

ACC 10000/145/241 20369/

MFAA PUBLICATIONS

Feb. ¹⁹⁴⁴ - Oct. 1944

LOCATIONS

1944

**IMPRESA
GENERALE
AFFISIONI
PUBBLICITA'**

OFFICINE

R O M A

GRAFICHE

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VIA D'ARA CCELLI, 13 - TEL. 64474-60005
Capitale lire 1.500.000 Interam. versato

FILIALE DI ROMA, II 19th October 1944

Major ERNEST T. DE WALD
Subcommission For Monuments
And Fine Arts - Allied Control Commission

R O M A
=====

Via Veneto

Dear Sir,

1453

We beg to inform you that the 22nd of August 1944 we sent to Your Office a bill - n° 1176 - concerning the printing of 75.000 Florence guide books, which has not yet been payed off.

We rely upon your kindness to solicit payment of the overmen-
tioned bill, we are sorry, Sir, to trouble you and we remain

Obediently
Yours

p. p. Impresa Generale
Affisioni e Pubblicita'

*paid
Oct. 24/44*

*This report brought
in by 20370
Mr De Luca*

*260544
B. M. Public
S/895*

20370

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

JBWF/ps

Subcommission for Monuments Fine Arts and Archives
(Tel. 439081, ext. 442 & 664; 478480)

20370/MFAA

11 August 1944

Subject: Printed publications of the MFAA Subcommission.

To : Mr. Manuel Sanchez, Foreign Representative, Library of Congress.

Ref. your letter of 9 Aug 44, subject as above.

The Subcommission puts no objection to the proposal made
in para. 2 of reference letter.

Exel

1452

KENNETH T. DE WILD
Major, Spe. Res.
Director.

THE LIBRARY OF CONGRESS
FOREIGN REPRESENTATIVE
AFO 394

August 9, 1944

Subject: Printed publications of the Sub Commission
To : Sub Commission ~~for~~ Monuments, Fine Arts and Archives
Attention: Major De Wolfe
Wald? ?

1. I have been receiving printed publications of the S/C M.F.A.A. and have been forwarding them to the Library of Congress, Washington, D.C.

2. The Library of Congress has asked me to obtain permission from the S/C M.F.A.A. to catalog these publications and add them officially to its collections. Any restrictions will be dully respected.

3. May I please obtain from you a written statement on this matter?



Manuel Sanchez

Foreign Representative of the Library of Congress

10 AUG 1944

20370

Done
W. B.
Submitted to
PWB

4 Aug 44.

Text composed
by B.M.P. —
read over phone,
in English,
to Lt Cott,
who pressed it.

1451

Campano e Capua; e gli Scavi di Pompei, di Ercolano e di Cuma.

Sedici progetti furono sufficienti per compiere restauri simili ad edifici danneggiati in Calabria, Lucania e Apulia (eccettuate la provincia di Foggia), comprese in una zona i cui monumenti furono più lievemente colpiti dalla guerra. In Sicilia d'altra parte, dove il lavoro per la protezione dei monumenti fu iniziato più di un anno fa (29 giugno 1943) furono necessari e sono stati eseguiti duecentoventicinque (225) progetti (inclusi alcuni riguardanti lavori di ~~manutenzione~~ ^{manutenzione}). Per la provincia di Foggia, per il Lazio e per le parti delle regioni degli Abruzzi, Umbria e Toscana sotto il controllo della MMG/A.C.C., le relative cifre non sono ancora disponibili. Qui la Sottocommissione si trova per lo più in una prima fase del suo lavoro, quella cioè in cui essa riceve i rapporti preliminari dei danni, e li valuta allo scopo di organizzare un largo programma di restauri. Tuttavia nemmeno qui mancano attività pratiche nelle località stesse. Un buon lavoro fu compiuto recentemente a Livorno col portare a salvamento una gran parte della Biblioteca Labronica dove i bombardamenti avevano privato le collezioni di molta parte delle loro protezioni dagli elementi atmosferici.

1450

Una iniziativa organizzata, coll'aiuto dell'A.C.C. dal Soprintendente ai Monumenti del Lazio e dal Direttore dell'Istituto Centrale del Restauro, ha in questi giorni portato a Roma, per un accurato e paziente restauro, i frammenti degli affreschi di Lorenzo da Viterbo (1469) che si trovavano nel Museo Civico di Viterbo e che erano stati essi danneggiati. Un progetto dello stesso genere è quello da poco approvato per rimuovere e mettere in salvo gli affreschi del XVI Secolo che si trovano in un'ala danneggiata della Villa d'Este a Tivoli. Nello stesso tempo è in corso una speciale ispezione dei danni subiti da località archeologiche nelle parti più colpite del Lazio.

Specialmente ora che i combattimenti si sono portati nelle zone ricche di gallerie e musei dell'Umbria e della Toscana, viene messa particolare cura nell'individuare le località non appena le operazioni militari lo permettono; e nel mettere sotto severo controllo i depositi di oggetti d'arte costituiti qui dall'anteguerra dei soprintendenti italiani alle gallerie.

L'A.C.C. ha ora pubblicato degli elenchi dei monumenti protetti per tutta l'Italia; quelle sezioni di essi concernenti

517 370

le zone dove attualmente o recentemente si svolge la battaglia sono ~~già~~ già in mano dei comandanti di truppa, insieme ad elenchi di depositi di archivi ed a carte topografiche su cui sono segnate le città più importanti e le località dove si trovano i monumenti e gli edifici che richiedono una particolare protezione dai danni di guerra non necessari. Gli elenchi più completi sono pubblicati insieme agli ordini e alle direttive provenienti dalle più alte autorità le quali autorizzano l'intero programma delle attività della Sottocommissione.

1 4 4 7

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

More than fifty projects of "first-aid" repair to war-damaged monumental buildings in Campania have been completed or are now in progress according to a statement just received from the Subcommittee for Monuments, Fine Arts and Archives of the A.C.C. All are works of sizeable proportions and are being executed by the Italian Fine Arts Superintendencies under the direction of the A.C.C. Monuments Officer for Campania, active in Naples since 19 October 1943. Outstanding churches are involved-- for example, in Naples, S. Chiara, S. Lorenzo Maggiore, and the Chiesa di Monteoliveto, and the Cathedral of Benevento, museums such as S. Martino, Naples, and the Museo Campano, Capua, and the excavations at Pompeii, Herculaneum, and Cumae.

Sixteen projects sufficed to accomplish similar repair to war-damage in Calabria, Lucania, and Apulia (less Foggia Province), whose monuments were an area/more lightly touched by the war. In Sicily, on the other hand, where the work for protection of monuments began more than a year ago (29 June 1943), 225 projects (a number of smaller works ^{of clearance} included) were required and have been executed.

For Foggia Province, for Lazio, and for the portions of the regions of Abruzzi, Umbria, and Tuscany under AMG/ACC control similar figures are not yet available. Here the Subcommittee is for the most part at any earlier stage of its work--that in which preliminary reports of damage are received and evaluated with a view to instituting a comprehensive program of repair. Practical on-the-spot action even here, however, is

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Practical on-the-spot action even here, however, is not lacking. A day's work was recently spent in LIVORNO taking to safety the ~~larger~~ portion of the Biblioteca Labronica, where direct hits had ^{deprived} ~~disappeared~~ the collections of most of their protection from the elements. An enterprise organized, under A.C.C., by the Superintendent of Monuments, Lazio and the Istituto Centrale di del Restauro, has just brought to ROME for painstaking reconstruction the fragments of badly damaged frescoes of Lorenzo da Viterbo (1469) in the the Museo Civico, VITERBO. Similar is a project, just approved, for the removal to safety of 16th century

1 2 4 9

frescoes in a ^a damaged wing of the Vila d'Este, TIVOLI. Concurrently a special inspection of damage to archaeological sites in the worst hit portions of Lazio is ~~being~~ afoot. Especially as the fighting has moved into the gallery-rich areas of Umbria and Tuscany ^{particular} ~~special~~ attention is being paid to locating as soon as military operations permit and then putting under strict guard the deposits of movable art objects established since before the war by the Italian Superintendencies of Fine Arts.

Lists of Protected Monuments for all of Italy have now been published by A.C.C. and those sections dealing with areas now and recently under fire are already in possession of troop-commanders, together with lists of archival repositories, and atlases marking ^{on maps of} the more important cities the actual sites of the most outstanding buildings and monuments which require a special protection ~~from~~ from unnecessary war-damage. ^{1 Aug 7} still more comprehensive Lists ~~are~~ are published with the orders and directives from higher authority by which the entire program of the Subcommittee's activities is authorized.

→ 20370
MFAA S/C -- 2 AUG 44

For the Round-Robin:

A slower pace in the Allied advance has permitted MFAA officers in the field to examine war damage more thoroughly than has of late been possible, while the staffs at HQ. and with the Regions have been digesting ~~in~~ early reports, making additional inspections in forward areas, and acting on recommendations for first-aid repair. The 5 Army MFAA officer visited SAN GIMIGNANO under artillery fire and established that the renowned mediaeval towers were, at that time, substantially intact. LIVORNO was virtually a "ghost city" when he made preliminary observations in this still widely mined port. He did however find enough people to help him remove to safety of good proportion of the badly damaged Labronica Library--a full day's work. 8 Army coverage received to date goes as far as GUBBIO. A BBC announcement suggesting danger to Botticelli's "Primavera" and other priceless paintings supposed safely stored in Tuscany has been examined and ~~it was found that the deposits~~ ^{show small cause for alarm.} as yet examined ~~apparently~~ in nearly perfect shape. Some compensation for war damage to monuments occurred when a well-preserved "Madonna and Child" by Ambrogio Lorenzetti, hitherto unknown for centuries, was found under a Sodoma painting at SIENA. The discovery was made by Italian Fine Arts personnel and not, as was announced, by ACC. A report on the exact damage occasioned by the unprovoked German air-raid on LORETO and its revered shrine is still awaited.

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7 Aug 47

This afternoon Capt. Bryan, HQ.
Comdt., RAAC (66380) phoned
to say that Col. Niessen, Morale
Services, had authorized printing
of 25,000 additional copies of the
FLORENCE guide. Printer was
ready to do more and had the paper.
Later, verbally, Major Leacaros,
PRB, ACC ^{told me} said that it was OK to insure
~~advance~~ the printer to do the extra
25,000. This I'll do either direct ~~by~~
through Capt. Bryan.

B. H. Pechler st
C/C, WFAA S/C.

IrE Section

EDDW/mb

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

27 July 1944.

20370/MFAA

Subject: Payment for work.

To : Major Leacacos Public Relations
Branch Room 30 3 "Floor"

As per your request the bill from the artist
Toccoli Giorgio for his work on the map of Florence for
the "Soldiers Guide to Florence" is attached for your
action.

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

Delt. And. G. Toccoli -
Via Green Valley
Appra 31
Tel. 72830

1454

① Prof. Fionavanti
Artist → Col. MEs
↓ Tocchi, Giorgio
Map. Talant
Finnish 19. (DW) 8 July 1942

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

ETDW/mb

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

20370/MFAA

21 July 1944.

Subject: A Soldier's Guide to Florence.

To : Capt. Priscoop, E W B
Via Quattro Novembre 149 Rome.

1. Attached hereto is copy of our letter to printer approving his preventivo, which is enclosed herewith, *along with the completed form, Module C.*
2. The paper samples submitted are satisfactory and the work of printing may proceed.

1441

Ernest T. De Wald

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

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

ETDW/mb

20 luglio 1944.

Spett. IMPRESA GENERALE
AGRESSIONI PUBBLICITA'
Via d'Ara Coeli, n.13
R O M A

In riscontro alla loro lettera del 19 luglio
1944, riguardante la fornitura di n. 50000 opuscoli
"FLORENCE", ci preghiamo informarli che il preventivo
è stato da noi accettato.
Con i migliori saluti.

