bits. Present situation is that Croft-Murray is fighting a rearguard: but urgent:
- (i) store all best stuff remaining
  - (ii) get authority for money etc: to requisition suitable modern stuff in lieu
- d) Pictures Some theft : circumstances unknown. Storage of best required (C-Murray is fixing with Gardner to get Molaioli up soon)
- e) Park — just too bad!
- f) Damage very little wilful : much stupid (carpet!) fault is at high level see Ciller Report from individual Camp Commandants most helpful.

We want

1. Retention of Storage space 4298
2. Authorisation to hold (or in some cases) needed best stuff to store.

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HEADQUARTERS  
ALLIED MILITARY FORCES IN ITALY  
ALLIED MILITARY GOVERNMENT  
DIVISION OF MONUMENTS, FINE ARTS AND ARCHIVES

19 January 1944.

MEMORANDUM TO: Major Gardner, Chief of Division of Monuments and  
Fine Arts, Region III, AMG.

SUBJECT : Royal Palace at Caserta.

1. On 17 and 18 January I paid two visits to Caserta to continue the inspection of the occupancy of the part of the Palace dependent on the Superintendency of Monuments for Campania and to see about the use or storage of the contents.

2. As I am now under orders to leave this theatre, this report will attempt to resume somewhat the whole picture in order that anybody taking over can be familiar with conditions. Copies of the various reports which I have submitted to you are on file in the temporary files which I have been maintaining pending the arrival in Naples of the Subcommissions for Monuments, Fine Arts, and Archives.

3. As you know, on my first arrival in Naples I was assigned to your Division of Monuments and Fine Arts in Region III and you gave me the opportunity of interesting myself in the Palace at Caserta. When I was transferred to AMG Hq. 15 Army Group (now AFM) and instructed to await the move of that Hq to Caserta, you allowed me to continue my interest in the Palace. You are also more familiar than I with the representations which you have made to higher headquarters about the use of the Palace and the uncontrolled removal of furnishings.

4. So far as I can make out, the Italian administration of the Royal Palace of Caserta fell under two heads, the Royal Aeronautical Academy and the Palace proper. With the former we have no concern. Of a reputed 1200 rooms, about 200 were reserved as the Palace proper or monumental portion. These are all on the main floor, including the front half of the left end (apartments of Francis II), all the front (Throne Room, Royal apartments, etc.) all the right end, and the right extremity of the rear, and of the cross within the rectangle, the front arm (three large halls), half the left arm (the Chapel), half the right arm (the unfinished Rustic Hall). Besides these rooms we have been concerned with certain storerooms elsewhere, e.g./those used by the Prince of Piedmont to the left of the main rear entrance, with the Opera House, with certain quarters occupied by personnel ~~etc~~, with the grounds, etc.

with/

5. The official ultimately responsible in this area for the Palace proper was the Superintendent for Monuments for Campania. As he was cut off by the war, his colleague, the Superintendent of ~~Monuments~~, Dr. Molajoli, assumed his responsibility. Under him and responsible for both the Palace at Caserta and that at Naples is Dr. DeFillippi. Both of these have their office in the Royal Museum of Naples and are therefore

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6. The original occupants of the Palace as a whole seem to have been combat troops, chiefly British, who are said to have removed a good deal of furniture without any control. Then 5 Army Royal Hqs moved in and occupied the ~~west~~ ~~Palace~~, ~~then~~ ~~officers~~ ~~and~~ ~~adjutant~~ ~~and~~ ~~lieutenant~~ Royal Aeronautical Academy but respected the Palace and its contents. Then AFHQ sent a Hq Detachment under Major Smith with orders to prepare for the occupation of the whole ~~Palace~~ ~~entire~~ building, both Academy and Palace, and to evacuate all civilians residing in the building and to store all furniture not desired for use. As you know, it was at that point that I became involved and reached substantial agreement with Major Smith as to the rooms which would be reserved for storage, the moving of the furnishings, etc. About two weeks ago, the move of AFHQ was called off, as you know, and the ~~Palace~~ personnel and we were instructed to suspend operations. A week ago, on my visit, I was informed that 15 Army Group would move in and occupy the left side of the Palace proper ~~south~~ and it was as a result of this that I returned on the 17th to consult with them about the disposition of the contents.

7. On my visit on the 17th, I found that first: 15 Army Group was taking not only the right side but half the front of the Palace rooms. Second:, one branch of AFHQ, the Mediterranean Air Force, had, after having its arrangements cancelled, been sent over on short notice. This

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second was the most unfortunate. Squadron Leader Spencer, in charge, was given, on short notice, the original AFHQ assignment of space to MAF and sent over to make the space ready in about two days' time. The space included the apartment of Battaglia and of another family, the man of which was ill in bed. Due to some confusion, the two families were not notified until 1400 hrs of the day on which they were to be out by 1700 hrs. It was unfortunate in that 5 Army and 15 Army Group had already assured Battaglia that he would not be moved. The situation was no one's fault and everybody felt badly about it, but it serves to illustrate again the need of some centralized office of control when such a building is taken over by a variety of units. As was reported above, space was found for the two families and also for the detachment of Carabinieri who were displaced at the same time, despite orders from some Hq that Carabinieri quarters and equipment were not to be requisitioned, but the space is most unsatisfactory. 5 Army hopes to find Battaglia better quarters.

6. At present there are five independent or semi independent organizations using the ~~Edessa~~ whole building, in order of rank as follows:

Hq. 15 Army Group (AFI), largely in the monumental part.  
Mediterranean Air Force (MAF), in the rear right corner. They also have a Signal Unit in the Throne Room and adjacent rooms, originally installed as part of AFHQ and, according to them, impossible to move.  
Tactical Air Force (TAF), on the right side, in various of the Academy Rooms. They are subordinate to some extent to AFI but have their own Hq. Commandant.

5 Army Hq. is in most of the right half of the Bldg and elsewhere. The Red Cross, more or less dependent from 5 Army, in the three main halls running from the front to the center stair.

7. The Hq. Commandants as far as I could learn are:

|                                                                 |      |
|-----------------------------------------------------------------|------|
| AFI: Lt. Col. Zarchan, 5th floor in stair in rear pt. court.    | (Br) |
| MAF: Squadron Leader Spencer, in back right corner.             | (Br) |
| TAF: A very cooperative RAF Officer whose name I did not get.   | (Br) |
| 5 A: Lt. Col. Smith, left rear corner                           | (US) |
| RC: Mr. Stevens, office off first hall going from center stair. | (US) |

8. Besides these there are still Major Smith with the Hq. Detachment of AFHQ, whose office is to the right of the main front entrance, and a Mr. Chaplain who has the use of the Rustic Hall as a chapel and movie hall, but is dependent from Lt. Col. Zarchan.

9. At present the following arrangements for storage are made:  
a. The rear rooms of the Prince of Pleasants etc. rooms to the left of the center rear entrance still contain some of his furniture and some historic pieces of Maria Carolina. The front room has been taken by 5 Army for storage of furniture which they may want to use.

b. The Royal reliques are closed and the books from the Library are stored there ~~maxxxxxx~~ those of the Naples Palace ~~maxxxxxx~~ brought back to the Naples Museum under my supervision.

except/

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c. The Chapel is used for the storage of furniture. The windows should be boarded up and Battaglia was authorized by 5 Army to secure lumber and labor for this purpose.

d. Private property of Superintendent Colapoli and others is stored in a storeroom behind the big door on the main staircase.

e. The Presopio is used for storage.

f. The apartments of Francis II (front of left end) are used for the storage of pictures.

g. A room between the Halls and throne room is used for storage.

10. So far as I could gather in the somewhat hasty inspection and conversations which I had, the actual condition is as follows:

a. The Red Cross has a number of pictures taken for its original quarters and listed but not yet in its present quarters. It has also furnished the three big Halls and the adjacent offices partly with its own and partly with Palace furniture. The Palace furniture has not been inventoried. I asked that this be done and instructed them to remove one embroidered divan. This has been done. The remaining furniture is ~~mostly~~ probably usable, though a selection of less valuable pieces might be substituted. I did not notice any rugs.

b. The Chaplain has set up one end of the Rustic Hall as a chapel, mostly with unimportant chairs but with two small ones for the front. I see no reason why this use is not proper but his ~~unimportant~~ furniture should be inventoried. He now intends not to take any more furniture except perhaps a red curtain for the window behind his altar.

c. 5 Army has used little or none of the Palace furniture and claims to have inventoried what it took.

d. MAY claims that all its furniture was prepared for it and is not Palace furniture.

e. A great deal of furniture has been distributed by API throughout the rooms it occupied, notably in Officers' Messes. Many of these rooms are not Palace Messes. Much furniture remains in the Palace rooms. Battaglia estimates that he stored less than half of what was originally in the Palace rooms. As you know, this furniture is not only from the Caserta Palace but also from Naples. The furniture in use has not yet been inventoried but all Branches have been ordered to prepare inventories in triplicate; one for file, one for API and one for Battaglia. Lt. Col. Marston hopes to achieve this. API is using rugs.

f. In recent days the Presopio has been broken into and two small bronze lions taken. Also the apartments of Francis II have been broken and a painting of a scene from Don Quixote taken. The Chapel is not strongly closed or adequately policed during working hours when it must be open. Troops live in the stair off which the archives open and ~~can~~ 4294 daily get in by breaking a hole to strong padlock. There are now many fine and valuable books stored there.

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h. AFI has strong light and telephone wires through the Palace and has put nails through the silk wall coverings or through doors. This is probably unavoidable and in some cases picture hooks had already been put through the silk wall coverings.

a. It is hoped to assign or attach an MPMA Officer to AMG AFI in my place. It is hoped that he may divide his time between Naples and Caserta. It is suggested that he be asked to represent the Division of Monuments and Fine Arts of Region III at Caserta. It will probably prove impossible to get any centralized administration for the old but the MPMA Officer might serve as a general liaison officer between the various Hqs and the Italians. It should be noted that this service is now done by Sgt. Freeman of 5 Army Hq and that, as a matter of fact, most of the arrangements for evacuating quarters, providing labor, etc. have fallen fairly on either what Hq is concerned.

c. It is recommended that stronger doors be built and that windows be repaired in all rooms used for storage.

e. It is recommended that all furniture in use be surveyed at the time the inventory is made to see if less good furniture can be substituted. Bittaglin could be consulted on this.

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office, and returned, on 24th for Patangia and that messengers, especially with  
charge of the ~~disposal~~ for the Superintendency of Documents.

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12. In conclusion, I would like personally to place on record mention of the cooperation which I have received from all the Hq Commandants and others ~~xxxxx~~ with whom I have discussed the problems. They have all been eager to help, but the pressure of other business and the speed with which quarters have had to be prepared have prevented the taking of adequate steps to protect the treasures and other properties of the Italian State. They have been hampered, as in the case of Attaglia's apartment, by allocations of space made previously or at a distance and by the shortness of time which did not permit of restudy. The difficulties which have arisen have not been due to individual faults but to the complication of having several Hqs all eager for space and to the lack of a centralized allocating and supervising authority. It can only be hoped that in the future when such buildings are to be used either only one Hq will be installed or a central allocating authority, backed by the highest command likely to be involved, will be given complete charge of the allocation of space and the use of contents.

13. In particular it is requested that you if it can be done through official channels, you convey on behalf of the Division (in so far as I have been part of it) to the proper authorities of the 5 Army commendation for the great interest and cooperation shown by Lt. Col. Smith, Hq. Commandant, and by Sgt. Freshman. They have done all in their power, and far more than their duties required, to soften the impact of occupation on the Palace and its staff, to look after the staff, to provide funds and materials for protecting and storing the contents, and to secure a proper use of the Palace and its contents.

MAJOR GENERAL

Capt. C

Division of Contents Fine Arts and  
Archives, 1st AF.

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HEADQUARTERS FIFTH ARMY  
ALLIED MILITARY GOVERNMENT  
REGION 3  
DIVISION OF MONUMENTS AND FINE ARTS

5 Jan 1944.

Memorandum to: Major Gardner, Chief of Div. of Mon. & FA

Subject : Storage of furnishings at Palace of Caserta.