1440

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

20370

ADVANCE HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

JBWP/bmp

Subcommission for Monuments Fine Arts and Archives

7 July 1944.

20370/MFAA

Subject: Attached Article on Hadrian's Villa
To : Major Duncan, AMG L.O., HQ. 78 Div., CMF

Herewith draft as promised for any use you may care
to make of it.

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

Copy to:
MFAA Officer, AMG Region 4.

1129

20579/MSA/ADD

7 July 44

HADRIAN'S VILLA

Hadrian (best known to most Englishmen as the builder of the wall which didn't keep out the Scotch) was Roman Emperor from A.D. 117 to 138. It was on his return from his first tour of the Eastern Provinces of the Empire that he started planning and building this great villa below Tivoli. And he meant it to be the grandest villa there had ever been, in which he would spend the rest of his days in luxurious quiet, in the company of artists, philosophers and men of learning. Many things had struck him on his tour: buildings and sites in Athens, the Vale of Tempe, and even the Lower Regions as described by the poets, and in the lay-out he planned to include reproductions of these. While the Villa was being built, he went off on another long tour, and did not come back until the year 134, to find the villa practically finished. But he was only to enjoy it for the last four years of his life, for he died in 138.

When the villa was complete, you came in by the Janitor's (or porter's) lodge, at the side of a reproduction of a Greek theatre. Passing by the so-called gymnasium, in which was found a well known statue of a Satyr, you walked up a path shaded by tall cypresses to the Pecile (or Peilicle, in Greek, meaning frescoed arcade), of which the great north wall still stands. Here Hadrian would walk up and down discussing poetry and philosophy with his courtiers, though history does not suggest that he was any more adept at either than that earlier Imperial aesthete, Nero. Leaving by the north-east corner of the Pecile and passing through an auto-ruca (the so-called Philosophers Hall), you came to a circular building with a central island surrounded by a broad water-channel. Access to the island was by swing bridges, and here Hadrian would retire, drawing the bridges behind him, to paint, to sculpt, or to indulge in study, undisturbed.

To the left of the Pecile was the Stadium, in a valley now dotted with olive-trees. Here sports were held and races run. North-east of the Stadium was the north bath, where guests turned their skin lying on the heated sand. South of the Stadium were the small and the large baths in the normal Roman manner, like a Turkish bath, with rooms heated to various temperatures, and hot and cold plunges, and swimming baths. South of the baths was the so-called Pæstorum, or Barracks for the Imperial Guard, which was however more probably the quarters for the lowest servants. Still further south is the "Campus", a reproduction on a small scale of the temple of Serapis at Campus near Alexandria. The canal from the Nile to the Temple in the original is here represented by an artificially excavated valley with a small water-channel running along the bottom of it. At the south end was an elaborate apse with a shell-shaped dome, and a cascade of water that fed the channel. The apse was richly decorated with Egyptian ornaments, some original, some copies. The sites of the reproduction of the Academy at Athens and of the imaginary reconstruction of the Lower Regions are not known for certain, but are believed to lie south-west of the Campus.

The remaining ruins, to the north-east of those described, are those of the

had struck him on his head: buildings and other things in the lower region as described by the poets, and in the layout he planned to include reproductions of these. While the Villa was being built, he went off on another long tour, and did not come back until the year 134, to find the villa practically finished. But he was only to enjoy it for the last four years of his life, for he died in 138.

When the villa was complete, you came in by the Janitor's (or porter's) lodge, at the side of a reproduction of a Greek theatre. Passing by the so-called Amphitheatre, in which was found a wall known as the statue of a Satyr, you walked up a path shaded by tall cypresses to the Peristyle (or Peristyle, in Greek, meaning fenced arcade), of which the great north wall still stands. Here Hadrian would walk up and down discussing poetry and philosophy with his courtiers, though history does not suggest that he was any more adept at either than that earlier imperial aesthete, Nero. Leaving by the north-east corner of the Peristyle and passing through an ante-room (the so-called Philosophers' Hall), you came to a circular building, with a central island surrounded by a broad water-channel. Access to the island was by swing bridges, and here Hadrian would retire, leaving the bridges behind him, to paint, to sculpt, or to indulge in study, undisturbed.

To the left of the Peristyle was the Stadium, in a valley now dotted with olive-trees. Horse sports were held and races run. North-east of the Stadium was the sun-bath, where guests turned their skin lying on the heated sand. South of the Stadium were the small and the large baths in the normal Roman manner, like a Turkish bath, with rooms heated to various temperatures, and hot and cold plunges, and swimming baths. North of the baths was the so-called Paganon, or Paganon for the Imperial Guard, which was however more probably the quarters for the lowest servants. Still further south is the "Caenopus", a reproduction on a small scale of the temple of Serapis at Caenopus near Alexandria. The canal from the Nile to the Temple in the original is here represented by an artificially excavated valley with a small water-channel running along the bottom of it. At the south end was an elaborate apse with a shell-shaped dome, and a cascade of water that fed the channel. The apse was richly decorated with Egyptian ornaments, some original, some copies. The sides of the reproduction of the Academy at Athens and of the imaginary reconstruction of the Lower Regions are not known for certain, but are believed to lie south-east of the Caenopus.

The remaining ruins, to the north-east of those described, are those of the Imperial Palace itself. The chief feature are four courtyards, with covered colonnades round the four sides of each, popularly known as the Golden Square, the Doric Atrium, the Peristyle and the Library Court. North-east of the Library Court is a building known as the Guest-house, but none of these names gives us any certain clue to the uses the different buildings were put to. North of the "Imperial Palace" was the "Tridinium", a colonnaded porch from which a fine view of the valley of the Tevere could be enjoyed.

When now the whole was covered with rich and elaborate ornaments - marble vees, stucco, and frescoes to the walls; mosaics of coloured marble on the floors; and everywhere Greek statues or Roman copies of famous originals. A notable series of busts of philosophers were found many years ago; but of the rest only scant traces remain. Even so the ruins are a remarkable memorial to the wealth and elaboration of Roman civilisation and to one of the greatest Roman emperors.

Copy

Compiled by
A-2, 8 Army

WHAT TO SEE AT ASSISI.

ASSISI is known to all world as the home of St. Francis, one of the greatest and most fascinating characters of Christian History. He was born here at ASSISI in 1182. After the carefree years of a lively youth, he felt called to religious endeavour, renounced all worldly possessions, and dedicated himself to a life of poverty, prayer, and good works. He preached the brotherhood of men and indeed of all living things under the sun. Thus he had a tremendous influence on history at a time when people's interest in the simple beauties of nature was already taking the place of the more dogmatic ideas of the Middle Ages. This widespread interest in the realities of the natural world grew steadily through the 14th century and gave rise to the great creative period called the Renaissance, or "rebirth". So we see that St Francis of ASSISI was a highly significant figure, not only in the history of the church, but also in the liberation of human thought and effort. After a lifetime of service to humanity, he died in 1226; he is buried here at ASSISI in the Church of St Francis.

SAN FRANCESCO The Basilica of St Francis consists of the Lower Church and the Upper Church. Begun in 1228, two years after the Saint's death. Visit Lower Church first:

Lower Church. Enter on left side, through rich Gothic portal with rose-window above (both now covered). Interior is dimly lighted and mysterious, with frescoes (paintings made directly on fresh plaster) by artists from Florence and Siena. Note especially those on vaults over high altar, probably by the renowned Giotto. Steps from the middle of the nave descend to the Crypt where St Francis is buried.

Upper Church. Reached by Stairway in corridor of secret ¹⁴³⁷ Lower Church. The Upper Church is much more lofty and bright, seeming almost gay in contrast to the Lower Church. See particularly the remarkable series of 28 frescoes of the Life of St Francis, by Giotto and his pupils MUSEO FRANCESCANO Via S. Francesco 23. Museum containing paintings, sculptures, and other objects connected with Franciscan history.

SANTA CHIARA Piazza S. Chiara. Romanesque - Gothic Church, begun about 1257. Has excellent rose-window; contains paintings and sculptures of 13th and 16th centuries.

DUOMO (S. RUFINO). Piazza S. Rufino. Early church refashioned in 1134 and later. Note threes decorated portals and massive bell tower. Contains paintings and sculptures of 12th - 16th centuries.

TEMPLE OF MINERVA. Piazza del Comune. Roman temple, remodeled in 16th century as Church of S. FILIPPO NERI.

PINACOTECA CIVICA. Piazza del Comune. Municipal gallery of Paintings, (14th - 16th centuries) and other objects of interest.

ROCCA MAGGIORE. On ridge above town. Restored remains of medieval castle where the great Swabian, Frederick II, lived for several years as a boy.

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ROCCA MAGGIORE. On ridge above town. Restored remains of medieval castle where the great Swabian, Frederick II, lived for several years as a boy. Attacked and demolished by the people in 1198; first rebuilt in 1367.

CONVENT OF SAN DAMIANO. About 1 km south of ASSISI, beyond Porta Nuova. Rebuilt by St Francis on the site of the small church where, in 1205, he had heard the heavenly voice that started him on his career of religious service. Here also, in 1224, he wrote his sublime "Cantico di Frate Sole" (Song of my Brother the Sun).

SANTA MARIA DEGLI ANGELI. About 3 km SW of ASSISI, beyond Porta S. Francesco. Large 16th century church, built around the much older small chapel ("porziuncola") where St Francis died.

20380 20370

This material was supposed to be picked up at our office sometime last week. We telephoned several times but nothing was accomplished. The entire manuscript had been passed for publication. The stamps and initials on the back of each page are all that is needed for the article's publication.

Field Press Censor

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

ETDW/rjj

Subcommission for Monuments, Fine Arts and Archives.

20380/MFAA

29 May 1944.

SUBJECT: Release of Article on Damaged Monuments.

TO : Commanding General, Mediterranean Allied Air Forces
(Att. Asst. Chief of Staff, A-2)

1. It is desired in connection with the work of the Monuments, Fine Arts and Archives Subcommission to submit attached article by 2nd Lt. FREDERICK HARTT, on damage to monuments in enemy-held Italy, for immediate publication in the periodical ART NEWS in New York City.
2. Above article and accompanying illustrations have received verbal approval of Lt. Col. MAREBURG, Asst. Chief of Staff, A-2, of MAPRW.
3. Article submitted for your approval.
4. Information contained in above article is of great importance to scholars and general public in the United States and Great Britain, and no such report has been previously attempted.

Ernest T. De Wald, Maj
for
ERNEST T. DE WALD
Major, Spec. Res.
Director.

20370

1435

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

STDW/rjj

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(Att. Asst. Chief of Staff, A-2)

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2. Above article and accompanying illustrations have received verbal approval of Lt. Col. MARBURG, Asst. Chief of Staff, A-2, of MAPRW.

3. Article submitted for your approval.

4. Information contained in above article is of great importance to scholars and general public in the United States and Great Britain, and no such report has been previously attempted.

Robert T. De Wald 34

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

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

RND/rjj

Subcommission for Monuments, Fine Arts and Archives.

29 May 1944.

20330/AFMA

SUBJECT: Release of Article on Damaged Monuments.

TO : Commanding General, Mediterranean Allied Air Forces
(Att. Asst. Chief of Staff, A-2)

1. It is desired in connection with the work of the Monuments, Fine Arts and Archives Subcommission to submit attached article by 2nd Lt. FREDERICK HARTY, on damage to monuments in enemy-held Italy, for immediate publication in the periodical ART NEWS in New York City.

2. Above article and accompanying illustrations have received verbal approval of Lt. Col. HANNEK, Asst. Chief of Staff, A-2, of MAFA.

3. Article submitted for your approval.

4. Information contained in above article is of great importance to scholars and general public in the United States and Great Britain, and no such report has been previously attempted.

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

1433

HEADQUARTERS
ALLIED CENTRE COMMISSION
APO 394

MEM/rjj

Subcommission for Monuments, Fine Arts and Archives.

29 May 1946

20380/AFM

SUBJECT: Release of Article on Damaged Monuments.