1. Yesterday, I visited the Royal Palace of Caserta and found that Major Smith had gone to Algiers. I talked with his substitute, Major Brewer (?) who informed me that it was likely but not resolved that AFHQ would not occupy the palace but possible that other HQs would move there. However, he advised that we delay, not to say suspend, operations on the moving and storing of furniture pending the return of Major Smith and further instructions from him.
2. I then saw the Chief Custodian, Battaglia (?) who said that he had had definite instructions from Major Smith to suspend all operations. With him I inspected what had already been done.
3. Books: The Books from the Naples Palace Library are still in their cases as we had arranged that they would be brought back to Naples. I will consult with Superintendent Malsioli as to whether he wishes this still to be done. The books in the main library are still in their cases and Major Smith is reported to have said that he hoped that if the building were used this room could be left unused. The remaining Caserta books, about half of the total for Caserta, have already been stored in the Archives.
4. Furniture: No furniture has been stored. Some progress has been made in cleaning up and restoring in the Presepio. A certain number of pictures and furniture are being released, on orders from Col. Smith of the 5th Army, to the Red Cross, which is in the Palace, to furnish its rooms. These are being inventoried and will be signed for. About 2/3, according to Battaglia's estimate, of the furniture removed from the palace has been restored. Some of it is broken, but a relatively slight amount. This occurred the last two or three days (the return). No inventory exists of the furniture removed so that a check is difficult without going through the inventories for the contents of both palaces.
5. The Chapel is still free of stored pictures and in use. The public rooms are shut off. The Chief Custodian is allowed to continue in residence. I did not inspect the basement storerooms to see if these had been cleared.
6. I gave no further instructions.

Mason Hammond  
Capt. AC

HEADQUARTERS 41 TH ARMY  
ALLIED MILITARY GOVERNMENT  
REGION 3  
DIVISION OF MONUMENTS AND FINE ARTS

26 Dec. 1943

Memorandum to: Major Gardner, Chief MFA

Subject: Removal and storage of furnishings at Caserta.

1. Today I again visited the Royal Palace at Caserta accompanied by the Superintendent of Antiquities for Campania, Mr. Malsioli, and Mr. St. Brunetti. We reached substantial agreement with Major J. M. Smith about the space which would be available. He had already written an indorsement reply to a letter from Col. Dune to his CO and has said that he would send a copy to me for file.

2. The spaces reserved to the Superintendent for storage are:

a) The Royal Chapel. Work is being carried on to make this space. The engineer in charge is an AFM Major, not as previously reported, 5th Army.

b) The Royal Archives. Work is already in process by the employees of the Palace to transfer thither the books from the library.

c) The Oratorio (Bethlehem Scene). Work is already in process to rearrange the material stored in this so as to afford more room.

d) Certain storerooms under the main staircase. These are approached from the passage between the two right courts. One is a large place used for fir wood and the other a smaller space used by the Aeronautical Academy. Both are cluttered up with old lumber, etc., but when clear should serve for storage of less important items or items not liable to be damaged by damp.

e) The large room (at present empty) and the two rooms behind (containing property of the Prince of Piedmont) that lie to the left of the main rear entrance.

f) The Castellaccio, or round tower, in the Park.

3. The 5th Army wishes to use the large hall for a dance on New Year's Eve and the movement of pictures into these rooms preparatory for storage in the Chapel postponed.

4. In about a week's time, Maj. Smith will have an officer ready to aid in selecting furniture useful to him. He feels that he can use less than half of that available and wants space found in Naples for what will have to be moved. Superintendent Malsioli will examine all available space and will be in a better position to estimate the needs when storage in the Chapel and other reserved spaces.

5. As the work of moving books has begun, the Superintendent has been eager to move those that belong to the Palace of Naples back to Naples, probably to the Museum. I have therefore undertaken to borrow from 20 to 30 cases from the 4th and to secure the use of a 6x6 truck in about 10 days' time. The truck will take the

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cases up on one day, return with certain materials already cased, and go back on the next day (or two days after) for the cases which have been filled and bring them to the Museum and then, after a couple of days, fetch them back to the Province. The cases are being loaned by Major Hazard, Nos. 3-4, the truck will be provided by Lt. Zimmerman, Transportation Officer.

6. Major Smith does not feel that the housing of the personnel is our concern. I pointed out that we must mediate between him and the Superintendent and that this personnel is the concern of the Superintendent. As yet, he does not intend to take the quarters outside the Palace (The Presbyterian Church and the Hotel) but I gathered that he did not like to guarantee that they would not be needed. The Superintendent was asked whether any provision can be made for the Chief Constable to live in the Palace or at least to have access for inspection purposes to the storerooms. I did not encourage this but I hope that at least the latter may be possible.

7. Major Smith and a Major in charge of installations stated that every effort would be taken to do as little harm as possible to the building in installing any necessary conveniences. I hope that when their plans are matured, they may let either Mr. Lalor or ourselves go over them not merely with a view to possible harm to the monumental character of the building but also with a view to having the installations a permanent improvement to the Palace.

Mason Leonard  
Capt. MC

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HEADQUARTERS FIFTH ARMY  
ALLIED MILITARY GOVERNMENT  
REGION 3  
DIVISION OF MONUMENTS AND FINE ARTS

Original  
Region 3  
Report  
Monument

22 Dec. 1943.

Memorandum to: Major Gardner, Chief.

Subject : Disposition of furnishings of Palazzo Reale,  
Caserta.

1. In accordance with your instructions, I visited the Royal Palace at Caserta yesterday, 21 Dec. 1943. I was accompanied by the Superintendent of Monuments for Campania, Dr. Volisloli, and his assistant, Dr. DeFilippis. The purpose of the visit was to continue making arrangements for the disposition of the furnishings of the Royal Apartments preparatory to occupancy by AFHQ. We discussed the matter with Major J.W. Smith, Detachment 1, Hq. Command, AFHQ.

2. Major Smith agreed to leave free for storage

- a) The Royal Chapel
- b) The room in which is installed the Prescio, including a waste space behind the curved wall of the back, which is approached from the next room.
- c) The round tower in the Park called Casteluccio, subject to access being possible to the surrounding garden.

3. After examining the Palace, certain other problems arose and as I was unable to find Maj. Smith, I telephoned him today.

d) He stated that he would examine the Royal Archives, which occupy a rather useless mezzanine over the offices alongside the great hall. It would be wise to leave these in place because they are intimately connected with the Palace, and are in no condition to move, and because the space is not good for much else but storage. If they are left, books from the library can be stored here.

e) We will also examine the storage rooms on the ground floor to the left of the central rear entrance, which were used for the storage of personal property of the Prince of Piedmont. These still have storage space which would be most valuable for the Palace furnishings.

f) At the moment he does not intend to occupy the living quarters assigned to personnel of the Palace which lie on the left edge of the Park. These are in part around the forecourt of a small church called "Of the Passionists" and in part form two sides of a sort of stable-yard further back, called l'Aiella (?). If this space is retained, personnel evacuated from the Palace can double up with present residents and there are also two storage rooms in l'Aiella. It will, however, be necessary to close the entrance from the Park to the Passionist Church and to erect a barricade (barbed wire?) to separate l'Aiella from the Park for security reasons. Both sets of quarters have access to the road outside the Park.

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3. Major Smith agreed to the following arrangements

a) A Major of Engineers of the Fifth Army in cooperation with the former engineer of the Royal Aeronautical Academy ~~ix~~ has already placed temporary beams in the place of the two columns knocked out of the chapel. They will strengthen a third, badly damaged column and will put in black-out cloth in the windows, which should serve to keep out the rain, and will check the roof. The vaulting is in their opinion safe.

b) Workmen to move and store the furniture will be hired by the Superintendent on funds advanced by AMG.

c) AMG will endeavor to secure trucks for the moving of any furniture which is brought back to Naples and the Superintendent will find storage space either in the National Museum or in the Royal Palace or elsewhere as opportunity offers.

d) Rooms at present open to visitors will be closed so that the personnel of the Palace may be used wholly for moving.

e) Major Smith will select such of the furniture as he wishes for AFHQ use either in the messes or in offices. This will be inventoried.

f) The Royal Chapel will not be used for services after 25 Dec. and as soon as interior repairs are completed, storage may begin.

g) The clearing of the Royal apartments must if possible be completed by ~~ix~~ 20 Jan. 1944.

4. The Superintendent prescribed the following work to begin at once:

a) Restorage of objects already in the Presepio and the side rooms of the Chapel for more economical storage.

b) Removal of books to the Archives (if left free) and to Casteluccio.

c) Stacking of pictures by wizes in the great hall so that they may be moved at once to the Chapel when this is free.

5. It is understood that when the Superintendent has his car operating either he or Dr. DeBilipolis will make frequent visits to Caserta to organize and expedite the work. They will assume responsibility for hiring and paying any workmen taken on ~~ix~~ and will make a request for the necessary funds from you.

6. It is recommended that the back door of the Paslonist Church be walled up (the sacristy is already occupied by troops) and that l'Alcella be barricaded off to prevent persons living in them from having access to the Park. Both quarters have access on the road outside the Park.

b) All storage rooms be securely closed and "Off Limits" notices be posted.

c) ~~ix~~ You or your representative visit Caserta in the near future to check on the disposition of the Archives and the storerooms mentioned in 3 a and b above and to push the work.

d) That so far as is consistent with security, structural changes (installation of toilets, lights, etc.) necessary for occupation by AFHQ be made in agreement with the Superintendent or his representative, who have the responsibility under Italian Law not to allow changes which affect the monumental character of the Palace.

Mason Hammond  
Capt AC

Region 3  
MonumentALLIED MILITARY GOVERNMENT  
REGION 3 NAPLES  
DIVISION OF MONUMENTS AND FINE ARTS

16 Dec. 1943.

Memorandum to: Major Gardner, Chief MFA.

Subject : Royal Palace at Caserta.

1. I visited the Royal Palace at Caserta today in the company of Major DeFeld, Chief of MFA for Region 4. We were shown through the second floor of the Palace by the Director and Chief Custodian. As you know, three quarters of the Palace was used as a "residence" and about one quarter was used by the Royal Academy of Aeronautics until this moved to Corbi. The Academy section has already been occupied by XX Troops as has a considerable part of the ground floor of the rest of the Palace. The Troops are chiefly 5th Army, US and some Br. A Ho. Detachment from AFHQ, under Col. Brown is in residence and mapping out the building for use by Advanced AFHQ.
2. As you also know, Advanced AFHQ wish the whole Palace cleared for use by troops. Unfortunately much of the second floor has been used to store both the furniture of this Palace and that moved from the Royal Palace of Naples. The furniture comprises chiefly chairs, sofas, console tables, and many pictures. None of this is suitable for Office use but AFHQ wish a lot of chairs (up to 2000) for their messes. Equally almost none of the furniture or pictures have great artistic value, though many pictures and some furniture have historic value and all is Italian State Property and should be cared for with reasonable care.
3. Major Smith, speaking for Col. Brown, stated that he would be unable to furnish labor or transport to clear out the furniture. He was unwilling to afford space in the Palace for storage but after discussion it seemed as though the Chapel and some other space might be available.
4. It is therefore recommended that:
  - a. An initial sum of Lire 25,000.00 be made available to the Superintendent of Monuments, Dr. Volturni, to hire laborers locally to move and store as much as can be stored in the building.
  - b. That Dr. Volturni be taken to Caserta for as long a stay as is necessary to initiate the work of moving and storing and that thereafter this be in charge of Dr. DeFilippi.
  - c. That an AMG Officer be sent with Dr. Volturni to stay as long as is necessary, or to make frequent visits as required, to negotiate between the Italians and the representatives of AFHQ as to what furniture will be used by AFHQ, what space may be used for storage, etc.

Mason Hanson  
Capt. AG

HEADQUARTERS  
REGION 3, ALLIED MILITARY GOVERNMENT  
APO 464, U.S. Army

13 December, 1943

MEMORANDUM:

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 C. Architect VANVITELLI.
  - e. 2000 carved wood figures from a famous Presepio.
  - f. Large collection of 15th and 16th C. 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 today at Caserta with Major SMITH of the Advanced Echelon, A.F.H.Q. 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 ~~and~~ are covered with valuable brocades, all of which would be seriously damaged by nails.

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4. The terms of the requisition raise the question of the responsibility of Dr. BRUNO MOLAJOLI? 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 and its contents. This 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 that are officially listed as works of art, complete receipts should be furnished Dr. Molajoli relieving him of his responsibility.

PAUL GARDNER  
Major, A.U.A.  
Division of Education and Fine Arts

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This may well be (Carate) - w/ Palazzo Reale, NMES. The nurse on the left  
also appears in a Carate Palace photo - file 20034/2, item A. If this two-nurse  
photo is Carate, so also may be the bathtub scene overlap.

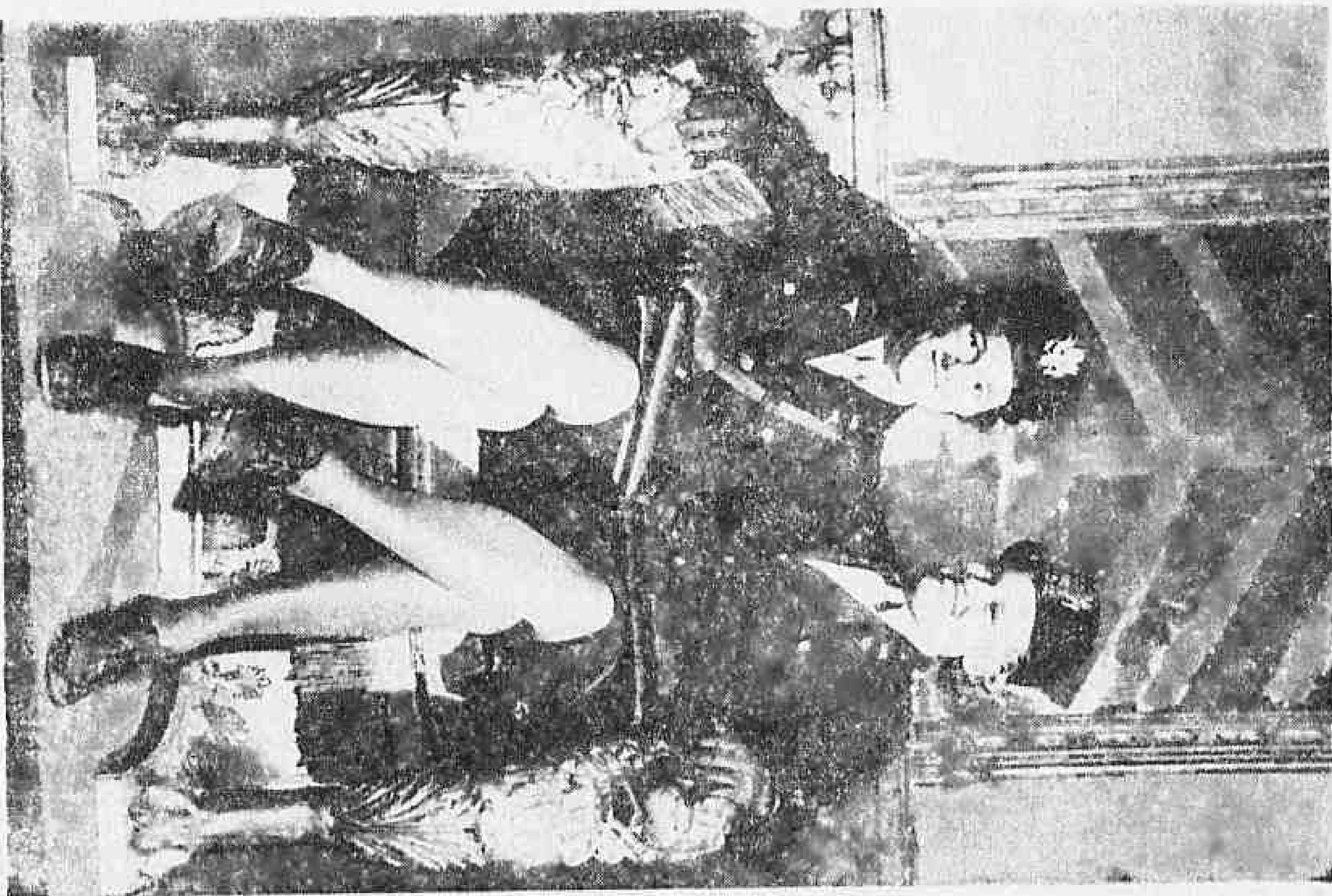


King Victor Emmanuel of Italy is a little bit of a guy, but you'll never convince  
Lt. Mary Ellen McCutcheon and Wilma Ward, Army nurses. They sat in the  
royal throne in his Naples palace and found ample room for both.

PA 28  
(New  
York) 23 Nov 43

This may well be Caserta - not Palazzo Reale, Naples. The nurse on the left also appears in a Caserta Palace photo - file 20034/2, item A. If this two-nurse photo is Caserta, so also may be the baptism scene overlap.

King Victor Emmanuel of Italy is a little bit of a guy, but you'll see someone like Silvio Berlusconi and Willy Brandt. They sat to the right of him in the Naples palace and heard a lot of things for him.

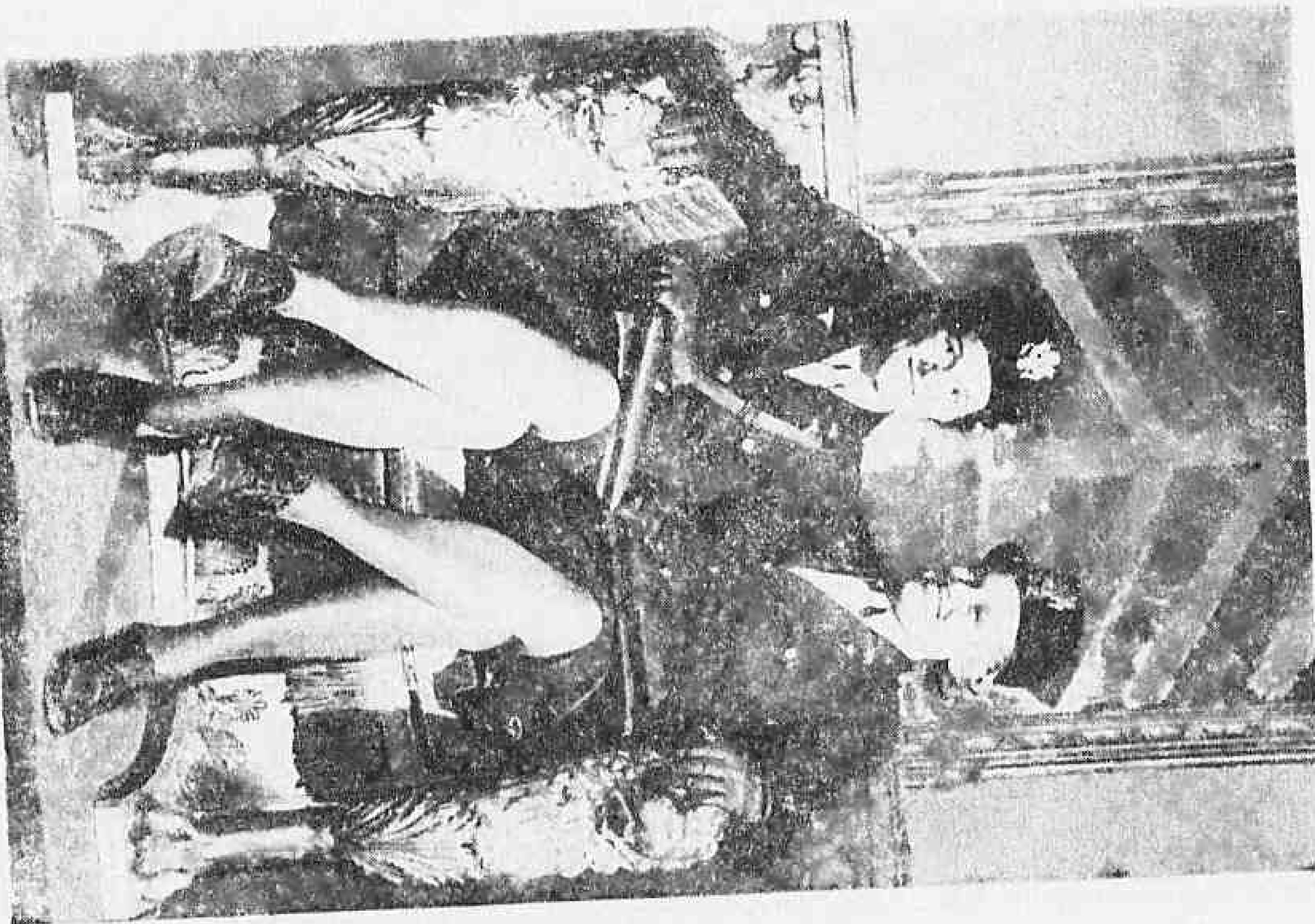


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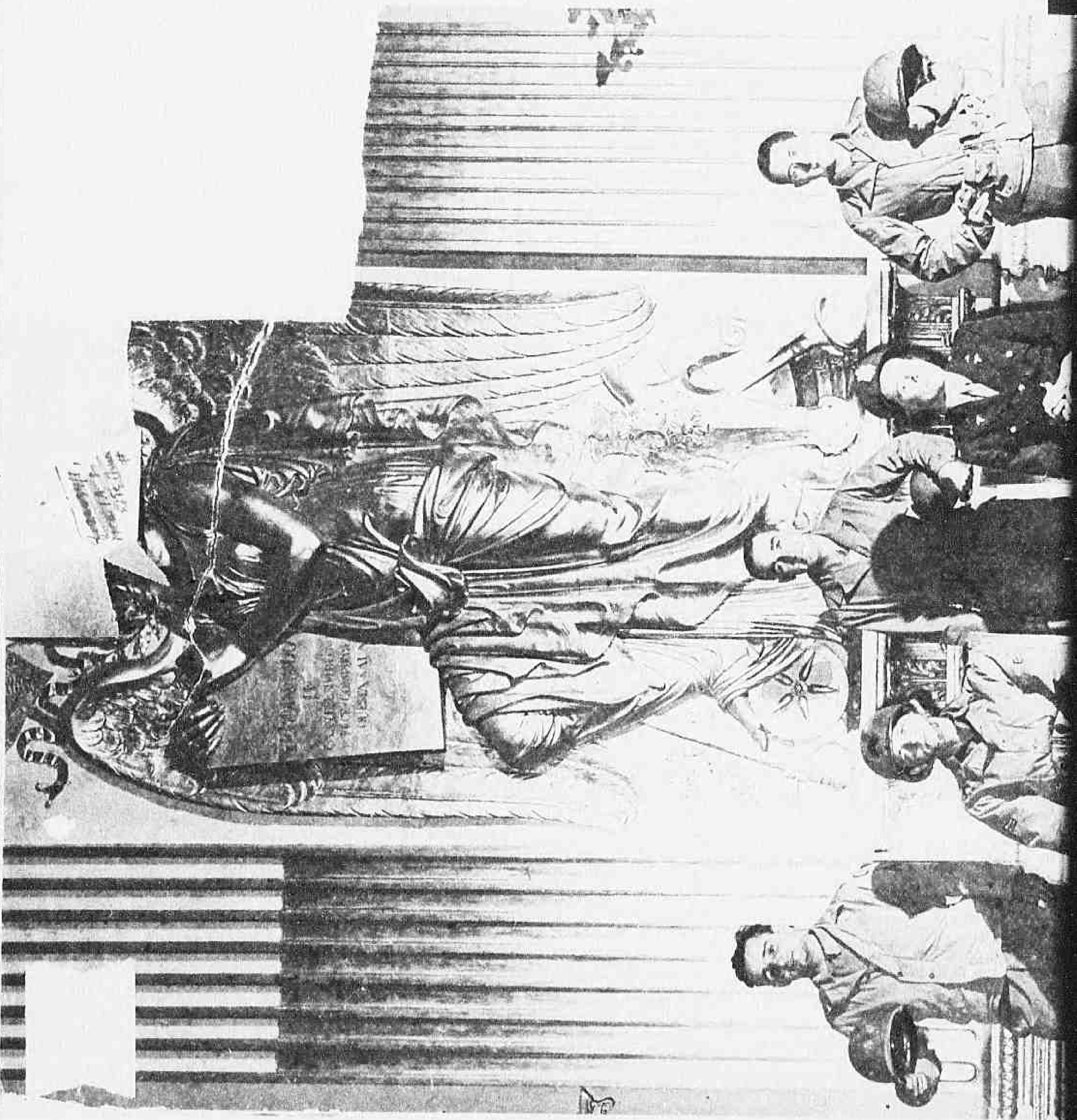
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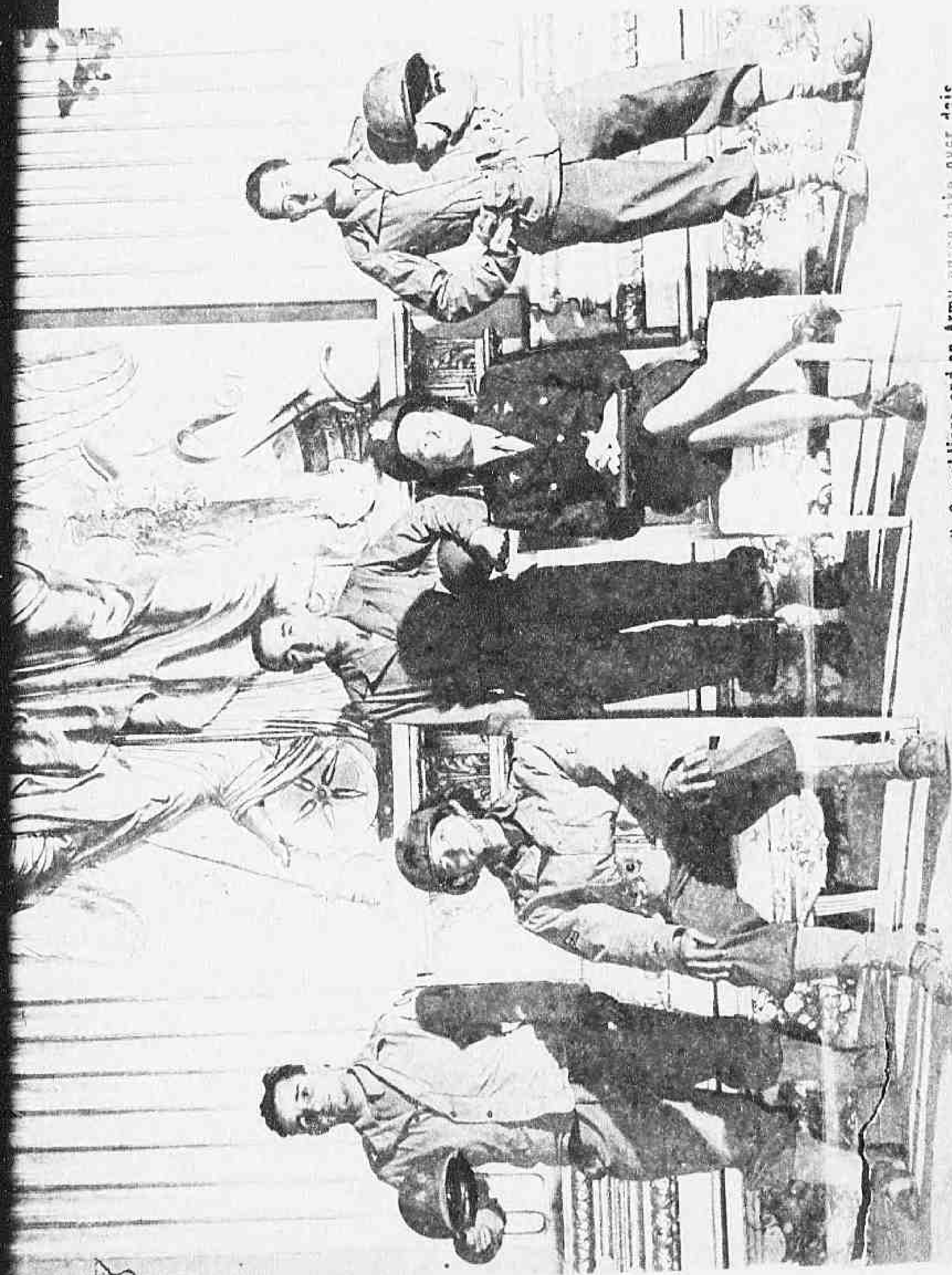
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 appears in a Caserta Palace photo - file 20034/2, item A. If this two-nurse  
 is Caserta, so also may be the bathtub scene overlap.