TO : Commanding General, Mediterranean Allied Air Forces
(Attn: Asst. Chief of Staff, A-6)

1. It is desired in connection with the work of the Monuments, Fine Arts and Archives Subcommission to submit attached article by 2nd Lt. FREDERICK HARTT, on damage to monuments in enemy-held Italy, for immediate publication in the periodical ART NEWS in New York City.

2. Above article and accompanying illustrations have received verbal approval of Lt. Col. MARSDEN, Asst. Chief of Staff, A-2, of MAPAF.

3. Article submitted for your approval.

4. Information contained in above article is of great importance to scholars and general public in the United States and Great Britain, and no such report has been previously attempted.

1432
HERBERT T. DE WILD
Major, Spec. Res.
Director.

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

ETDN/rjj

25 May 1944.

20370/MFAA

FROM: Major ERNEST T. DE WALD

Dear

1. In regard to today's telephone conversation I enclose the article by Lt. Hartt and a suggested letter to MAAF to be signed by whomever you deem proper. Since the photographs come to us entirely through the courtesy of MAAF, who have been most generous in this respect, I would think it unwise to release them without MAAF's written approval in the form of an endorsement to the enclosed letter.

2. Would it not be possible that the signed letter and the article be taken to MAAF by Hartt, who has been acting as our Air Liaison Officer, and who knows the people at MAAF? He could thus walk it through and come back with the approval.

3. This procedure would insure sufficient dispatch to avoid hurting the news value of the article.

Yours

Lt. Col. R.R. Cripps
HQ., ACC.

Subject: Release of Article on Damaged Monuments.

To : Commanding General, Mediterranean Allied Air Forces
(Att. Asst. Chief of Staff, A-2)

1. It is desired in connection with the work of the Monuments, Fine Arts and Archives Subcommittee to submit attached article by 2nd Lt. FREDERICK HARTT, on damage to monuments in enemy-held Italy, for immediate publication in the periodical ART NEWS in New York City.

2. Above article and accompanying illustrations have received verbal approval of Lt. Col. MARKBURG, Asst. Chief of Staff, A-2, of MAPRW.

3. Article submitted for your approval.

4. Information contained in above article is of great importance to scholars and general public in the United States and Great Britain, and no such report has been previously attempted.

1430

RESTRICTED

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 394

CMS/EHM/jjr

G-5: 619.3

20 May 1944.

SUBJECT: Transmittal of Publication.

TO : Rear Headquarters, Allied Control
Commission (Administrative Section), APO 394.

In response to your request of 15 May
20730/MFAA we are forwarding 25 copies of the AFHQ
publication entitled Preservation of Works of Art
in Italy.

E. H. Metzger Jr. 1/ Lt.
for CHARLES M. SPOFFORD
Colonel, G. S. C.,
Asst. Chief of Staff, G-5.

20370

6 copies to PRO
1 copy to ADMIN SECT

RESTRICTED

1409

Monuments & Fine Arts
*58145*HEADQUARTERS REGION IV
Allied Control Commission
APO 394VAG/erp
2022

TO : Director of Fine Arts & Archives, A.C.C.
FROM : Regional Property Control Officer, Region IV, A.C.C.
SUBJECT : Request for publication
REF. : R4/PC/461.004
DATE : 20 May 1944

May we request that we be furnished with a copy of your edition of "A Soldiers Guide to Rome", which we understand is to be shortly off the press. It is anticipated that this book will be of considerable value to the Property Control Division upon the assumption of duties in Rome and we would greatly appreciate the receipt of same if possible for you to forward one to us.

Paul P. Shriver Maj.
Regional Property Control Officer

1428



20370

STBW, all for!

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
APO 394

Subcommission for Monuments, Fine Arts, and Archives
29 January 1944

Memorandum to: Major DeWald, Division of W&FA, Region 4.

Subject: Attached "Rome: History."

1. Submitted herewith is a draft of a summary of the History of Rome to introduce your discussion of its Art. When I attempted to cope with the limitations of space and when I found that your treatment of the Art was basically historical, I was less able to change my original "schizzo" than I could have wished.

2. I hope that you will make changes freely. I am particularly dubious about the material on p. 9, beginning from "Cavallini's painting" - as to whether this is not repetitions of what you are to say later. Cut it as you wish - leaving, please, Nicolas V and the Vatican Library.

3. I will notify Capt. Leacacos that I have submitted this to you for revision. He wants it by noon today. I submit two copies, one for your file.

Mason Hammond
Capt. AC.

1427

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Rome: History

Rome exercises a fascination over the thoughts of men which does not depend solely on its monuments and work of art. Nor does it derive only from the fact that the Pope has his seat there. Rome ~~has~~ became one of the greatest, if not the greatest center of the culture of western Europe because of ~~the~~ ~~sixty~~ ~~the~~ outstanding part which she has played in history.

Geography

Rome has never been economically important. Industry has not concentrated there as it has in the cities of the Po Valley, Turin or Milan. The Tiber affords no port like those which have made the fortunes of Venice, Genoa, or Naples. The rich farm land around Rome ~~has~~ does not suffice to feed its inhabitants, let alone provide agricultural exports. The strategic points for the control of Italy ~~114~~ ~~426~~ the south, around Naples, or to the north along the Apennines and the Po. ~~has~~ ~~the~~ ~~importance~~ ~~has~~ been political, intellectual, and spiritual.

Site

The City lies in a valley cut by the Tiber through a rolling volcanic plain called to the south the Campagna (to be distinguished from Campania, around Naples) and to the north Etruria (Tuscany). This plain is bounded on the south by extinct volcanoes, the Alban Hills, and

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on the east by the rugged limestone Apennines. To the west it shelves away to the Mediterranean Sea. Most of the City lies on the east bank of the Tiber. Of the famous Seven Hills, only three are really hills, the Capitoline, the Palatine, and the Aventine. The other four, the ~~Viminal~~ Quirinal (site of the Royal Palace), the Viminal, the Esquiline, and the Caelian, are spurs of the high plain to the east. They are today almost obscured by buildings. The City spreads north of the Quirinal over another spur, the Pincian, with its lovely gardens, and across the river to Trastevere and the ridge called the Janiculum. North of the Janiculum is the Vatican City, really part of Rome itself.

Ancient Rome

The history of ancient Rome falls into four periods, the early and the late Republic and the early and the late Empire. By the middle of the 8th cent. B.C. the traditional birthday of the City is 21 April, ¹⁴²⁵ 754 B.C. - small villages round a marshy depression between the Capitoline and Palatine had united and drained the marsh to make a civic center, the Roman Forum. For two and a half centuries, the little community was ruled by kings. The last, Tarquin the Proud, was thrown out in consequence, supposedly, of his rape of the maiden Lucretia (510 B.C.).

In place of the King two consuls were elected. Like the King, they had the advice of a council of elders, the Senate. Laws and elections were the prerogative of various popular assemblies but the common people, the

- 3 -

plebs, had largely to follow the dictates of the noble families, the Patricians. The history of the early Republic is internally the struggle of the plebs to attain political rights and externally the imposition of Rome's rule over the rest of Italy. ~~xxxxxxxxxxxx~~ Rome secured her power by planting colonies and by building military roads, like the ^{Appian Way,} ~~Via Appia~~, begun by ~~the~~ ~~xxxxxx~~ Appius Claudius the Blind (312) and eventually carried right southeast to Brindisi on the Adriatic. In ~~xxxxxx~~ the 3rd cent. B.C. Rome's supremacy ~~in Italy~~ was challenged by ~~foreign invaders, Pyrrhus of Epirus~~ ^{by} (281-275 B.C.) and twice by the Carthaginians (the

Punic Wars, 264-241 & 218-201 B.C.). However, Rome ^{Finally defeated the Carthaginian Hannibal (202) and became} defeated these attacks and by 200 was master of Italy, Sardinia, and Corsica. ^{The Tomb of the Scipio Family}

^{may still be visited on the Appian Way, just before the Gate of San Sebastiano.} During the next two hundred years, the later

Republic, Roman military might and political skill subdued all the lands around the Mediterranean from ~~Palatino~~ ¹⁴²⁴ to the Straits of Gibraltar and from the Sahara to the Rhine. The Romans themselves had no native art.

At first they had borrowed the Etruscan imitation of Greek art, which is exemplified in the terracotta Apollo from Veii now in the Villa Giulia Museum (c. 500 B.C.) or in the noted bronze Wolf in the Conservatori Palace (c. 500 B.C.; the twins were added in the 15th cent.).

But as a Mediterranean power, Rome came directly in contact with Greek civilization. ~~She was swept away and wholeheartedly adopted Greek forms of art, thought, literature, and religion. Thus Rome became~~

- 4 -

could say

The republican form of government, based on a town meeting, proved inadequate to manage an empire and fell a victim to the rivalries of parties and individuals during the 1st. cent B.C. Julius Caesar sought to substitute a complete autocracy but was assassinated by a republican clique on the Ides (15th) of March, 44 B.C. His great-nephew, Augustus, created a workable compromise between the outward forms of the Republic and an efficient control by one man (27 B.C.). For two centuries this Augustan compromise gave peace, prosperity, and good government to the Roman early Empire. That golden age left a lasting memory in the minds of later, less fortunate generations. Its material remains bulk large even in modern Rome: the Imperial forums added to the original, the Palaces on the Palatine (from which they take their name), the many arches, columns, theatres, baths, etc. The most famous monument of the early Empire is the Colosseum, whose fate the Middle Ages identified with that

- 5 -

the Colisseum, dedicated in 79. A jingle of the Middle Ages said: "while the Colisseum stands, Rome stands; when the Colisseum falls, Rome falls."

The Augustan system collapsed into anarchy during the 3rd cent. ~~Barbarians and the~~ The despair engendered by those troubled years gave great impetus to the spread of Christianity, which set future happiness in the hereafter against the woes of this life. Peace and stable government were finally reestablished, but only by the imposition of a complete autocracy. Constantine, real founder of the later Empire, shaped the future of Europe by two significant acts. In 311, he officially recognized Christianity and thus insured its eventual triumph as well as initiating the long struggle between Church and State. In 323, he transferred the capital of the Empire to Byzantium on the Bosphorus, which he rebuilt and renamed Constantinople. The split thus made between the Greek East and the Roman West grew steadily wider. By 400, the two halves were to all intents and purposes separate empires. The rulers of the Eastern (Byzantine) Empire were able to stave off economic collapse and barbarian enemies for a thousand years, until the Turks took Constantinople in 1453. By then, western Europe was again ready to take up the torch of classical culture, which the Byzantines had kept fitfully alive. The western emperors were not so successful and in 476, the last ~~western~~ shadowy one, who bore the magniloquent name Romulus Augustulus, was

- 5 -

deposed by a German chieftain, ^{meroving} ~~in his day~~ Italy was not again reunited until 1870 and Europe has not yet recaptured the political unity which Rome gave it.

Among the monuments of the later Empire in Rome, two are significant. In 276, the Emperor Aurelian began the construction of the majestic circuit of walls which, altered in succeeding ages, still stands ^{for} ~~in~~ most of its extent. This was an admission that the central government could no longer protect the frontier and that each city must protect itself against the barbarians. On the spot site of Nero's circus, where St. Peter was martyred in 67, Constantine commenced a great basilica which, enlarged and adorned, remained the central shrine of western Christianity until Pope Julius tore it down to begin a more magnificent church (1506).

Medieval Rome

1421

The later Roman emperors, by abandoning the City, gave the Bishop of Rome an opportunity to assert himself as a political power. At the same time, the preëminence of Rome and the tradition that Christ had entrusted the care of his Church to St. Peter made the Bishop of Rome a natural leader for western Christians. The position of the Pope was strengthened by the troubles which overtook Italy during the early Middle Ages (500-1100). Germans ~~rxvaxgdxthexpnainx~~ from the north and Byzantines, Saracens, and Normans ~~rxvaxgdxthexpnainx~~ from the south ravaged the peninsula. The country was split into many small rival states. The Pope alone represented order and authority. Thus in place of the political unity which ancient Rome had brought to the world, medieval Rome ^{stood for} ~~maintained~~ a

- 7 -

apixix

spiritual unity. But the Popes also claimed political power, ~~They claimed power not only~~ not only over their own Papal States in central Italy but also over monarchies in other parts of Europe. The Frankish conqueror Charlemagne recognized this claim by receiving the imperial crown from Pope Leo III in St. Peter's on Christmas Day, 799. Thereafter the various German Emperors who sought to recreate the political unity of the Roman Empire struggled in vain against the ~~Raxx~~ tradition that the imperial crown could only be validly bestowed by the Pope in Rome. Finally, as late as 1806, Emperor Francis II buried the ghost of the Roman Empire by laying down the imperial crown and becoming simply Emperor of Austria.

Not only was Rome, like the rest of Italy, ¹⁴²⁰ torn by the conflict between Pope and Emperor. The noble families fought one another ~~and~~ ^{and} the Pope, ~~and either~~ ^{They} converted into fortresses such ruins as the Coliseum, the Theatre of Marcellus, or the Tomb of Augustus or built new ones like the Torre delle Milizie on the Quirinal. The Popes themselves made Hadrian's Tomb into a fort, the Castel Sant' Angelo. Political struggles so corrupted the popular elections ^{to the Papacy} ~~of Popes~~ which had survived from the early Church, that the right of election was transferred in 1059 from the people to the clergy of the Roman churches, the "cardinals." Even today each cardinal, whatever his real position, has a titular post in a ~~Roman church~~ church in Rome.

- 8 -

In the later Middle Ages (1100-1300), Rome, like the other Italian cities, witnessed attacks on the power of the nobles by the ~~the~~ citizen body, but Papal control prevented the overthrow of the nobility and the establishment of a commune like those of northern Italy. The great ^{medieval} families, the Colonnas, the Orsini, the Caetani, and others, have maintained their importance until today. German pressure grew so obnoxious that the Popes turned to the French Counts of Anjou for aid, but these proved even worse for they carried the Papacy off to Avignon ^{in Southern France} where it remained in "Babylonian Captivity" from 1309-1377. Such turbulent conditions were not favorable for art and Rome boasts but one Gothic church, Sta. Maria sopra Minerva (1280).

Renaissance ~~in~~ Rome

The thirteenth century saw a fresh outlook on life manifest itself in Italy. This movement, the Renaissance or Rebirth of Learning, was essentially a questioning of traditional standards and a search for better ones. In literature, men either turned back to the Greek Classics, which were being brought in from the Byzantine East, or, ~~men~~ like Dante and Petrarch, took up the common language of the people. In science, men like Galileo (1564-1642), following the Polish scholar Copernicus (1472), abandoned the belief that the earth was the center of the universe and accepted the sun rotation of the earth about the sun. Leonardo da Vinci (1452-1519) ^{turned} ~~awakened~~ his enquiring mind to such

- 9 -

problems as the flying-machine. In religion, various groups of "protestants" against the spiritual absolutism of the Catholic Church prepared the way for the great revolt of Martin Luther (1521), which permanently shattered the spiritual unity of western Christianity. Artists broke with Gothic and Byzantine ~~xxx~~ traditions to find fresh inspiration in nature and in ~~the xraczzlzzdaxenvarad~~ Roman sculpture, and architecture, and painting. Cavallini's ~~francese~~ ^{Paintings} in Sta. Cecilia (c. 1300) mark the beginning of this revived art and Raphael's work in the Vatican (1508-1520) its culmination. Michelangelo's Sistine Chapel (vault 1508-1510, Last Judgment 1535-1541) already inclines towards the baroque. The Popes themselves became enlightened and worldly patrons of art and letters, not to say power politicians. Nicolas V founded the Vatican Library (c. 1450) and Julius II ~~to the town~~ ¹⁴⁷⁸ ~~old~~ St. Peter's and commissioned Bramante to design a grander church (1506). Successive architects, including ~~Raphael~~ ^{Raphael} and Michelangelo, modified and enlarged the design. The church was not dedicated for more than a century (1626). In its grandiose proportions and its majestic use of space, St. Peter's marks the transition from Renaissance architecture, ~~slavishly~~ based primarily on classical models, to the freer baroque. Though Rome had long since lost her political suzerainty and was ~~losing~~ ^{standing as} her intellectual and religious authority, St. Peter's ~~was~~ ^{stands as} a magnificent assertion that she still led the world in art.

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Modern Rome

By 1600, the new principle of "nationalism" reigned throughout Europe. Each country wanted to go its own way not only in politics but in art and letters. ~~as well~~ Though the Popes maintained their sovereignty over the Papal States, they had little power outside save in religion. Rome gradually lost its artistic vitality and became simply a storehouse of the treasures of the past. Napoleon's ~~inroads~~ on the rotting facade of the old order in Europe did not dislodge the Papacy (c. 1800). But in 1849, Garibaldi temporarily drove the Pope from Rome. On 20 Sept., 1869, the troops of the recently proclaimed Kingdom of Italy entered the City and on 1 July, 1871, King Victor Emmanuel II officially transferred his capital to Rome. ~~Despite~~ the conciliatory attitude of the government, Pope Pius IX and his successors shut themselves up as "prisoners of the Vatican." The new kingdom followed the liberal pattern ~~popular~~ of the 19th cent. ~~1847~~ However, it lacked strong ministries and failed to overcome the localism which centuries of division had deeply ingrained in the Italian people. Unification remained a name rather than a reality. The strain of the war of 1914-1918, failure to profit from the Treaty of Versailles, economic difficulties, and the rise of communism further discredited the liberal government. Conservative elements looked towards strong-arm methods. The Fascists came down from the north by train and on 28 Oct., 1922, made a token "March on Rome." Some days later their leader, "il Duce", Mussolini, arrived to take over the government at the request of King Victor Emmanuel III. ~~One achievement~~

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One achievement stands to the credit of the new regime. By a Concordat ~~of~~ made with Pope Pius XI in 1929, ~~the~~ papal sovereignty over the Vatican City and certain other properties in and near Rome was recognized and other disagreements were harmoniously settled so that the Pope came to regard himself as a "prisoner." Fascism entered on an ambitious program of internal improvements and external expansion which, however outwardly glamorous, had no real basis in sound politics or economics. Hence its final collapse leaves the country ruined and suffering.

The last three centuries have witnessed the ~~slow decay~~ ^{withering} of Rome's cultural life. ~~xxxxxx~~ The ~~Baroque~~ churches and palaces are ^{often} magnificent. But more recent building is on the whole deplorable. The monstrous white bulk of the Victor Emmanuel Monument (1835~~1911~~) disfigures the ~~xxxxxxx~~ ^{city}. ~~One~~ ⁴⁴¹⁶ The Foro Mussolini, a vast sports center under Monte Mario, is an architectural curiosity. As the government has concentrated in Rome, drab suburbs have spread far outside the walls of Aurelian. The fascists have opened up the ~~center~~ of the City to the benefit of the ancient monuments but with a loss of the charm of mediaeval and Renaissance Rome.

Yet Rome can never lose its fascination. For the Italians it stands as the political capital of their country, symbol of unification and of a historic past.

- 12 -

Many Christians view it as the seat of the highest human authority in religion. For all educated men it embodies the whole course of the civilization of western Europe. Of this civilization it contains in its monuments, its museums, and its libraries, some of the highest achievements.

1415

HEADQUARTERS FIFTH ARMY
ALLIED MILITARY GOVERNMENT
REGION 3, A.P.C. 464 USA

15 Dec. 1943

Memorandum to: Major Gardner, Division of Monuments and
Fine Arts

Subject : Rome, Its Importance.

1. Submitted herewith are two copies of a brief survey of the importance of Rome in the development of the civilization of Western Europe and the reasons why a conquering army should respect its monuments and traditions.

2. In the absence of Major DeWald, this had been approved by Capt. Vaughn, Division of Monuments and Fine Arts, Region 4.

3. It is requested that, if approved, it be transmitted to Col. Hume, RCAO Region 3, in accordance with his request.

4. It may be noted that eight pages legal size double space should mimeograph up to four, or slightly more, pages single space.

5. It is requested that if this be mimeographed for distribution to officers of the Fifth Army, in accordance with Col. Hume's proposal, ten (10) copies be made available to me for my files and for forwarding to the Armistice Control Commission etc.

Hasen Hammond
Capt. AG

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ROME

Rome has always had greater political, intellectual, and religious importance than it has at any other time in its history. Though the City lies centrally near the west coast of Italy, industry has never concentrated there as it has in the cities of the north, Turin or Milan. The Tiber affords no such port as those which have made the fame and fortune of Naples, Genoa, or Venice. The coastal plain of the Campagna and Etruria are isolated from the rest of Italy by the Apennines so that the strategic points for the military control of Italy lie to the south, around Naples, or to the north, along the Apennines and in the valley of the Po. Despite the natural disadvantages of its site, Rome early became the dominant city in Italy, then in the Mediterranean, and has ever since been a symbol of temporal and spiritual empire, a prize whose possession transcends any military or political mastery over Italy. The splendor of Rome's heritage and the glories that surround its name have always imposed on conquerors a kind of trusteeship for her contents and glory. Within her walls have been enacted events which have shaped the actions, thoughts, and worship of Western Europe for two thousand years. Her buildings represent the architectural genius of all periods in the culture of Europe. Her libraries contain the manuscripts and books which have ensured the continuity of western thought from Homer until the present day. Her museums and galleries house incomparable art treasures. To permit this store of cultural wealth to become the victim of deliberate or careless vandalism would indelibly stain the fair success of any conqueror.

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Rome lies in a valley cut by the Tiber through a rolling volcanic plain which to the south is called the Campagna and to the north Etruria. The plain is bounded on the south by the extinct volcanoes, the Alban Hills and on the east by the rugged limestone Apennines. On the west it shelves away to the Mediterranean Sea. Most of the city of Rome lies ~~on the~~ east of the Tiber, which runs from north to

south and then swings west to enter the sea at Ostia. Of the famous Seven Hills, only three are truly hills, the Capitoline, the low Palatine, and the Aventine further south. The remaining four are ~~only~~ spurs of the higher Campagna to the west and their character is almost buried under the buildings of the modern city. From north to south they are the Quirinal, site of the present royal palace, the Viminal, the Esquiline, and the Celian. They form with the Capitoline and Palatine a rough circle in which there was in prehistoric times a marshy lowland. On the hills around this marsh there sprang up primitive settlements which must have ~~be~~ combined in some sort of political organization by the middle of the eighth century B.C.; the traditional date of the founding of Rome by Romulus (754 B.C.).^{*} The marshy lowland was drained to become the common meeting place of the community, the Forum. Gradually through the succeeding centuries the city spread out up the surrounding slopes onto the Campagna ~~1312~~ across the Tiber onto another lowland, called Trastevere, which is formed by a bend in the river and the long ridge of the Janiculum. North of the Janiculum another flat piece, bounded ^{the} ~~unknown~~ west by Monte Vaticano, was the site of a circus built by Nero where St. Peter was martyred about 67 A.D. and where about his tomb grew up the great buildings which now form the Vatican State. Down to the end of the Roman Republic (27 B.C.), the defenses of the City were the so-called Servian Walls, attributed to King Servius Tullius of the 6th cent. B.C. but actually constructed in various stages throughout the centuries. They closely enclosed the seven hills and their remains are still to be seen at some points. For over two centuries the

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actually constructed in various stages throughout the centuries.
They closely enclosed the seven hills and their remains are
still to be seen at some points. For over two centuries the
imperial peace made new defenses unnecessary as the growing
metropolis spread far beyond the Servian Walls. Finally, under
the threat of barbarian invasions in the third century, the
Emperor Aurelian began in 276 A.D. the great circuit of walls
which, though much rebuilt at some points, still stand for
almost the whole of their twelve mile circuit. Only in the
recent years has the modernity overpassed these imperial walls.
~~and~~ Their majestic march of towers ~~symbolic~~ is concrete evidence

of Rome's might throughout the centuries.