King Victor Emmanuel of Italy is a little bit of a glib, but gentle in conversation  
 with the American Ambassador, and when asked about the King's health, he said he  
 was in good health and would be able to travel for his health.

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U. S. soldiers and an Army nurse take over debris of throne room in an Italian royal palace in Naples

## PICTURE OF THE WEEK

In this group of U. S. soldiers and an Army nurse found the debris of the baroque throne room of the Royal Palace of Caserta, near Naples. Begun by Charles III in 1759 and finished

by his son, Ferdinand IV in 1774, the palace was taken over by Murat in the Napoleonic conquest but reverted to the Bourbons just before Waterloo. Standing where the kings of Naples once held

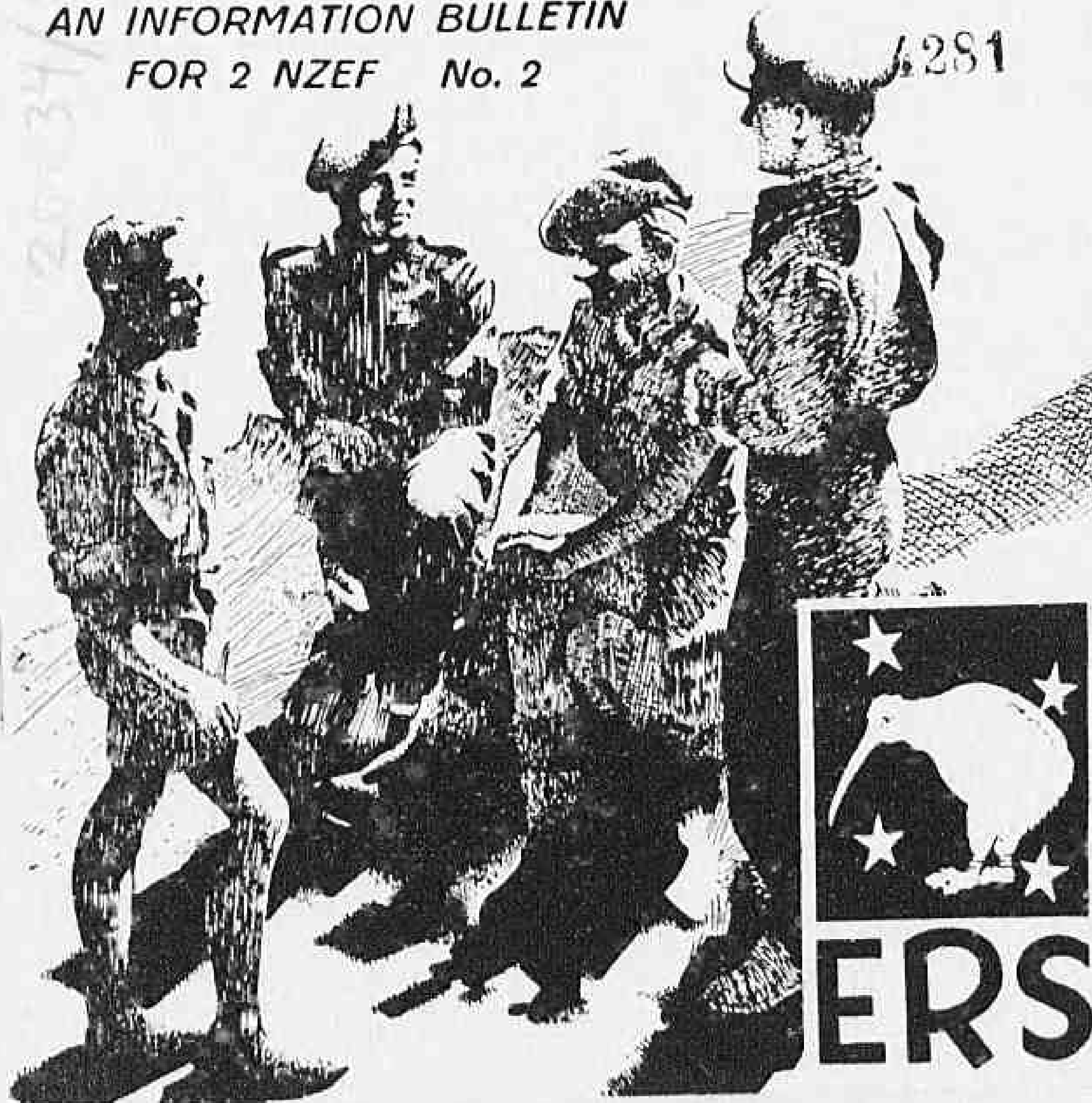
court, these Americans uncovered a wretched den. They played chairs on the empty slabs from which thrones had been removed, grouped themselves and posed for the royal portrait shown opposite.

24 Nov 44  
L. F. 1010000000

# CUE

AN INFORMATION BULLETIN  
FOR 2 NZEF No. 2

1281



This bulletin is compiled by HQ NZERS from official sources except where otherwise acknowledged. It is for use within 2 NZEF only and its purpose is to provide data and information of interest to NZ troops. Topical subjects, NZ and local, will be regularly covered and contributions of articles, verse, sketches, etc., will be welcomed. Suggestions for the inclusion of information in popular demand will be met wherever possible.

## 1944 LEGISLATION

IN accordance with the desire of personnel of 2 NZEF to be informed on legislation passed in New Zealand from time to time, the following is a summary of the measures passed in the House of Representatives during the sitting in April of this year.

**ANNUAL HOLIDAYS BILL:** Two weeks on full pay for workers not already entitled to paid annual holidays. Proportionate holiday pay in respect of employment for less than one year, but not less than three months.

Holiday pay to be subject to social security charges, etc. Act to be administered by the Labour Department and Inspector of Factories.

**INVERCARGILL LICENSING COMMITTEE ACT:** Postponing the election of the licensing committee.

**INVERCARGILL LICENSING TRUST BILL:** Act to set up a Body Corporate for the purpose of establishing model hotels in the Invercargill licensing district.

**RAILWAYS AMENDMENT BILL:** Government Railways Industrial Tribunal of three members established. To be a commission of enquiry into conditions of

employment, etc., with authority to issue orders.

**LOCAL ELECTIONS AND POLLS AMENDMENT BILL:** Principle of a complete residential franchise. Employees may become members of the local body by which they are employed, principal local body officers not excluded. ANY employees of a local authority can now seek election.

Franchise does not apply to such rural districts as river, drainage and rabbit districts. Enrolment is compulsory after three months' residential qualification in borough and town districts.

Returning servicemen and members of the mercantile marine will have an immediate franchise in boroughs. It is proposed to set up a Parliamentary Committee to enquire into the whole question of local body government and electoral law.

## EYE-WITNESS STORY

The NZ Army Education Welfare Service, in collaboration with the NZ National Broadcasting Service, has arranged to conduct Eye-Witness Story competitions for NZ servicemen and servicewomen (Navy, Army, Air Force) serving in all parts of the world.

**First Prize £15.**

**Second Prize £10.**

The competition will close on October 1, 1944. Further particulars may be obtained on application to the Assistant Director, NZERS, 2 NZEF, CMF.

# UNIT

ANY interest various for and reports ind shown increasing their views. These opinions reference.

It is with this that the report of discussion on Education. Some idea can be seen from the discussion Leaders as expressed and reached.

In order that opinion in 2 NZEF can be fully covered, discussion is adequately covered, discussion Leaders are asked to express their views. NZERS, from time to time, will be worth while discussing trends and findings.

Thus the discussion carried to its logical conclusion and the greatest benefit thereby be derived. Material on education has been collected and ed, a summary of given in "Cue" from

**UNIT DISCUSSION**

Following a discussion on population question in NZ, and the method of remedy the downward trend of the birth rate, at this unit, after a discussion on various economic factors, suggested that the best method could be through a revision of the education system, adaptation to provide a link between the parent, with the authority of both, jointly and harmoniously with the maximum child.

Opinion definitely towards the maximum required educating

## UNIT DISCUSSES EDUCATION

ANY interesting conclusions have been reached to date on various topics discussed by Units and groups in 2 NZEF, and reports indicate that given the opportunity personnel have shown increasing enthusiasm over the prospect of expressing their views. There has also become manifest a desire that these opinions should be collated and recorded for future reference.

It is with this in mind, then, that the report of a recent discussion on Education is outlined. Some idea can be gleaned by Discussion Leaders as to the opinions expressed and the conclusions reached.

In order that opinions expressed in 2 NZEF can, for the purpose of compilation and recording, be adequately covered, Discussion Leaders are asked to forward to NZERS, from time to time, any worth while discussions, their trends and findings.

Thus the discussion plan will be carried to its logical conclusion and the greatest benefit to all will thereby be derived. When sufficient material on each subject has been collected and findings assessed, a summary of these will be given in "Cue" from time to time.

### UNIT DISCUSSION.

Following a discussion on the population question as affecting NZ, and the methods necessary to remedy the downward trend of the birth rate, says the report, this unit, after considering the various economic factors involved, suggested that an improvement could best be achieved through a revision of the present education system in NZ, and its adaptation to provide a stronger link between the school and the parent, with the result that the authority of both could function jointly and harmoniously and with the maximum benefit to the child.