Historically Rome epitomizes the tale of Western Europe. This ^{tail} may be divided into three main chapters, the classical, the mediaeval, and the modern.

Rome in the classical period took up, modified, and disseminated throughout the Mediterranean world the surpassing achievements of the Greek genius. The conquest of ~~the~~ Italy was largely completed by ~~200 B.C.~~ 200 B.C. and in the ~~subsequent~~ ^{next} two centuries, Rome's military ability and the strength of her political organization enabled her to subdue all the lands from Palestine to the Straits of Gibraltar and from the Rhine to the Sahara. Expansion continued until the death of the Emperor Trajan in 117 A.D. but the main territorial conquests were completed at the ~~end of the~~ ^{beginning of} the Christian era.

However, Rome's republican government, based on a ~~town~~ ⁴¹¹ meeting, proved inadequate to govern an empire and fell a victim to the rivalries of parties and individuals. Julius Caesar sought to substitute autocracy for the Republic but he was ~~assassinated~~ ^{assassinated} by a republican clique on the Ides (15th) of March, 44 B.C. His great nephew, Augustus, ~~succeeded~~ ^{created} a workable compromise between the outward forms of the republic and an inner reality of monarchy (27 B.C.). For two centuries thereafter the Augustan compromise gave peace, good government, and prosperity to ~~the~~ ^{the} ~~early~~ ^{early} ~~the~~ ^{the} Empire. That ~~achievement~~ ^{achievement} left a lasting memory and longing in the minds of succeeding, less fortunate, generations.

After a century of turmoil, peace and stable government were reestablished, but ~~by~~ ^{at} the price of autocracy. Constantine is the real founder of the later,

200 B.C. and in the military ability and the strength of her political organization enabled her to subdue all the lands from Palestine to the straits of Gibraltar and from the Rhine to the Sahara. Expansion continued until the death of the Emperor Trajan in 117 A.D. but the main territorial conquests were completed at the end of the first century beginning of the Christian era.

However, Rome's republican government, based on a ~~xxx~~ town meeting, proved inadequate to govern an empire and fell ¹⁴¹¹ a victim to the rivalries of parties and individuals. Julius Caesar sought to substitute autocracy for the Republic but he was ~~assassinated~~ by a republican clique on the Ides (15th) of March, 44 B.C. His great nephew, Augustus, ~~retained~~ ¹⁴¹¹ creating a workable compromise between the outward forms of the republic and an inner reality of monarchy (27 B.C.).

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After a century of turmoil, peace and stable government were reestablished, but ~~the~~ ^{the} autocracy of the later, absolute, Roman Empire. Two acts of his shaped the future of Europe. In 311 he gave official recognition to Christianity and thus ensured its eventual triumph and also initiated the ~~century~~ long struggle between Church and State. In 323, he transferred the capital of the Empire from Rome to Byzantium on the Bosphorus, which he refounded and renamed Constantinople. The rift thus created between the Greek east, which reached into the Balkans, and the Roman west became steadily wider. By 400, the two halves were to all intents and purposes separate empires. The rulers of the

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(By Pontine)
 Eastern Empire ~~(the Byzantine Empire)~~ were able to stave
 off economic collapse and the pressure of the barbarians
 for over a thousand years, until Constantinople fell to the
 Turks in 1453. By then Renaissance Europe was prepared to
 take over from the torch of ^{Croft} learning which the Byzantines
 kept fitfully alight. The western empire was not so
 successful and in 476 the last shadowy one, reigning in the
 magnificent name of Romulus Augustulus, was deposed by a
 Germanic chieftain. Though the eastern emperors attempted with
 partial success to regain Italy, Western Europe fell apart
 into barbarian kingdoms, and Italy herself was divided into
 many small states. The ~~exultation~~ ^{exultation} of Italy was not
 reunited until 1870 and Europe has not yet succeeded in
 recreating the ^{politically} ~~unity~~ which ~~rest of~~ it enjoyed under the
 Roman Empire.

The early centuries of the Middle Ages witnessed

continued decline in the political importance of Rome and a great shrinkage in its physical size. But the latter Empire had already afforded an opportunity for the Bishop of Rome to assume a spiritual authority over ~~the~~ the other churches of western Europe. In part he inherited the political control of the City of Rome which was abandoned by the emperors. In part the preeminence of ~~the~~ the City of Rome in the Christian Church was entangled in the case of his Church to Peter and his successors made the Bishop of the Imperial City a natural rallying point for all western Europe against heresies, schisms, and the difficulties of the times. Thus for the political unity of the Roman Empire was substituted

23

the name of Rome. The early centuries of the Middle Ages witnessed a continued decline in the political importance of Rome and a great shrinkage in its physical size. But the later Empire had already afforded an opportunity for the Bishop of Rome to assume a spiritual authority over all the other churches of western Europe. In part he inherited the political control of the City of Rome which was abandoned by the emperor. In part the preeminence of Rome and the tradition that Christ had entrusted the care of his Church to Peter and his successors made the Bishop of the Imperial City a natural rallying point for all western Europe against heresies, schisms, and the difficulties of the times. Thus for the political unity of the Roman Empire was substituted the spiritual unity of the Catholic Church. ~~and even~~ Yet the claim of Rome to be the political capital was not forgotten. So on Christmas Day, 755, Charlemagne, who had brought much of western Europe under his sway, received the imperial crown from the hands of Pope Leo III in St. Peter's. Thereafter, the various Emperors of the Holy Roman Empire, who attempted to reestablish the lost political unity, struggled in vain to free themselves from the tradition that the imperial crown could ~~not~~ be validly bestowed ^{except} by the Pope in Rome. Only in 1806, when Francis II laid down the imperial crown and became simply Emperor of Austria, did the political memory of the Roman Empire end. And even Napoleon, crowning himself Emperor of the

Roman Empire.

The early centuries of the Middle Ages witnessed a

1410

French in Paris, 2 Dec. 1904, did so in the presence of Pope Pius VII. ~~Even~~ the destroyer of the Holy Roman Empire could not escape from the aura of Rome's political supremacy.

Charlemagne's successors failed to maintain their position in Italy. The local states regained their independence and within them the great feudal families fought for dominance. In Rome, the nobles converted the great ruins, the Coliseum, the Theatre of Marcellus, the Tomb of Augustus, and others, into fortified strongholds. The Popes maintained a fortified refuge in the Castel Sant'Angelo, formerly Hadrian's tomb. The struggle for power corrupted the popular elections to the Papacy and in 1059 the right of election was transferred from the people to the clergy of the Roman church, the "cardinals". Even today, a cardinal carries with it a titular post in ~~some~~ a church in Rome. During the 14th and 15th centuries, from 1100 to 1400, Rome, like the other Italian cities, witnessed attacks on the power of the nobles by the increasingly self-conscious citizenry, the commune. But papal control prevented the development of an independent commune, such as arose in the cities of the north, and the noble families, the Colonnas, Orsini, Caetani, etc., have maintained their position until the present. Despite these difficulties both with the feudal families and citizenry in Rome and with various rival powers outside, and despite times of corruption and reform, the Church remained throughout the Middle Ages the unchallenged authority in the spheres of learning and religion.

The modern period in the history of Western Europe

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The modern period in the history of Western Europe begins with an attack on this intellectual and spiritual absolutism of the Roman Church. The movement called the Renaissance, or the rebirth of learning, was essentially one of questioning the traditional values and seeking for new lines of advance. In religion, various Protestant movements culminated in the revolt of Martin Luther (1517) in Germany, which put an end to the religious unity of Europe.

Science ^{rejected} broke away from traditional dogmas sanctified by theology. Artists broke with the Gothic and Byzantine ^{formulas} inspiration of mediaeval art to find new inspiration in nature and in the classicism of Roman ruins and statues. Under their lively touch classicism became something new, almost romantic. This fresh spirit reached Rome about 1400 and the patrons of the movement in art and letters were the enlightened and worldly Popes of the ~~humanism~~ Renaissance. Nicolas V founded the Vatican Library about 1450. Julius II finally tore down the old basilica which Constantine had begun and ^{following} succeeding ages enlarged over the tomb of St. Peter. He commissioned Bramante to design a new church, ~~which~~ ^{which was commenced} in 1506. Other architects, including Raffael and Michelangelo, modified and enlarged the original design. ~~The~~ The church was not dedicated until more than a century later, in 1626. In its grandiose proportions ~~4408~~ its majestic use of space, St. Peter's ^{marks} ~~reaches~~ the high point of the development of Renaissance architecture called Baroque. Thus Rome, though her political and intellectual primacy was challenged, continued for some centuries to ~~be~~ ^{come} to be the artistic inspiration for Western Europe.

The Popes maintained their temporal power over the Papal States in central Italy even despite Napoleon's inroads at the opening of the 19th cent. But the liberal movement of that century could not be resisted. In 1849 a first ^{resurgence} ~~resurgence~~ of Italian nationalism drove the Pope from Rome but he returned with French support. Finally on 20 Sept., 1870, the troops of the new Kingdom of Italy, which had been proclaimed in 1860, entered the City. King Victor Emmanuel II formally transferred the capital to Rome on

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Emmanuel II formally transferred the capital to Rome on

1 July, 1871. The Pope Pius IX withdrew to the Vatican where,

despite the conciliatory attitude of the King, he and his

immediate successors regarded themselves as prisoners,

unjustly deprived of their temporal sovereignty. The Kingdom

of Italy followed the liberal pattern of a constitutional

monarchy. But it lacked strong ministries and failed to

overcome the localism which ran centres of division into

independent states had engendered ⁱⁿ ~~in~~ the Italians. Unification

remained more a name than a reality. After the War of

1914, the liberal form of government was further

discredited by Italy's failure to profit from the Treaty of Versailles and by economic difficulties. Communism and socialism became rife and the conservative elements looked more and more towards strong-arm methods of control.

On 28 Oct., 1922, Mussolini came down from Milan by train
to lead the Fascists into Rome and to take over the

government at the invitation of King Victor Emmanuel III.

Fascism embarked on an ambitious program of expansion

both internally, in the development of self-sufficiency and in the public works, and externally in an attempt to revive the Roman Empire. The concentration of government

in the city of Rome led to a rapid growth of the city. 1407

One substantial achievement was a Concordat with the Church in 1929. ~~the sovereignty of the Pope, Pius XI, over the Vatican City and over other properties scattered through Rome, notably the Church of St. John Lateran, which, and not as is often thought St. Peters, is the cathedral of Rome and the seat of the Pope. In general, however, Fascism represented a perversion of the true growth of modern Italy towards unification. Its outward prosperity and glamor were had no real basis in sound politics and economics, and hence its collapse leaves a trail of ruin and suffering.~~ This recognized

Yet Rome can never lose its fascination. For the Italian it must ever be the capital, symbol of national unification and a great past. For the world at large, it embodies the best heritage of western civilization in art and in letters. For those of Christian faith

1407

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Yet Rome can never lose its fascination. For the Italian it must ever be the capital, symbol of national unification and a great past. For the world at large, it embodies the best heritage of western civilization in art and in letters. For much of Christendom it remains the seat of the supreme human authority in matters spiritual. For these reasons, political, intellectual, and spiritual rather than economic or strategic, it is the supreme prize of Italy's conquests. But equally for these reasons, it deserves respectful, not to say loving, treatment from its conquerors. Its libraries, museums, and educational institutions should be safeguarded as possible from the rigors of requisition. Its monuments and churches should be protected from disrespect or defacement. In particular, the independence of the Vatican State, a neutral state in the war, and the diplomatic immunity of its properties should suffer no violation.

20579/AFPA
16 June 1944

Italian Fine Arts officials in Rome report that the Germans purchased a certain number of state-notified paintings from private collectors while in Rome. This is contrary to Italian law, but the protests of the Superintendent of Galleries were overruled by the Minister of Education and the Count diane. They also report that certain Fascists sold state-notified art-objects in their possession to local dealers before fleeing from Rome, no doubt with a view to clandestine sale. These reports are being investigated by Fine Arts Officers in Rome. The Axis-radio meanwhile continues to accuse Allied troops of similar practices. Transcecon in English on June 13 purports to quote a statement by the Secretary of the former Governor of Gibraltar that the purchase of objects of art (which was forbidden to German soldiers) was now being indulged in extensively by Allied troops.

/ late

Sent to PR Branch
16 June 1944

1406

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

NEDM/VT

Subcommission for Monuments Fine Arts and Archives

20370/LMA

15 June 1944

Subject: Request for Documents.

To : PAB, Information and Censorship Branch, AFM, APO 512.

1. Ref. your Report on Conditions in Liberated Italy, No. 22, 9
June 44.

2. Request that one copy be sent to each of the following officers:

Capt. P.H.J. Maxse
HQ. AFM, Reg. 5
APO 394.Capt. Mason Hammond
Civil Affairs Centre
American School Centre
APO 645.

1405

3. Capt. Maxse is the author of the Appendix in question, having been requested to supply it by the Hon. Robert Howard, of your Palermo office. Capt. Hammond was Capt. Maxse's colleague in the work on monuments in Sicily.

DEW
ROBERT T. DE WAID
Major, Spec. Res.
Director.

20390

HEM/rj3

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

Submission for Monuments, Fine Arts and Archives.

29 May 1944

~~SECRET~~

SUBJECT: Release of Article on Damaged Monuments.

TO : Commanding General, Mediterranean Allied Air Forces
(Att. Asst. Chief of Staff, A-2)

1. It is desired in connection with the work of the Monuments, Fine Arts and Archives Subcommittee to submit attached article by 2nd Lt. NORMAN HART, on damage to monuments in crop-field Italy, for immediate publication in the periodical ART NEWS in New York City.

2. Above article and accompanying illustrations have received verbal approval of Lt. Col. BARNES, Asst. Chief of Staff, A-2, of HQMFA.

3. Article submitted for your approval.

4. Information contained in above article is of great importance to scholars and general public in the United States and Great Britain, and no such report has been previously attempted.

1404

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

1502

785016

Star
Stripes

HISTORIC ABBEY 27 May 44



ALLIED TROOPS advancing on Rome are beginning to enter one of the most famous architectural areas in the world. The Abbey of Fossanova (above), ten miles past Terracina near Priverno, is among the oldest and best known examples of the simple Cistercian style. Consecrated in 1203 repeat 1203, its style has been copied by several abbeys in Yorkshire, England.

1403

TO: MTHA-SC
9020
REAR HEADQUARTERS
ALLIED CONTROL COMMISSION
apo 394
ADMINISTRATIVE SECTION

27 MAY 1944

20370/MFAA

27 May 44

SUBJECT : Release of Article on Damaged Monuments.

TO : Director of Public Relations.

- 1 Attached is an Article illustrated by photographs provided by the MAAF on "War Damage of Italian Monuments" for which approval for publication is requested.
- 2 Will you clear with MAAF the obtaining of permission to publish the photographs or should this be done separately please.



STANEGATE,
VP Admin Section.

*No further action
JMP*

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

DSJ/ERM/as

G-5: 619.3

23 May 1944

SUBJECT: Booklet on Works of Art in Italy.

TO : Headquarters, Allied Control Commission, APO 394,
(Attn: Major J.B. Ward Perkins, RA; Monuments,
Fine Arts and Archives Sub-Commission).

1. We have your request of 14 May asking for a dozen copies of the publication Preservation of Works of Art in Italy. However, in response to a request received earlier from the Administrative Section, we mailed 25 additional copies of this work to them for you on 20 May.

2. If this number should prove insufficient or if for any reason you should find that you need more copies, please let us know and we shall be happy to see that they are furnished.

For the Asst. Chief of Staff, G-5:

D.S. Jackling
D.S. JACKLING
Lt. Colonel.

1401

20370

~~20409/5~~

[London]
SATURDAY, The Daily Mail, MAY 20, 1944.

Wilson Tells His Men 'Save Art Works'

From PAUL BEWSHER

ALGIERS, Friday.

A SOLEMN entreaty to the troops not to carve their names on statues or cut souvenirs from famous pictures is to be made within the next few days to every Allied soldier in Italy.

Its originator is General Sir Henry Maitland Wilson, C-in-C, Mediterranean, and it has been published as a pamphlet with a foreword by him, as part of our preparations for the capture of Rome.

The general sums up its object in two phrases:

"To outline the history of art in Italy," and

"To emphasise that whereas the Germans look upon collections of objects of art in occupied countries as fields for vandalism and lucrative looting it is the duty of each man of the United Nations to regard himself as a trustee for such possessions."

Then the pamphlet explains: "The work of artists like Raphael or Botticelli ranks with that of great thinkers, writers, and scientists among the supreme achievements of the human race."

Priceless Treasure

It points out that pictures which can be worth £250,000 each, are more precious than any diamond, for "no money could ever replace" the Mona Lisa or the Vatican's Sistine Chapel.

Under the heading "What You Can Do," the final section gives this common-sense advice:

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

The research of Italian doctors has helped to save Allied lives. Treat collections and laboratories on which such work depends with respect.

"Have you thought who in the end pays for the damage? You do."

On May
WP & pamphlet

1400

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RESTRICTED

ALLIED FORCE HEADQUARTERS

Military Government Section

DSU/mit

11 May 1944

Dear *Ward Perkins*

I am awfully sorry such a long time has elapsed before acknowledging your letter enclosing the article for which I ventured to ask you. As soon as it arrived, I gave it to the Chief Education Officer and I have frequently plagued him to let me know what had happened as I wanted to let you know something definite. Apparently it has gone through a great many channels and eventually reached General Wilson. He liked it very much and has had it issued on the widest circulation with a foreword by himself. In due course it will emerge as a little booklet on its own for both Armies, and not merely as an A.B.C.A. publication.

I am enclosing an advance copy^{*} which has today been sent around to this Headquarters. As I say, I am extremely sorry that you haven't been told about it before, and am afraid you must have thought it was rude and ungrateful, but I did not want to give you any information until it was firm. Everybody thinks you have done an awfully good job and provided **1399** exactly what was wanted.

Yours sincerely,

David S. Perkins

Major Ward Perkins,
Fine Arts & Monuments,
HQ. Allied Control Commission,
A.P.O. 394

*This is in 20900**20370*

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AFHQ Preservation of Works of Art in Italy

8 May 1944

HEADQUARTERS ALLIED CONTROL COMMISSION DISTRIBUTION SHEET

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		✓	AMG 6 Army

1398

PB Branch wants
a half-dozen.

D.L. Peabody/Sgt

15 May 44

26370

Museums & Fine Arts

RESTRICTED

PRESERVATION

OF

WORKS OF ART

IN ITALY

1397

DISTRIBUTION:
"C"

Distribution list attached.

RESTRICTED

R E S T R I C T E D

1. What Is a Work of Art?

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

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

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

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

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

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

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

R E S T R I C T E D

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

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

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

4. How Have the Germans Behaved?

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

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

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

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

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

5. Is Art National or International?

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

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

6. What You Can Do.

1395

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

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

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

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

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

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

REAR HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
ADMINISTRATIVE SECTION

JBWP/rjj

20370/WFAA

15 May 1944

Subject: Request for Publications.

To : AFHQ for Attention of Mil. Govt. Section.

1. Your Headquarters has recently issued a mimeograph publication entitled "Preservation of Works of Art in Italy", with Foreword by the Supreme Commander, and approximately forty copies have been received here and distributed throughout ACC.

2. Since the Subcommittee for Monuments, Fine Arts and Archives, with whom the main text of the pamphlet originated, requires more than the single copy issued it in distribution, it is requested that 25 further copies be sent to this HQ. for that Subcommittee.

The Rt. Hon. The Viscount Stansgate.
Vice President, Administrative Section.
Allied Control Commission. 1394

Sent for
Lord Stansgate
Signature

BUP

15 May 44

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

JBWP/rjj

Subcommission for Monuments, Fine Arts and Archives.

14 May 1944.

20370/MFAA

FROM:

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

Dear *Colonel*

Thank you very much for the advance-copy of the booklet on Works of Arts in Italy. I'm delighted it should have been so well received and is going to have a wide circulation.

When it does appear would it be possible to let us have, say, a dozen copies for reference and distribution within ACC ?

Yours *Sincerely*

Jax 1393

Lt. Col. D.S. Jackling
M.G.S.
ARHQ.

THE CHURCH OF IMMEDIATELY TO THE WEST OF RENOVATION

During the night of March 15, 1914, a German bomb struck the church of Montecavallo in Naples, perhaps better, though less correctly, known as Santa Anna dei Lombardi. The original church of this name was in fact destroyed by an earthquake in 1605; but at the request of the Confraternity of the Lombardi, Ferdinand IV, the Bourbon King of Naples, sanctioned the transfer of the cult to the nearby church of Montecavallo, and at the same time in popular usage the name too was transferred. The site of the church, which at that time lay just outside the walls of Naples, was given to the Confraternity by the Abbey of Monte Cassino; and the corner-stone was laid on Feb. 4th, 1441. Some traces of the original Gothic structure, notably the porch with its richly fluted arches of 1277 Venetian stone, remained; but besides, in common with the great majority of medieval Neapolitan churches, it underwent a complete transformation in the latter part of the seventeenth century, notably at the hands of a local architect, Giovanni Sacca. The chief glory of the Montecavallo lay however, not in its architecture, but in its collection of monuments and fittings of the Renaissance. Under the Angevin rulers of the fifteenth and sixteenth centuries it enjoyed the favour of a series of cultivated and wealthy patrons, and the works of art which they adorned it have unrivalled among the churches of Naples.

To the right of the entrance and beneath the Cappella, Maria Carmela, Count of Caserta, had built the chapel that bears his name. On his behalf Queen Giovanna II wrote to Lorenzo dei Medici requesting his good offices in procuring, for free, two blocks of marble from the famous Carrara quarries. The latter, dated Sept. 13th 1489, is preserved in the archives of Florence; and from the marble a Florentine sculptor, Benedetto di Giovanni, carved the lovely altar of the Annunciation which stood within the Cappella Chapel. Benedetto himself supervised its erection in 1490. Buried beneath the rubble in the same chapel in the tomb of Domenico Fontana, the well-known Baroque architect and engineer, who helped Giacomo della Porta to finish the dome of St. Peter's, Rome, after the drawings left by Michelangelo on his death in 1564.

The corresponding chapel to the left of the facade was built for Antonio Piccolomini, Duke of Amalfi, and nephew of the Roman Pope Sixtus IV, who became Pope Pius II. The family was a liberal patron of the arts. Another nephew, Cardinal Francesco Piccolomini, built the Piccolomini Library at Siena to house his uncle's collection and had it decorated by the Florentine Pinturicchio. Antonio himself married Maria d'Arenza, the natural daughter of Ferdinand I, and on her death in 1472 he commissioned one of the finest of the Florentine sculptors, Antonio Rossellino, to build her tomb and the chapel which housed it. The tomb was a free replica of that which Rossellino had carved ten years earlier for Archbishop Jacopo di Lusitania, Cardinal of Portugal, in San Miniato al Monte at Florence. It was still unfinished on the death of Rossellino and was completed by his pupil and follower da Maiano.

Against the inner face of the facade stood two altars, the work respectively of Giovanni Sansone and of Giovanni da Volterra, respectively

stone, remained but inside, in common with the great majority of medieval Neapolitan churches, it underwent a complete transformation in the latter part of the seventeenth century, notably at the hands of a local architect, Giovanni Battista. The chief glory of the seventeenth century lay however, not in the architecture, but in the collection of monuments and fittings of the Renaissance. Under the Angevin rulers of the fifteenth and sixteenth centuries it enjoyed the favour of a series of cultivated and wealthy patrons, and the works of art which they adorned it were unrivalled among the churches of Naples.