Opinion definitely tended towards the maxim that the parent required educating to appreciate

what the child was learning and how best this could be furthered and consolidated in home life.

The present primary school system was then discussed with particular reference to its influence on the home life of the child. It was suggested that the authority of the teacher was liable to become paramount, but on the other hand the group was in agreement that the interest of the parent in the child's school life was generally confined mainly to examination and sporting achievements.

### NOT EVIDENT.

Direct interest in what was being taught was not evident, and the only time full co-operation between the parent and teacher became a reality was in the case of a correction often beyond the teacher's jurisdiction.

In fact there was a general failure on the part of the parent to respond to the efforts of the teacher, particularly on special occasions when the attendance of the parent at some particular function would assist to strengthen such a desirable liaison.

### INDIVIDUAL CONTROL.

To overcome the detrimental effects of mass education, greater individual control through the appointment of larger teaching staffs was advocated. Greater stress was required in enforcing and practicing the moral code in school life, although it was pointed out at this stage that when the question of the moral code was brought forward it was liable to become confused with religious

## Unit Discusses Education.

questions, with a resultant tendency to cover the subject only superficially.

The need for a greater variety of social studies to prepare the child to embrace an earlier and fuller understanding of the responsibilities of citizenship and allegiance to the State, was stressed. It was generally agreed that a system of adult education to enable parents to understand and co-operate with the present trends was urgently required.

In dealing with secondary school education there was a striking unanimity in the belief that in this avenue parents were even more out of their depth in co-operating with the teacher and his knowledge of what was required to facilitate a pupil's education.

**SOCIAL DIFFERENCES.**

Another difficulty created was from the fact that it was at this stage that differences both social and economic, became manifest.

Comparisons were made with advantages enjoyed by other pupils in their homes to the detriment of his own personal standards, while, it was freely admitted, it was at this period also that on various topics opinions were being formed which often conflicted with those held by the parents.

**CO-EDUCATION.**

The question of co-education was productive of many diverse opinions. It was held by some that introduction of mixed schools in the Dominion had been brought about mainly by economic considerations and had not formed the basis of a planned experiment.

For instance, in educating a class of boys and girls of the same age, it was realised that, physically, girls were superior by almost two years, and on this account there was a definite tendency for boys to develop an inferiority complex.

It was also held that in unmix- ed schools each sex would be able to develop its individuality with a greater degree of success.

Another speaker contended that while it seemed contrary to principle to separate adolescents, who later on would necessarily live their lives together, he favoured segregation at this vital stage of their education.

As against these opinions were those held by other speakers who maintained that the relationships between the sexes would be facilitated and that adjustments would take their normal course without detriment to either.

**NO DIFFICULTIES.**

In such schools, it was added, only basic subjects were taken together and no undue difficulties were created for either pupil or teacher.

On the matter of sex education general agreement was reached on the principle that the foundations for this and the initial training should be given in the home, with supplementary and necessary additions by the teacher. Thus once again the discussion centred back on the necessity for parental education or instruction on the matter of learning their responsibilities for co-operation with secondary school authorities.

As far as university education was discussed, it was contended that there was a distinct tendency on the part of male students to look on women students as being inferior, separate organisations within the universities were a rule and that as far as bringing the two parties together, this had not been achieved.

**MOST IMPORTANT.**

Thus it will be seen that while many interesting conclusions were reached from a variety of opinions, adult education, or some method to familiarise parents with their responsibilities to the child and the teacher, was declared to be of paramount importance.

Co-education required careful planning, greater variety was needed in social studies, and more individual interest and control were essential for the successful and complete education of the child.

**"TAL**

**THE** acceptance of form of enter led many to over place in photogra lantern slides to reproduction of

It is of interest, back occasionally to days - and review t nings of many o amenities. With i developments, nati ture theatre had its first still photos and progress, it is real itually to outline which govern photo

In the first insta sary to have a neg carrier usually ma celluloid, which su sensitive - agent i salts of silver. In negative is held in compartment and is taken by expos negative to light p the lens of the car

This process is b the light being ref object photograph through the lens, in - light sensitive - n film and forming a



**POWERFUL  
LIGHT**

**PROJECTI**

## "TALKIE" TECHNIQUE

**T**HE acceptance of modern motion pictures as a universal form of entertainment, as well as a means of education, has led many to overlook the rapid developments which have taken place in photographic processes from the early still pictures and lantern slides to the modern machine which brings a faithful reproduction of the camera and sound to the screen.

It is of interest, then, to glance back occasionally to the « Good old days » and review the early beginnings of many of our modern amenities. With motion picture developments, naturally, the picture theatre had its rise from the first still photos and, in tracing its progress, it is really essential initially to outline the principles which govern photography.

In the first instance it is necessary to have a negative, that is a carrier usually made of glass or celluloid, which supports a « light sensitive » agent in the form of salts of silver. In the camera this negative is held in a « light tight » compartment and the photograph is taken by exposing the film or negative to light passing through the lens of the camera.

This process is brought about by the light being reflected from the object photographed and passing through the lens, impinging on the « light sensitive » material of the film and forming a latent image.

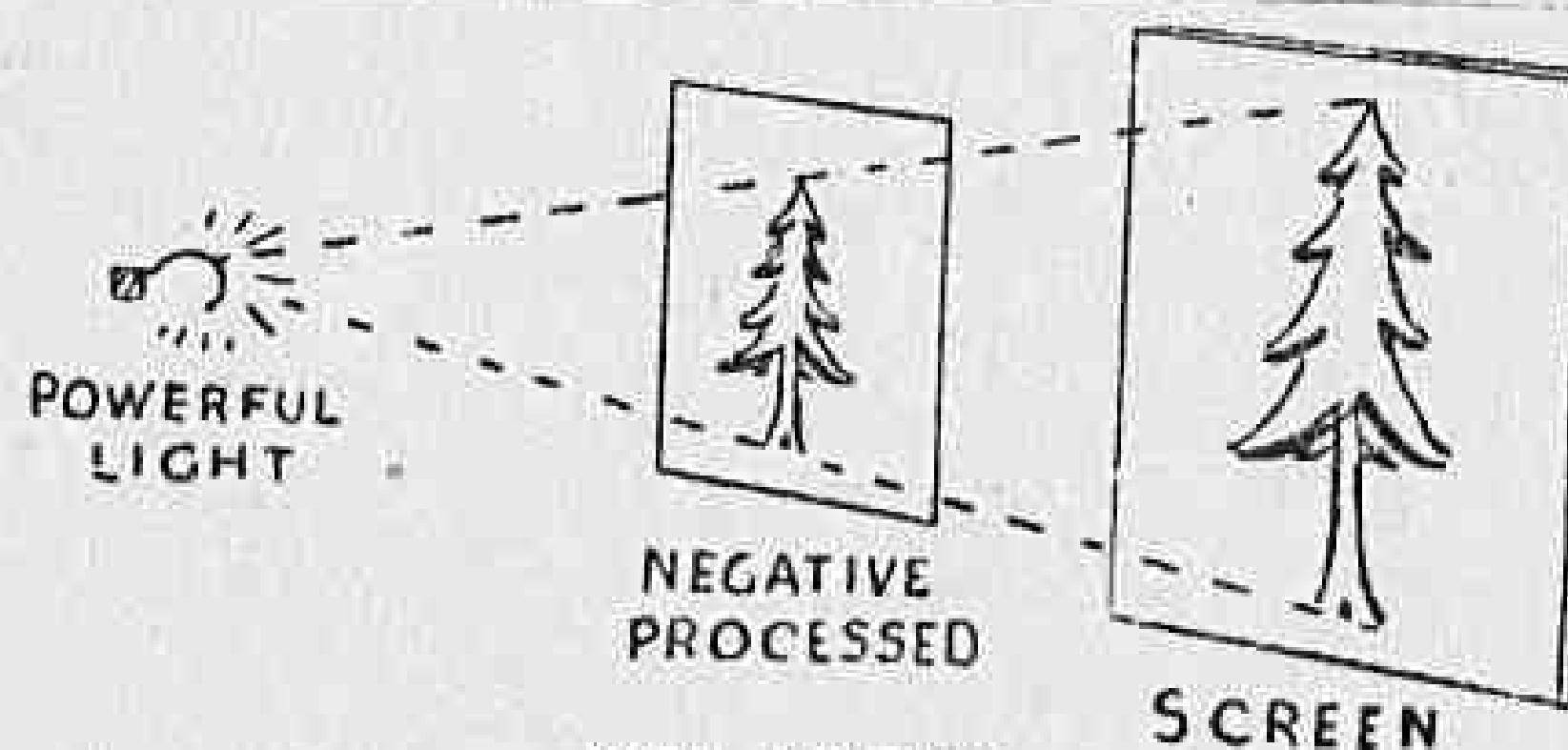
As will be seen from the diagram, the image as reflected on to the negative, is reversed. This is due to refraction which causes the light passing through the lens to



**PRINCIPLE OF THE CAMERA:**  
The image is normally smaller than object. Larger here for clarity.

cross. At this stage the picture on the negative is both upside down and opposite in tone value to the object.

In order to bring the image back to correct tone relationship with the object the negative is placed against a positive and light transmitted through the film.

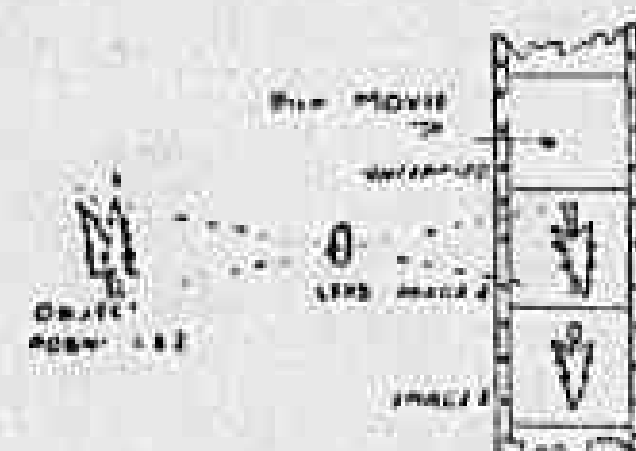


**PROJECTION ON SCREEN:** The image here is larger.

### Talkie Technique.

This positive is merely another «light sensitive» material which is acted upon by the light passing through the negative. In this way with the reversal of position, light and shade tonings are restored to those originally in the subject photographed.

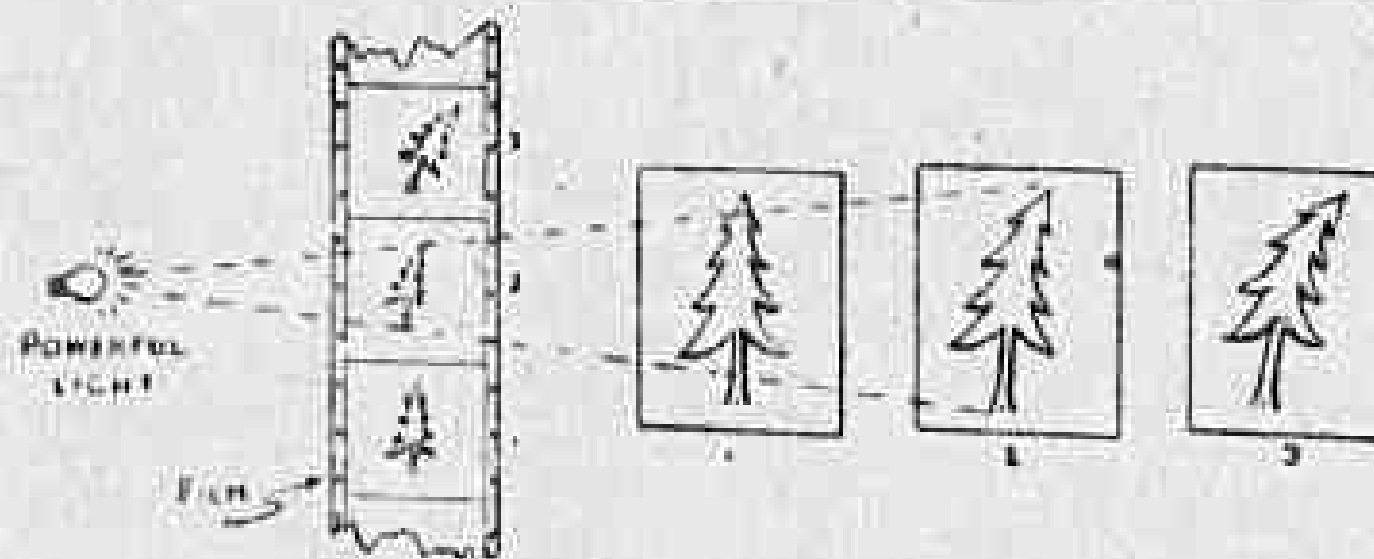
The time of exposure controls the amount of light to be admitted and also the extent to which the negative is acted on. Naturally bright light acts more or to a greater effect on the «light sensitive» material.



PRODUCTION OF MOVIE FILM IN CAMERA

In passing to the next stage, it should be remembered that the action of the light on the negative is dormant until development, while «fixing» prevents further action by light. In other words, the «fixing» process makes the image immune from further reaction to light.

The «fixing» process, further, is the stage where the developed «sensitive material» of the film is reduced to a metallic form, of varying densities. This metallic deposit makes up the picture or image.



REPRODUCTION OF SILENT MOVIE

An early stage in progress towards motion picture entertainment was the introduction of the lantern slide by which a powerful light was projected through a positive on to a screen, thus reproducing an enlarged replica as a still picture. The plates were hand changed.

This move was soon followed by the introduction of the silent picture which worked on the same principles as the lantern slide, with the exception that a roller film was used for flexibility and continuity.

The roller film principle was achieved in the taking of a series of pictures by exposing a part of the negative for a specified time, holding the negative still for exposure, and then quickly moving it on for a further exposure.

Approximately the same speed is employed when the film is run through the projector. In this way a series of pictures, or frames, is obtained, each differing only slightly from the one before or the one after, while the film is developed and fixed in the ordinary way. The first success with a motion picture was achieved in 1895 by a Frenchman, Lumieres.

For the reproduction of the moving picture on the screen, a powerful light is projected through a positive. Each frame (picture) in the series is held still in front of the light for a very short period—about 1/20 sec. for each—and then suddenly moved on thus bringing the next picture in front of the light. Thus on the screen is shown

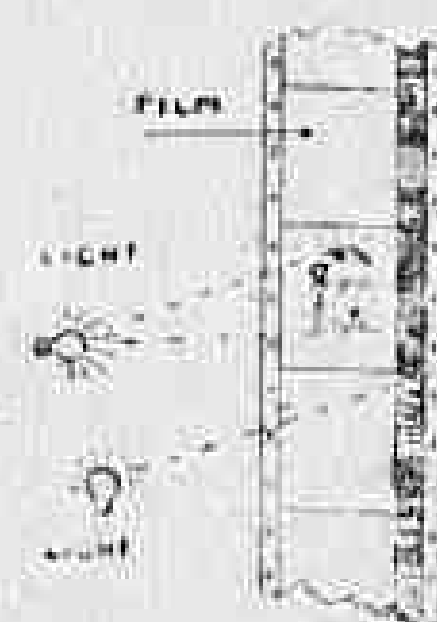
a series of pictures, each slightly from the previous, that the illusion of a movement is created.

Undoubtedly the advance made by the motion picture industry was in the period of eight years after the C when the «talkie» after years of research and development, was introduced.

The innovation was merely a linking of a gramophone record to synchronise with the picture and as can be realised and by some means this method produced in culties. In the absence of control, that is with the picture and the record, synchronization was truly an art while it can also be that should the film have censoring, the process of ing the corresponding of the record presented series. In addition, a film required an exact station on the resumption of screening.

### PERFECT ANSWER

The modern «talkie» inated all this and the in of the sound track has u ly supplied the perfect. When the film is being the studio, a microphone sound vibrations, that is music, effects, etc., in



TALKIE P  
SOUND TRACK is  
moves in

### Talkie Technique.

a series of pictures, each differing slightly from the previous one, so that the illusion of a continuous movement is created.

Undoubtedly the greatest advance made by the motion picture industry was in the period about eight years after the Great War when the "talkie," after many years of research and disappointment, was introduced.

The innovation was to them merely a linking of a gramophone record to synchronise with the visual picture and as can be quite realised and by some remembered, this method produced many difficulties. In the absence of single control, that is with the visual picture and the record, synchronisation was truly an art in itself, while it can also be appreciated that should the film have required censoring, the process of eliminating the corresponding passage on the record presented many worries. In addition, a break in the film required an exact synchronisation on the resumption of the screening.

#### PERFECT ANSWER.

The modern "talkie" has eliminated all this and the introduction of the sound track has undoubtedly supplied the perfect answer. When the film is being made in the studio, a microphone turns the sound vibrations, that is the voice, music, effects, etc., into sym-

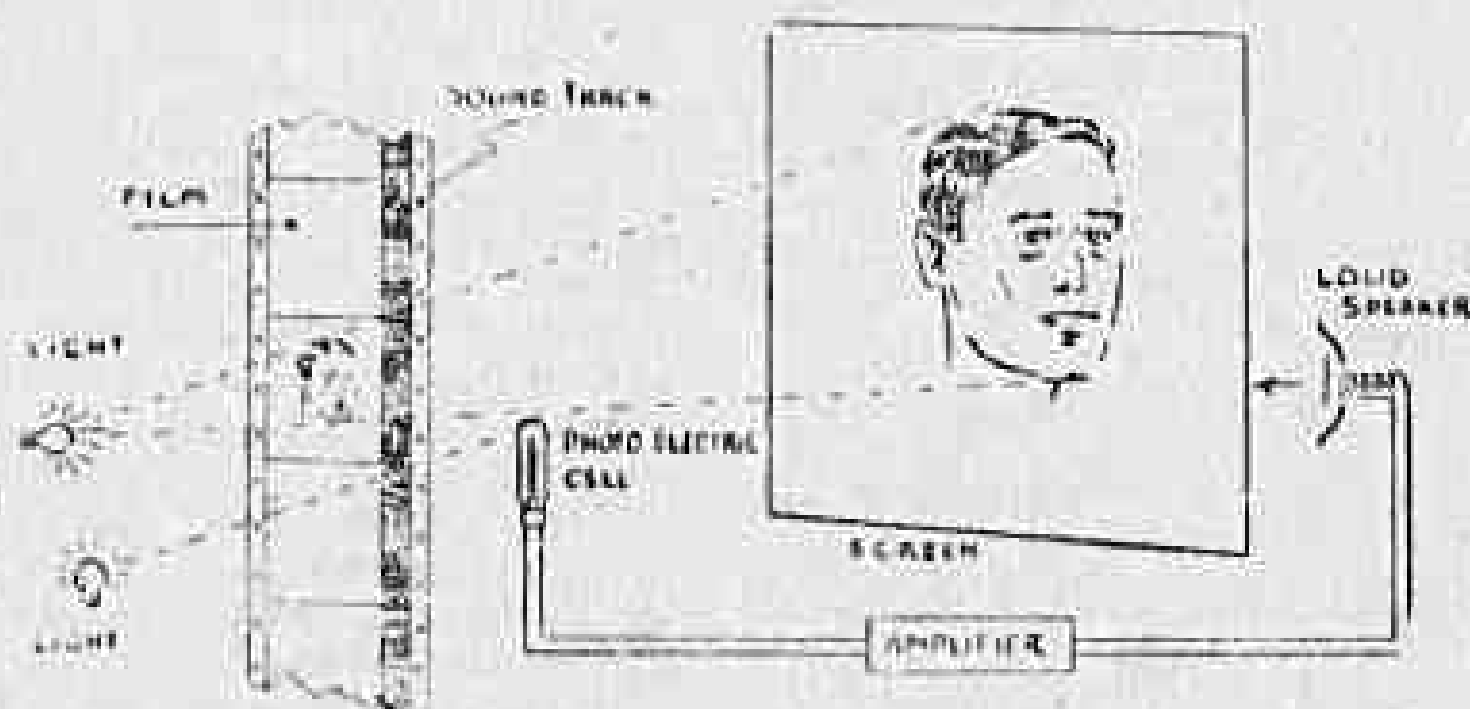
thetic electrical current vibrations and these, passing through a neon type lamp—as shown in the diagram—give varying light intensities which in turn are projected on to the sound track space of the film.

The sound track is usually on the right side of the film looking from the projection box. When the film is developed and fixed, light and shade intensities, called the sound track, are produced.

The reproduction of the sound picture in a theatre requires a complicated and ingenious machine. Strong projection light is required for the visual film and, in addition, light is transmitted through the sound track. These varying intensities of light are impinged on a photo-electric cell, forward of the sound track, as in the diagram.

This photo-electric cell comprises a type of valve with a light sensitive element which emits an electric current also varying in a direct ratio when exposed to varying intensities of light.

The final stage is reached when these varying intensities of electric currents are amplified and transformed into sound waves by the speaker concealed behind the screen reproducing for the audience an exact replica of the sounds and effects made in the studio.



#### TALKIE PRINCIPLE OF REPRODUCTION

SOUND TRACK is never opposite appropriate frame. Picture moves in jerks. Sound must be continuous.

## CASERTA THE ROYAL PALACE

(By Major G. Blake Palmer, N.Z.M.C.)

**T**HE Royal Palace of Caserta takes its name from the tiny village of that name, four kilometres from the modern town, which was founded by the Lombards in the 9th Century and was for some centuries the seat of the Conte di Caserta and also an Episcopal See.

In 1734 the brief Austrian dominion over the old kingdom of the two Sicilies came to an end and the Bourbon King Carlo III soon found occasion to exile Prince Michel di Sermoneta who owned the wide estates around the site of modern Caserta, then known as Le Torre.

The king was also determined to complete a palace which would bear favourable comparison with the magnificence of his French rival at Versailles and with the more sombre majesty of the Escorial, near Madrid.

In 1750 his former adversary the Prince di Sermoneta, having made an act of submission, he was in honour constrained to pay for the property on which he was already planning to build his new palace, and some 489,348 ducats (about £240,000 sterling) was the cost of this honourable gesture.

### TIME OPPORTUNE.

The times were opportune for the scheme of palace building. The taste of the day had turned against the extravagances of the Baroque and there were many excellent examples of royal residences to study elsewhere in Europe—Versailles, St. Petersburg, in Spain, and elsewhere.

There were also examples to avoid. In 1751, Luigi Vanvitelli was entrusted with the task of designing the palace for Caserta and so rapidly did he work that on the 20th January, 1752, a royal procession walked the bounds of the future building and laid the twin foundation stones.

Luigi Vanvitelli had two leading assistants, one of whom was

immediately entrusted with the lay-out of the immense park which stretched some three kilometres from the lower slopes of Monte Virgo to the north facade of the palace.

The palace and its grounds being planned as a whole, work was proceeded on both simultaneously and one of the first major tasks was to provide the water supply for the grandiose series of cascades, fishponds and ornamental lakes, richly adorned with statuary, which were to be a prominent feature of the park.

When Carlo III ascended the Spanish throne work on the palace was slowed down, but by 1762 the aqueduct bringing water 40 kilometres from Taburno was ready. It crossed three valleys and at one point is carried on a triple arch sixty feet high across a gully near Maddalene.

### WORK HALTED.

In 1764 the work came to a standstill as the result of plague and famine, and the unfinished palace was used for the housing of refugees. Work re-commenced in 1765 and, as before, was assisted by the labour of numerous Moslem prisoners and slaves from the Tripoli coast, and of convicts, from the galleys.

The new King Ferdinand I retained an immense confidence in his architect and during the latter's absence at Milan in 1770 all work was suspended on the palace and diverted to the completion of the ornamental lake and fishpond in the Giardino Inglese.

By this time the theatre at the west end of the palace was com-

plete and the first performance had been given. After the architect's death in 1773 work was carried on by his son.

Only the work above the ground remained to be completed, the interior decoration, of which was largely unstated. The commencement of a period of political tension, lack of funds, other difficulties led to a revision of the plan and the palace is the outcome of changes. At this point measurements are not place. It is on six floors, in total height exclusive basement floor.

The facade is 803 feet in length with three doorways, the central of which opens directly into the atrium and vestibule, while the other two open centrally into the southern courtyards. The facade is set slightly forward to the line and these forward elements are accentuated by four columns.

The style is pleasing and while its exact nature is a matter of architectural dispute, Italians claim that it is not classical, that it is certainly influenced by Versailles and that it is inspired by the well-known simplicity of the renaissance style.

### ORIGINAL DESIGNS

Vanvitelli originally intended an octagonal cupola to surmount the central vestibule, and four towers at the angles of the facade. He also intended two other floors above the present ones. The avenue was to have stretched in a straight line to Naples, the circular piazza between the present railway and the palace was to have been bounded completely by a continuation of the crescent of barracks which occupies its northern flanks.