To the right of the entrance and beneath the Campanile, Martin Onofrio, Count of Tavernanova, had built the chapel that bears his name. In his bequest when Giovanni II wrote to Lorenzo dei Medici requesting his good offices in procuring, tax-free, the block of marble from the Roman Curian garden. The latter, dated Sept. 18th 1489, is preserved in the archives of Florence; and from the marble a Florentine sculptor, Benedetto to da Raimo, carved the lovely altar of the Annunciation which stood within the Onofrio Chapel. Benedetto himself supervised its erection in 1490. Buried beneath the rubble in the same chapel is the tomb of Donato Cozzarelli, the well-known Neapolitan architect and engineer, who helped Giacomo della Porta to finish the dome of St. Peter's, Rome, after the drawings left by Michelangelo on his death in 1564.

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Against the inner face of the facade stood two altars, the work respectively of Giovanni Sansone and of Giovanni da Nola, Neapolitan followers of the Florentine masters; and above them the great organ, an early seventeenth century masterpiece of the school of Silvano by Cosimo Caterinacci, who had already worked on the organ of Santa Cassiano. It was enlarged and elaborated in the eighteenth century by Neapolitan craftsmen, who added also a wholly carved and gilded balcony and a lively series of frescoes to complete the ornament of the west wall of the church.

A series of frescoes in the choir are the work of followers of the Umbrian Renaissance master, Paolo della Francesca, and there is a similar series in the adjoining chapel of Paolo Nola, a wealthy, if somewhat unscrupulous, merchant of the late-fifteenth and early-sixteenth centuries, whose fortune was largely derived from his money-lending operations among the Neapolitan nobility and the members of the Royal House. Others, in the sacristy, are the work of Vasari, better known as the biographer of the artists of Italian Renaissance. In the sacristy is a Pietà, eight life-sized

figures in terracotta, executed by Guido Mazzoni in 1492; a work, however, remarkable perhaps rather for its realism than for any deeper quality. The figures of St. Joseph of Arimathea and of Nicodemus are by tradition portraits of Ferdinand I and of Alfonso II of Aragon.

The sacristy contains a remarkable series of intarsia-panels by Giovanni da Nola. These are happily undamaged, but the carved doors of the church, which were by the same artist, are shattered beyond repair. Other treasures of the Monteliveto are paintings by Cellini, the distinguished Neapolitan Baroque painter of the late-seventeenth and early-eighteenth centuries, some typical glazed terracotta panels of the della Robbia, and a number of lesser altars and tombs.

The bomb, which struck the campanile and demolished it, destroyed also the facade and the Curiale Chapel, and severely damaged the Picolesmini Chapel. On March 16th, the morning after the disaster, the work of recovery was begun under the joint supervision of the Italian Superintendent of Monuments for the Province of Naples and of the staff of the Allied Superintendence for Monuments, Fine Arts, and Archives, of AGO. The first task was to secure the damaged monuments from further harm. A twenty-four hour guard was posted and an enclosing wall built round the front of the church to prevent all unauthorized entrance. Meanwhile an inspection of the fabric revealed dangerous cracks in the structure of the Picolesmini Chapel and a supporting wall was therefore erected to prevent any further subsidence. The work of clearance could then begin. The Curiale Chapel had been shattered by the fall of the campanile. The lovely illumination panel by da Nola was recovered intact at an early stage, together with many other elements of the decorative scheme. These as they emerge are carefully sorted and set aside; but the work of clearance of the rubble, in places twenty feet deep, is of necessity slow and is still far from complete.

Over all the more important monuments throughout the city of Naples, as elsewhere in Italy, the Italian Superintendency of Monuments had erected a framework of scaffolding and sandbags as a protection against bomb-damage. In the great church of Santa Chiara, where the roof fell and burned, this policy proved in the event disastrous, for the timber of this protective framework only added fuel to the fire. In the Monteliveto however, as for example also in the churches of S. Donato Maggiore and of S. Giovanni a Carbonara, there can be no doubt that this policy was fully justified by its results. In the Curiale Chapel the framework absorbed a great deal of the shock of falling masonry. In the Picolesmini Chapel its effects were even more striking. The force of the explosion above the side wall of the chapel in onto the back of the tomb of Maria di Aragon. The result has been that, though shaken into its component elements and these in turn in some cases broken into two or three fragments, in no instance has any important part of the original structure been shattered beyond recovery. The lovely torso with the Virgin and Child has lost only the fingers of the Christ-child and one of the surrounding heads; and the figure of Maria herself, the dress a masterpiece of delicate embroidery in needle, can be completely restored. Even too the work of recovery is slow and laborious; but in the face of such instances of the marvellous preservation of beauty it is also a work of great thrillment.

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The inner face of the west wall suffered heavily. The wooden doors of Giovanni da Nola, are splintered beyond recovery. The altars too, by the same artist and by Santacroce, were shattered, but in each case the figure of the central Madonna is substantially intact and the pieces of their settings have been recovered and grouped apart. The great organ was badly shaken and some of the pipes and parts of the gallery fell or had to be subsequently dismantled. In this case restoration should not be difficult. Elsewhere there has been little damage beyond the superficial effects of blast.

It is pleasant to be able record in conclusion that in this work the collaboration between American, British, and Italian authorities has been whole-hearted and complete. Here and elsewhere among the monuments of a great past, so ruthlessly shattered by the necessities of war, the representatives of the three nations have been able to meet on common ground to strive and to restore the artistic glories of their common heritage.

A

Angevin Architecture in Naples

The visitor to Naples, not least enforced tourist of today, must often have been puzzled to wonder how the Naples legend ever arose. "See Naples and die" has passed into the English language. And yet, though there are moments--from the terrace of San Martino or in the gardens of Posillipo--of sudden and rare beauty, the general impression left by the town, and, be it added, by many of its inhabitants, is of rather unprepossessing squalor. After a conscientious visit to the Museum and to the cathedral, and perhaps to one or two of the larger baroque churches, the tourist is only too glad to flee, if he can, to the purer air of Sorrento or of Capri.

There is some justice in this impression. But how many visitors have really troubled to find the best things in Naples? Among these must certainly be accounted the Angevin churches of the thirteenth and fourteenth centuries. Even today, after many have been rescued from centuries of neglect, they are still all too little known.

1390

In the early Middle Ages Naples had been first a Byzantine outpost and ^{and} later a vigorous and independent Duchy. In 1266, after over a century of relative obscurity under Norman and Hohenstaufen rule, it passed to Charles, Count of Provence and brother of Saint Louis of France. The new dynasty made its capital at Naples, and under the first three monarchs in particular, Charles I (1266-85), Charles II (1285-1309) and Robert (1309-43), it achieved a prosperity never surpassed before or since, a prosperity of which the most tangible witness today is the architectural and artistic achievement of their times. In the train of the new reigning house came French architects and craftsmen.

Over a dozen names, among them that of Pierre d'Angicourt, protomaster

operis Curiae, are known from the Angevin royal archives, which were ~~anonymously~~ those wantonly destroyed at Nola by German troops on 30 Sept 1944. They were mentioned chiefly in connection with the building of the new palace, the Castel Nuovo, begun in 1279, but their hand can clearly be seen as well in the churches of the late thirteenth and early fourteenth century. With them worked Italian, and in particular Apulian, craftsmen; at first sparingly, later in ever increasing numbers. It was a native, Master Gagliardo Priario, whom Robert of Anjou employed to build his great church of Santa Chiara; and it was the same monarch who invited to Naples the great contemporary artists and craftsmen of Central Italy--Simone Martini, Pino di Candino, and Sandro di Pietro, from Siena; Pietro Cavallini from Rome; and the great Giotto himself. Nevertheless the influence of the initial French impulse remained strong, and the architecture of Naples was profoundly affected by it for over a century.

The two finest surviving Angevin churches, San Lorenzo and Santa Maria di Donna Regina, have happily been untouched by the war. ^{save for near-misses which have shaken the nave of the former} San Lorenzo, has been stripped, in modern times, of its baroque trappings and restored to its original form, except for the nave, which was incomplete at the outbreak of war. Begun in 1266, the year of Charles I's entry into Naples, it comes closest to the French prototypes. The ambulatory with its radiating chapels is a purely French device that was never repeated in Southern Italy; but the massive nave, flanked on each side by a narrow range of side-chapels, after the Provencal manner, was to be repeated on several occasions. Forty years later it became the dominant feature of Santa Chiara. The original chapter house also survived.

The church of Santa Maria di Donna Regina, one of the happiest creations of Gothic craftsmanship in any land, was begun about 1297 at the charge of Maria of Hungary, wife of Charles II, to house a convent of Franciscan nuns,

homeless since the earthquake of 1343. It was finished in 1348 and when five years later Queen Maria died, her body was laid to rest behind the altar in a noble tomb wrought by Tino di Camaino. In the seventeenth century, at a time when the "barbarism" of Gothic workmanship was everywhere disappearing beneath a veneer of indifferent baroque stucco, it was saved by the decision of the nuns to build a new church to the east, only to be parcelled soon after into an unrecognisable warren of store-rooms and magazines, and finally in 1864 secularized. In 1927 it was once more restored to its original form.

The unique plan, in which the nave, though spanned by a single vault, is subdivided horizontally by a gallery carried the length of the four western bays on a double arcade, was an ingenious solution of the problem afforded by the simultaneous worship of the nuns and of the public. In Santa Chiara the same problem was met by the provision of a separate nuns' choir, immediately behind the high altar and in view of it, though separate from the main body of the church. The walls of Santa Maria are covered with a magnificent series of frescoes by a pupil of Cavallini depicting the Last Judgment, the Passion, the lives of Saints Agnes and Catherine, ^{and} the life of Saint Elizabeth of Hungary, ancestress of the founder. The beautiful gilded roof dates from the early sixteenth century. Of the original monastic buildings only scant traces remain.

The best-known of the Angevin foundations in Naples has always been the Royal Monastery of the Holy Body of Christ, or, as it is universally known, the church of Santa Chiara, begun by Robert of Anjou in 1340 and finished thirty years later. Here were buried Robert himself and the princes and princesses of his house, in grandiose tombs carved by Tino di Camaino and his successors; ^{and} for a hundred years it remained the centre of royal pomp & ceremonial. Though altered within almost out of recognition by the

baroque enthusiasm of the seventeenth and eighteenth centuries, it was still possible to catch something of the original grandeur of the great single nave leading up to the high altar and to the tomb of the founder. Alas, it lay too near the port, and the needs of war cannot be too nice. On the night of..... it was hit, and though the immediate damage was not grave, the roof fell within and burned, and with it burned the protective scaffolding of timber and sandbags that had been built around many of the monuments. Marble columns were melted by the heat into shapeless lumps; and though the careful work of clearance and salvage, that is still in progress, has shown that not all is destroyed and that some at any rate of Ghiberti's work has in part survived, much has perished beyond recovery, including the lovely little fourteenth-century frieze of the life ^{and martyrdom} of S. Catherine. The nave's choir, though gutted and unroofed, is happily still structurally intact, and the charming eighteenth-century tiled cloister only slightly damaged. An interesting by-product of the tragedy has been the reappearance, after three centuries of concealment, behind a baroque altar, of a fragment of a fourteenth-century crucifixion, painted in a style that more closely resembles that of Giotto than anything yet recorded in Naples. 1387

Of the other Angevin churches several have been damaged, but none very seriously. Sant'Eligio, begun in 1270 and like San Lorenzo strikingly French, has been partly destroyed, but only the door and campanile belonged to the Gothic church and these are intact. San Domenico, which was built 1269-1324 and was in its day the chief centre of the Dominican order in Southern Italy, was hit but not severely damaged—not severely enough, one is tempted suggest, after viewing the hideous nineteenth-century trappings which still cover it. The cathedral (rebuilt 1294-1323) is untouched, although the baroque veneer has here and there cracked to reveal interesting

detail of the original structure. San Pietro a Maiella, built in 1313-16 and restored to its original form some twenty years ago, is unharmed; and so is the austere beautiful little chapel of Santa Barbara in the Castel Nuovo. In passing, it may be added that the great hall and the triumphal arch of the succeeding Aragonese castle are also safe. San Giovanni a Carbonara, built in 1343, and altered by King Ladislaus early in the fifteenth century, has been partly unroofed, but the main structure and the fine series of monuments, including that of King Ladislaus himself (d. 1414), have miraculously escaped injury.