Soon the park and approach to the palace, which had from the beginning received equal attention with that of building, began to outstrip the progress of the palace. At the express invitation of Queen, John Andrew Grafe summoned from England to

### Caserta—The Royal Palace.

plete and the first performances had been given. After the architect's death in 1773 work was carried on by his son.

Only the work above the cornice remained to be completed, though the interior decoration, of course, was largely unstated. Then commenced a period of delays. Political tension, lack of funds and other difficulties led to a modification of the plan and the present palace is the outcome of these changes. At this point a few measurements are not out of place. It is on six floors, 110 feet in total height exclusive of the basement floor.

The facade is 803 feet in length with three doorways, the central of which opens directly into the atrium and vestibule, while the other two open centrally to the southern courtyards. The centre and extremities of the facade are set slightly forward to break the line and these forward elements are accentuated by four columns.

The style is pleasing and simple, while its exact nature is a subject of architectural dispute. The Italians claim that it is not Neo-classical, that it certainly is not influenced by Versailles and that it is inspired by the well proportioned simplicity of the Italian renaissance style.

#### ORIGINAL DESIGNS.

Vanvitelli originally intended an octagonal cupola to surmount the central vestibule, and four short towers at the angles of the building. He also intended two further floors above the present level. The avenue was to have stretched in a straight line to Naples, while the circular piazza between the present railway and the palace was to have been bounded completely by a continuation of the crescent of barracks which occupy its northern flanks.

Soon the park and approaches to the palace, which had from the beginning received equal attention with that of building, began to outstrip the progress elsewhere. At the express invitation of the Queen, John Andrew Grafer was summoned from England to super-

intend the work in accordance with the best traditions of the landscape gardening so much in vogue in the 18th century.

The Caroline Aqueduct assured an excellent water supply and Grafer was determined that the garden setting of the palace should be like that for a good jewel—something which enhances the beauty without distracting the attention.

By 1779 the Dolphin Fountain, Aeolian Bridge and the Diana groups around the Bascino della Cascata were on their present site, while four years later the Fountain of Venus and Adonis was commenced. The Giardino Inglese was in its prime a model by which the 18th century landscape garden could be judged.

It soon acquired a remarkable collection of trees and botanical curiosities which were then of the greatest rarity, and even today are uncommon in Europe. They include the breadfruit, ginkgo, araucaria, Arabian coffee and many rare orchids. To the north end of this garden are groups of original and replica classical statues.

The work of completing the interior was largely delegated by Carlo Vanvitelli to Neapolitan sculptors and painters, most of whose work—or its models—still remains. Some had, however, found its way to the museums in Naples.

Shortly afterwards events in Europe led to the flight of the Bourbons to Sicily protected only by a miserably small British force and some unreliable Sicilian troops. British command of the sea prevented this usurper, Joachim Murat, from taking possession of the rest of the kingdom.

#### KING DISPLEASED.

During his short reign, Murat did much to embellish the palace and added some very fine work in the Imperial style to a suite of rooms now known by his name. Unfortunately some of the new work displeased Bourbon on his return in 1815 and any painting of design recalling the French occupation was removed.

## ACE

from the tiny  
modern town,  
18th Century and  
Caserta and

entrusted with the  
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and its grounds being  
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## Caserta—The Royal Palace.

By a curious caprice he kept the rich cloth woven with the Napoleonic Bees but added his own cipher to each Bee.

A few more buildings were added here and there, including the Castellucia, an octagonal «fort-like» structure erected on the west side of the park not far from the present American Hospital. It was for the use, amusement and training of the little princes in the arts of war.

By 1818, the great period of construction was over and with occasional minor additions and completion of the throne room (1845) little other than maintenance was required. In 1859 Ferdinand II died at Caserta of a contagious disease and a year later Garibaldi drove the Bourbons from Italy.

## GREAT HARMONY.

The main work at Caserta was completed between 1752 and 1790, thus giving great unity and harmony to the style of both buildings and decoration, none of which is appreciably out of keeping with the style originally planned.

Unfortunately the use to which the palace is at present put does not permit uninvited inspection of many of the better rooms and in any case a description of them is both beyond the scope of the article and competence of the writer. The Royal Stairway usually excites a just admiration, both for its proportions and the skilful blending of the quiet toned material employed.

The three statues at the head of the first flight are models. They are by Solari (who also designed the Venus in the park), Salomone (right) and Violani (left). The subjects are obvious. The lions are also to the design of Solari.

## LIKE VERSAILLES.

The chapel is, despite Italian opinion, in many ways reminiscent of that at Versailles. It has the ornate double Corinthian columns supporting, with the aid of numerous cherubs and angels, the curved roof, the hexagonal cassoni decorations. The altar, curi-

ously enough, is a model, the original being in the Naples Museum, while the Ciborium is also a model in wood.

The best Neapolitan painters of the day designed and executed the murals and hanging lanterns in the chapel. So rich are the materials employed and so ornate is the decoration that it impresses rather than inspires, for there is no real focus on which the undistracted eye can rest.

Of the other rooms, that of the Halberdiers and the Bodyguard are more simple and more to the average Anglo-Saxon taste. Those commenced by Murat in the Imperial style are also among the more attractive, particularly the well executed panels in bas-relief in the so-called rooms of Mars and Astrea. They reproduce the old colouring in yellow and green to great perfection.

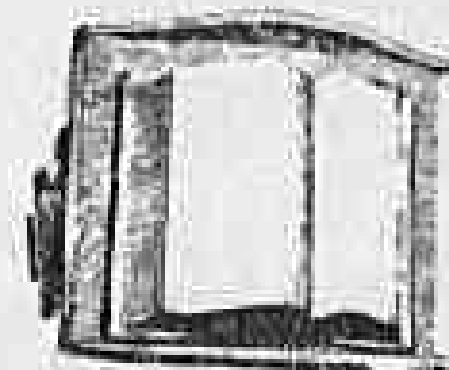
The furniture in the bed-chamber where Ferdinand II died in 1859 is entirely a reproduction, the original having passed officially through the disinfector.

## GREATER REALISM.

Reference has already been made to the theatre completed as early as 1769. The backstage was originally in stone but was removed in 1772 in order to give greater realism to the fire scene in the last act of Metastasio's «Dido». Later, a movable backstage was added to allow for the showing of real woods where such were demanded by the script.

This is but another example of the persistence of that extraordinary sense of the dramatic, and the keen search for realism, which has been maintained from the Rome of Nero to the Italy of Mussolini.

The Palace of Caserta, well sited, well conceived, brilliantly started yet never completed, typifies the last period of royal palace building in Europe. Designed with its park as a whole, even in its incompleteness it seldom fails to impress and to that extent it has fulfilled one of the main objects of its Bourbon creators.



**FOLLOWING** on the to be used as the understanding regarding the Egyptian Eight, a earlier variations were

Of course the misunderstanding had its rise in the acceptance of the similarity of the terms and Egyptian and, the English numerals are known as Arabic or, the Hindu-Arabic, had in been completely overlooked.

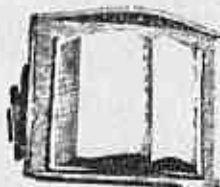
Many and varied claims have been put forward with regard to the origin of the present usage of numerals and include the assertion that traces have been noted in Arabs, Persians, Egyptian and the Hindus.

## INDIA'S LEAD.

The country which first had the largest number of English numeral forms, as far as can be ascertained, was India. The 1, 4, and 6 were found in Asoka inscriptions during the 3rd century, B.C. A century later appeared the figures 7 and 9 in the Nana Ghat inscriptions, while the figures 2, 7 and 9 were discovered in Nasik caves, which fixes at about the first or second century of the present era.

All these inscriptions show forms which have a resemblance to English of to-day and, indeed, the 3 were recognised hand or cursive, characters of ancient — and —

In «The Outline of History» H.G. Wells, it is stated that the origin of the so-called numerals is obscure. It was unknown until the 1st century when Mohamed Ibn an Arab mathematician introduced it for general use, also the first to use the



## Arabic Numerals

**F**OLLOWING on the announcement that the Arabic Eight was to be used as the Clasp to the Africa Star, apparent misunderstanding regarding its use arose and in many instances the Egyptian Eight, an inverted «V», was one of the many earlier variations worn by soldiers.

Of course the misunderstanding had its rise in the acceptance of the similarity of the terms, Arabic and Egyptian and, the fact that English numerals are commonly known as Arabic or, technically, Hindu-Arabic, had in most cases been completely overlooked.

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All these inscriptions were in forms which have striking resemblance to English numerals of to-day and, indeed, the 2 and 3 were recognised hand-written, or cursive, characters from the ancient "and" and "3".

In «The Outline of History», by H.G. Wells, it is stated that the origin of the so-called Arabic numerals is obscure. The zero was unknown until the 12th century when Mohamed Ibn Musa, an Arab mathematician, introduced it for general use. He was also the first to use the decimal

notation and he gave the digits the value of position.

### ARAB CREATION.

According to H.G. Wells' version, the Arabs were great mathematicians and algebra was practically their creation, while in addition they also held a high place with regard to astronomy.

The Semetic peoples, in which group are included the Arabians, were earlier civilised than the Aryan and had always shown, as to-day, a far greater sense of quality and quantity in marketable goods than the latter. It was, then, because of their need for some form of account-bookkeeping that the development of alphabetical writing can be attributed, and that most of the great advance in various methods of computation were originated.

### SEMETIC SCIENCES.

Thus H.G. Wells maintains that modern English numerals are Arabic in their derivation and that our arithmetic and algebra are essentially Semetic sciences. It is generally accepted that Christian students received their first introduction to the Arabic numerals through Emperor Frederick II, Emperor of Germany and Sicily.

In considering the misunderstanding which has arisen with regard to the terms Arabic and Egyptian, it is interesting to note that only in the case of the figure nine are the forms of the Egyptian and modern English numerals almost identical. The Egyptian seven and a reversed three, however, correspond to the English six and four, respectively.

## MODERN OPERA

(By Maxwell Fernie.)

**NEW ZEALANDERS** generally are now receiving opportunities of attending Grand Opera performances for the first time. A knowledge of the origin of Opera has an important relation to the measure of one's enjoyment. While many have derived considerable pleasure from the performances, there are on the other hand a few who have been disappointed mainly on this account.

Probably those in the latter class, who expected more than they saw, were interested listeners when at home to broadcast recordings of Grand Opera. It may be assumed, therefore, that subconsciously they had already formed an idea of a story presentation not unlike that of a cinema production.

### NEVER LENGTHY.

In this, of course, disillusionment followed their attendance at a full stage performance of the Operas, where the plot is never lengthy—though often somewhat involved—and where cinema repartee and grandiose scenery are not always possible. Thus, in order to enjoy stage presented opera it is essential to have some knowledge concerning the growth of this type of entertainment which is nationally popular in Italy.

Owing to lack of sufficient reference the writer's memory, particularly with regard to dates, will naturally be the main source of information. However, it is surprising to observe that few people know that Opera was being performed as early as in the 15th century.

### OLD OPERA.

Many famous arias sung to-day as concert solos are from old Operas, notably those of Handel (1685-1759), Purcell (1658-1695), Gluck (1714-1787). These arias are in some cases most difficult and obviously vocal art had reached an advanced stage even in those days.

Musical history states that probably about the period from

the 14th century to the 16th century—the Renaissance—there were strolling groups of minstrels all over Europe.

### SOMETHING NEW.

These strangers who entertained with songs and dances accompanied by lute or viol were from Italy, often Venetians, who combined good voices with first rate stagecraft. The ability to entertain is traditionally associated with rather temperamental or impetuous natures.

These entertainers later reached even England, and throughout the whole of Western Europe their influence was noticeable. It is assumed that these entertainments were nothing more than an «all-round» concert comprising solos with perhaps a little «play-acting» in harmony with some outstanding local event. Probably these solos were what we now know as «topical ditties». In any case this was something new.

Until then, music was fostered by the Church, on account of its importance to the liturgy. Many great composers existed well before this period, but their writings were purely liturgical.

### COMPOSITE WHOLE.

As a natural development—this is verified by history—entertainments gradually assumed, through the enthusiasm of the players, more of the nature of a composite whole.

Probably the various solos formed an integral part of the small operettas and again, gradually, small plots were made upon which to «hang», as it were, the phases of the performance. Stage effects were not

practicable—vide Shakespearian stage as late as the 17th century—and everything centred on singing and acting for, being Italian, the language would not be understood by many. The Opera came into being in Italy.

In Italy, the art of singing progressed enormously and men would travel without a supporting company to enjoy much in the same manner to-day. With the phenomenal growth of vocal art added



Italian's innate love of dramatization and his vivid imagination, the growth of Opera became much more rapid.

There being many singers of first class ability who were to out rival others in stage feats of vocal dexterity, it is natural that composers also became enthusiastic to a degree to longer, more difficult and intricate works for performance.

Of course, the fact must not be overlooked that, during the period, owing to possible limitations of stage effects, plots or

# OPERA

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were necessarily restricted to one  
or very few «scenes» —if they  
may be termed as such.

That is why very early Operas  
are no more than a series of arias  
or solos by the performers, joined  
together by «recitative» passages  
to produce a composite whole.

## «RECITATIVO.»

The word «recitativo» is ap-  
plied to passages sung on a few  
notes, carrying a narrative in  
order to «prepare the way» for  
the next aria or solo in which the  
soloist is to act and sing in the  
character he represents. Examples  
of this may be found in Handel's  
Oratorio, «Messiah». In fact  
Oratorio as understood to-day is  
somewhat related to early Opera.

During this development the or-  
chestral accompaniment progress-  
ed with invention of new instru-  
ments, so that, from the one or  
two humble lutes or viols, the  
«orchestra» —the word is purely  
Italian—grew into an important  
section of the performance.

Costumes gradually became  
more elaborate, but scenery de-  
velopment was slower due to  
cost and difficulty of transport.

There was also a possibility of  
many new Operas not proving  
popular, thus causing wastage of  
money and materials. Even in  
modern times the many different  
costumes and scenic pieces re-  
quired are a big drain on the fi-  
nancial resources of all but the  
largest and best equipped Opera  
houses and companies.

## LATEST TECHNIQUE.

During this development period  
it was the practice of musicians,  
singers and other artists from  
Europe to travel to Italy and  
study the latest technique of their  
art. Again is noticeable the great  
effect Italian Grand Opera had,  
and was to have, on the music of  
Europe.

In fact, to this day, all music  
is published with directions of the  
performance, etc., printed wholly  
in Italian—e.g., Andante, Canta-  
bile, Allegro-moderato, Largo,  
Maestoso, etc., etc.

And so there was an enthusias-



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Of course, the fact must not be  
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## Modern Opera.

the growth of musical drama or Opera throughout Italy, a growth that was suited to the temperament and lives of Italians to such a degree that Grand Opera became a part of their lives. Just as the plots of many of Shakespeare's plays are known to most people, so Italians knew almost every detail of their beloved Grand Opera.

## DIFFICULT ARIAS.

Thus is reached the period of Rossini of «Barber of Seville» and «William Tell» fame. Many soldiers attended a performance of the former Opera which is one of the older works still popular.

In this Opera there are many extremely difficult arias or solos—one, notably, «Largo al Factotum» sung by Figaro—but it somewhat lacks a continuity or series of good musical narrative sections. This is a relic of the early development.

## GENIAL BRIGHTNESS.

The popularity of this particular Opera is probably due to the genial brightness of its music, light-heartedness, lack of tragedy and lack of scenic worries. To appreciate the Opera fully, listeners should bear in mind these details and attention should be focussed more upon the individual arias and prominent orchestral passages than upon the performance from a «musical story» viewpoint.

In fact, it is probable that Grand Opera will always be handicapped by awkward continuity passages owing to the different scenes required by these «bridges». Modern writers often omit some of these links and the audience is informed by programme or otherwise what has taken place in the meantime, thus paving the way for the next scene and its highlights in the form of arias, choruses and even ballets.

## PROGRESS IN EUROPE.

Before concluding this brief summary it may be interesting to recall the progress of events in the rest of Europe during the rosy

period of Italian Opera. In England, composers such as Tall, Byrd, Arne, and Handel, were busy. But England also saw religious development and a part singing growth which has borne fruit to-day in the wonderful choral concerts in English cities. In France Opera developed, but ballet was introduced and of course plots were different in style.

## DIFFICULT WORKS.

French musicians were also enthusiastic instrumentalists and, generally, organ, harpsichord and stately dance music was popular. In Germany, sacred music flourished. Organ and instrumental music was explored very fully—vide Pachelbel, Buxtehude, the Bachs, etc.—but later, Wagner put German Opera on its feet with his famous but most difficult new works.

It was in Italy, however, that Opera as we know it was maintained by various wealthy patrons and Opera companies, becoming almost a part of the general education in music.

## NOT SIMILAR.

For the few soldiers who were possibly disappointed when they attended Grand Opera for the first time, they must realise that Opera is not similar to modern cinema entertainment and singers and orchestras have their special solos and highlights allotted to them, in which personal skill and dexterity may be demonstrated at the same time as maintaining the story of the plot. Scenery, general effects, and stage properties, are all a large problem and due allowance should be made for this.

## GRANDER OPERA.

It is to be hoped that Italy maintains her famous tradition and that more composers will appear to exploit further the modern improvements in mechanical and electrical aids towards a smoother running, more continuous, and even Grand Grand Opera.



- 1 Where did Cabinet?
- 2 No. 10 D
- 3 11? Mr. lor of th
- 4 Which co years of
- 5 Longest Gola
- 6 What is meetings, special d
- 7 «Marriage temptation statement Peter B.
- 8 Name the Allies; O S
- 9 Who is F Inonu; C
- 10 Quinqu the poem Cargoes;
- 11 How did The opera and the
- 12 What is become in Army dig
- 13 School tea
- 14 The great in court?
- 15 Who wrote stood? Scanlan.
- 16 The high Sterling;
- 17 Who wrote Malcolm
- 18 What is Union; So
- 19 What is Suez Can Bookra fi
- 20 How man 488.
- 21 Who said ard; Alex O'Connell
- 22 When was 1913; 1908



(Answers Overleaf.)

- 1 Where did the name *Brain Trust* arise? BBC innovation; NZ Cabinet; Hitler's intuition; Advisory body to USA President.
- 2 No. 10 Downing St. is familiar to you all. Who lives at No. 11? Mr. W.J. Jordan; Harry Lauder; Mr. R.A. Eden; Chancellor of the Exchequer.
- 3 Which country has the greatest percentage of illiterates over 10 years of age? India; Egypt; Turkey; China.
- 4 Longest ship canal in the world? Manchester; Panama; Suez; Gota.
- 5 What is a *geophone*? A secret wireless set for listening to race meetings; a device for locating subterranean sounds; Gestapo's special decipher.
- 6 "Marriage is popular because it combines the maximum of temptation with the maximum of opportunity." Who made this statement? Dr. Marie Stopes; Bernard Shaw; Oscar Wilde; Peter B. Shelley.
- 7 Name the Nazi Party National Anthem: Deutschland Uber Alles; O Sole Mio; Horst Wessel Song; Oh, Fuehrer, My Fuehrer.
- 8 Who is President of the Turkish Republic? Kemal Ataturk; Inonu; Caliph of Constantinople; Konya; Milas.
- 9 "Quintessence of Nineveh from distant Ophir." Do you know the poem? Livy's discourse on Hannibal; Ye Wearie Wayfarer; Cargoes; She Stoops to Conquer; Rabbi Ben Ezra.
- 10 How did the term to "Let the cat out of the bag" originate? The opera, "The Ratcatcher's Daughter"; Navy floggings; Cat and the Mouse fable; Napoleon's mistake.
- 11 What is a *White Paper*? Carte blanche; a Bill which has become law; indication of Government policy; King's speech; Army discharge document.
- 12 School leaving age in NZ? 12; 15; 14; 16; none.
- 13 The greatest amount for a civilian claim a JP in NZ can decide in court? L100; L10; L20; L400; L500.
- 14 Who wrote "God Defend New Zealand" and "Not Understood"? Ngaio Marsh; General Tojo; Tom Bracken; Nelle Scanlan.
- 15 The highest waterfall in NZ? Huka Falls; Tangolo; Sutherland; Sterling; Arapuni.
- 16 Who wrote "The Brandenburg Concertos"? Sir Henry Wood; Malcolm Sargent; Gounod; Bach; Gershwin.
- 17 What is the OGPU organisation? Otago General Plumbers' Union; Soviet Secret Police; Kremlin Executive.
- 18 What is the average time taken by a ship to pass through the Suez Canal? 13 hrs 30 mins; 11 hrs 31 mins; Bookra' al mish-mish; 8 hrs; 10 1/2 hrs; 16 hrs 40 mins.
- 19 How many peaks over 7500 ft are there in NZ? 42; 96; 12; 2; 223; 468.
- 20 Who said "A little learning is a dangerous thing"? Noel Coward; Alexander Pope; Wm. Shakespeare; John Milton; Daniel O'Connell.
- 21 When was the first military aircraft flown in NZ? 1912, 1919; 1913; 1908; 1923.

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## ITALY AND NEW ZEALAND

### Some Comparative Figures

**H**AVING seen active service in Italy for some seven months, New Zealanders have been able to make some interesting observations and draw some comparisons with this and their own country, and in order to give a basis for discussion a table of statistics has been compiled covering the main points of interest.

|                                         | NZ        | Italy            | NZ                           | Italy                            |
|-----------------------------------------|-----------|------------------|------------------------------|----------------------------------|
| Area (sq. miles)                        | 103,416   | 119,764          | Expenditure (1942)           |                                  |
| Population                              | 1,636,403 | 42,993,692       |                              | 39,568,497 1,075,000,000         |
| Pop. Density                            |           |                  | Public Debt (1942)           |                                  |
| per Sq. Mile                            | 16        | 359              |                              | 335,397,733 5,916,666,666 (1935) |
| Females (per 1000 pop.)                 | 956       | 1045             | Held Externally (1942)       |                                  |
| Marriage Rate (..)                      | 19.3      | 14.9             |                              | 154,617,863 13,493,686 (1935)    |
| Birth Rate (..)                         | 17.4      | 23.1             | Held Internally (1942)       |                                  |
| Death Rate (..)                         | 9.0       | 13.8             |                              | 230,779,870 5,903,172,930 (1943) |
| Infant Mortality (per 1000 births)      | 32        | 102              | Held Internally (%) (1943)   |                                  |
| Migration: In (1937)                    | 2807      | 35,812           |                              | 59.8 99.8 (1943)                 |
| Migration: Out (1937)                   | 3972      | 59,726 (1937)    | Debt Per Capita (1942)       |                                  |
| Illiteracy (over 10 yrs. of age) (1941) | —         | 6,112,000 (1938) |                              | 235.10.3 137.12.4 (1943)         |
| Exports (NZ Currency)                   |           |                  | First Railway                |                                  |
| I. 1.                                   |           |                  |                              | 1863 1839                        |
| 67,479,413 145,708,306                  |           |                  | Highest Mountain             |                                  |
| Imports (NZ Currency)                   |           |                  | Mt. Cook                     | Mt. Rosa                         |
| 48,997,609 156,570,625                  |           |                  | (12,349ft)                   | (15,212ft)                       |
| Revenue (1942)                          |           |                  | Miles of Railway             |                                  |
| 41,240,959 630,555,555                  |           |                  |                              | 3390 14,334                      |
|                                         |           |                  | Miles of Railway Electrified |                                  |
|                                         |           |                  |                              | 50 (approx.) 3501                |
|                                         |           |                  | Shipping—                    |                                  |
|                                         |           |                  | Vessels 504 (1939)           | 1335 (1939)                      |
|                                         |           |                  | Reg. Gross Ton.              |                                  |
|                                         |           |                  | 192,200 (1939)               | 3,448,453 (1939)                 |

## QUIZ ANSWERS

1. Advisory body of professors and businessmen who assisted President Roosevelt with the 'New Deal Policy.' 2. The Chancellor of the Exchequer, Sir John Anderson. 3. Egypt, 85.7%; Turkey, 67%. 4. Gota (Sweden), 115 miles long. 5. A device for locating sounds which come through the ground. 6. G.R. Shaw. 7. Horst Wessel Song. 8. President Inonu. 9. Cargoes, by John Masefield. 10. When floggings were administered in the Navy in the early days the

'cat-o-nine-tails' was taken out of a red bag. 11. 'Blue Books,' with drab or white covers, in which Government returns or indication of Government policy are contained. 12. 15. 13. L20. 14. Thomas Bracken, journalist. 15. Sutherland Falls—Milford Sound region—total height, 1904 ft. 16. Bach. 17. Soviet Secret Police. 18. Suez Canal, 11hrs. 31mins; Panama Canal, 8hrs. 19. 223. 20. Alexander Pope. 21. 1913.