Perhaps the most elusive of all the medieval churches was Santa Maria della Incoronata, near the Castel Nuovo, so named to commemorate the coronation of Queen Joanna I in 1343. In the course of centuries it had vanished from sight beneath a block of dwelling-houses, and when these were hit a part of the vaulting collapsed to reveal an incongruous vista of domestic interiors and flowered wall-papers. Happily there was ^{only local} ~~little~~ damage to the important series of medieval paintings within, and the work of structural support is now complete. 1386

Naples is sadly the poorer for the loss of Santa Chiara, a loss no less to sentiment and association than to substance. But elsewhere Providence has been kind; and thanks to the prompt action of the Allied Military Government in undertaking the necessary first-aid repairs (in Naples alone no less than twenty-one monuments have received skilled attention), it is still rich, for richer indeed than most people know.

CONFIDENTIAL

20 April, 194

Information on museums and art treasures in Rome.

The following information was reported by Comm. Prof. Michele de Benedetti, R. Ispettore On. dei Monumenti to Lt. Col. Rowell on 11 April, who passed it on to this office:

All museums in Rome are closed. Most of the Directors and Curators such as Rocconi (Capitoline Mus.), Bartoli (Sopr. Ant. IV, Palatine and Forum), de Rimaldis (Sopr. Gall.), and Munoz (Dir. Belle Arti) are in Rome on duty.

The Library for Art and Archaeology, formerly in the Pal. Venezia, has been transferred to the Accademia d'Italia in the Farnesina.

The paintings of the Pal. Barberini have been dispersed, although other objects remain. The Spanish Embassy is no longer in the Pal. and it has been used as an Officer's Club.

After the Armistice, paintings and other art objects were removed from the Galleria Borghese and placed in a monastery at Genazzano, a brief distance west of Palestrina, for safe keeping. The Germans brought them back to Rome and distributed them among the Vatican, Castel S. Angelo, and the Museo del Palazzo Venezia.

Wherever possible smaller objects have been removed from the museums to cellars and shelters. Larger pieces have been sandbagged.

The Germans do not appear to have carried off art objects in large quantities. It is believed, however, that Titian's "Sacred and Profane Love" has found its way into Goering's private collection.

Copies to:
files 2004/3
20370 —
20604
20906
20909

1385

SUBCOMMISSION OF MONUMENTS, FINE ARTS, AND ARCHIVES

Purposes Accomplishments Plans

(submitted to PRO as per request)

Through the active interest of the President of the United States and of Chief Justice Stone of the Supreme Court and the efforts of organisations such as the Learned Societies of America and the Society of Antiquaries in England steps were taken to protect monuments, buildings and works of art as much as possible in areas affected by the war. In America a civilian committee known as the American Commission for the Protection of Artistic and Historic Monuments in Europe with Associate Justice Roberts as chairman was appointed by the President through the Secretary of State.

When operations began in Africa, Sicily, and Italy officers, both British and American, were sent to advise on problems of salvage and preservation and were later assigned to AMG of Regions I, II, III, and IV in Italy. Each of these officers had to work out his own problems as they affected the region to which he was assigned. There was at first no central advisory or coordinating organisation although the officers were supplied with lists of monuments etc; to be protected issued by a committee at Harvard University and by the Frick Library in New York. Later, when ACC came into being a Sub-commission for Monuments, Fine Arts, and Archives was appointed which is now functioning as the administrative body for all the work to be done in this field in Italy.

- 1384
- The essential points in the PROGRAM of the subcommission are:
- 1) to prevent wherever possible except where the military necessity demands it the destruction of monuments and works of art
 - 2) to prevent damage to same by unnecessary occupation and billeting or by looting
 - 3) to render first-aid to buildings and monuments suffering from war damage by assisting in their repair
 - 4) to advise and aid Italian Monuments and Fine Arts officials concerned with these repairs
 - 5) to restore to their rightful owners works of art which have been removed as the result of war action.

The ACCOMPLISHMENTS of MFAA officers in the field can be summarised as follows.

In SICILY shortly after the invasion a survey was made of the damaged monuments, following which steps were taken to provide funds for immediate and urgent repairs. Fortunately monuments of the first importance had not suffered war-damage, - monuments such as the celebrated Greek temples at Agrigento, Selinunte, Segesta, and

Syracuse, or the magnificent ~~temples~~ norman churches of Monreale, Cefalu, the Cappella Palatina, and the cathedral at Palermo.

It was the purpose of MFAA officers to get local Italian officials to take the initiative in repairing their damaged monuments.

The principal monuments which had suffered ~~bomb~~ were certain churches of the 15-18th centuries such as the Casa Professa, San Giuseppe, San Francesco, and Sta. Maria della Catena at Palermo. There was also considerable damage to churches in Trapani, Messina, and Catania. Repairs on all these were initiated under the control of MFAA officers.

Although major works of art from museums and churches had been previously stored in places of safety, numerous paintings still were removed from churches in Palermo and restored. From the Palazzo Sclafani which had been badly hit, a famous 15th century fresco of the Triumph of Death was removed from the walls by experts to be set up anew in the Municipio and thus preserved for posterity.

On the mainland of Italy in Region II very little damage was done to monuments and churches of importance because of the speed of the Allied advance.

The story in Region III is a different one. The areas north of Salerno, in and about Naples, and in the regions between Naples and the battle line have suffered considerable war-damage.

In Naples itself the problems presented were:

1383

1) the churches suffering from bomb-damage. Naples was less fortunate than Palermo in that several important churches were hit during air-raids. The most famous gothic structure in the city, S. Chiara, containing the celebrated tombs of Robert of Anjou and his family was almost completely and irreparably destroyed. Other churches such as the Incoronata, S. Giovanni a Carbonara, the Gerolomini, and others, which suffered chiefly from damage to their roofs, have been and are being repaired through the valiant efforts of the Regional MFAA officer.

2) buildings damaged by civilian looting and military occupation. The University of Naples and the Royal Palace are examples of this type of damage. Because of the lack of proper directives at the time (which have since been obtained) to control such matters the MFAA officer was presented with almost insurmountable difficulties. Effective ~~xxxx~~ measures have been taken to salvage and preserve what of important is left in these buildings.

The rapid repair of the church of Monte Oliveto (Sant' Anna dei Lombardi), recently bombed by the Germans, is a good example of the close cooperation between MFAA officers and Italian personnel. Within two weeks after the bombing temporary protective walls were built about the damaged portions of the church so that the work of further salvage and repair can progress without danger of looting or further collapse of walls. This church is

the most famous Renaissance church in Naples and contains sculpture by celebrated Florentine sculptors of the 15th century.

Outside Naples

At Pompei 160 bombs were dropped within the area of the ruined city. Fortunately the most famous of the Roman houses and public buildings were not seriously damaged, with the exception of the House of the Faun. The site is visited daily by hundreds of the military personnel and guards have been posted to control as much as possible thoughtless souvenir-hunters.

Capua presented a very difficult problem. The entire city is practically in ruins. The cathedral and other important churches are badly damaged. The museum containing a fine collection of material of ancient times and of the period of Frederic II had gaping holes in its roof and walls. In spite of this most of the material has been brought to safety and protective repairs to the building initiated.

The most tragic casualty in southern Italy has been the cathedral at Benevento. A portion of the facade and the merest shell of the building are standing. Buried beneath the ruins were the famous 12/13 century bronze doors, composed of 72 plaques in relief representing scenes from the life of Christ and figures of local bishops. About 60 of these have been recovered, mostly in fragments and badly scorched and have been taken to a place of safety. The work of salvage is still in progress and the facade is being protected from the danger of collapse.

1782

In addition to this actual work of salvage and protection the MPAA officers have been planning for future operations in regions farther north. Rome has been given special attention by the officers working with Region IV and with AMG 5 Army (CAS). For example arrangements have been made with the Division of Public Safety for the immediate setting up of "Off-Limits" posters on all important monuments and buildings in Rome on entry into that city.

In order to avoid a repetition of the difficulties encountered in Naples as the result of looting and unnecessary occupation of buildings, directives have been issued by the highest military command to protect and to control the use of buildings of historic importance. Lists of Protected Monuments in all the Regions of Italy are being printed by the Subcommittee of MPAA to be distributed to military units, forward and in the rear, and MPAA officers are prepared to consult on any problems connected with the care of the monuments appearing in these lists.

4

The Subcommittee plans further to establish a liason with the Air Forces in order to keep that arm of the service informed as to the areas in the most important cities of Italy where Protected Monuments exist. Excellent air-photos for such a purpose have been and are being prepared by a member of the RAF.

It is important to note that in a great many cases movable works of art ^{and churches generally} in museums, such as paintings, bronzes and small sculptures and minor arts had been removed by the Italian government and church authorities to special places of safety. The Subcommittee is collecting all information concerning these places of deposit of art objects.

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB 12

5 April 1944

Subject: Monthly Journal.

To : Major de Wald.

I think I have spoken to you about an article for
Fine Arts for our proposed monthly Journal of the ACC.
Will you really get down to this? I very much want to
get this Journal going soon. It is up to you to decide
what ground should be covered--I think myself that in a
first issue there should be a general article giving a
perspective of difficulties met and work accomplished in
Sicily and Italy.

Lionel Fielden
Lionel Fielden, Major
Director of Public Relations

1380

** Article submitted
by Major de Wald
8 April 44.*

*BM Puckler s/sr*9 Apr 44.

20370

D.O.

HQ. ACC, APO 394
Monuments, Fine Arts
and Archives S/C

20370/MEAA

17 April 1944.

Dear ,

Herewith the draft for the
ABCA pamphlet which you asked for. I am not
particularly proud of it, but it is the best I
have been able to produce in the time. I leave
the matter of title to the A.E.C., who are more
experienced in such things.

Yours sincerely,

Lt. Col. D.S. Jackling
Military Government Section
AFHQ.

1379

5A

1. What is a Work of Art?

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

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

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

A work of ^{art} ~~value~~ has a money-value, often very large. The

20370 "Blue Boy", by Gainsborough, was sold for \$180,000; and Titian's

"Bacchus and Ariadne" fetched £250,000. Even so works of art are not like diamonds. However valuable a diamond may be, you can always get another like it. But the "Mona Lisa" or the Sistine Chapel in the Vatican are unique. Their creators are dead, and no money could ever replace them.

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

3. Why is Italy So Rich in Works of Art?

Of all European countries Italy is the richest in art-

treasures. For over twenty-five centuries there has been an almost uninterrupted tradition of artistic creation; and in spite of a long and troubled history, Italy has succeeded to an astonishing degree in preserving its artistic heritage. Even today there is scarcely a town or village that does not boast at least one building of historical or artistic value.

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

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

~~Now Have the Germans Behaved?~~

4. How Have the Germans Behaved?

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

(a) ^{in their opinion} Germany has to be supreme in art, ^{collections} as in everything else.

(b) To destroy a nation utterly, as Germany has tried for example to destroy the Poles, you must also destroy its cultural heritage of science, literature and art.

(c) Works of art, like jewelry, are a good form of investment against the day of reckoning.

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

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

Italy, until recently an ally, has so far fared better at German hands. But since the Italian armistice there have been at least two cases of wanton and deliberate savagery. The ^{library of the} Royal Society of Naples they burned, together with its irreplaceable

collection of manuscripts; and at Nola they deliberately destroyed the contents of the Filangieri museum and the six-hundred-year-old state-archives of the Kingdom of Naples.

5. Is Art National or International?

This tale of organized robbery and senseless destruction makes it all the more important that we, by comparison, should strictly follow the ^{Anglo-Saxon} ~~British~~ tradition of behaviour in occupied territory. It is inevitable, ~~in~~ in the actual fighting and in the bombing of military targets, that historic buildings and works of art will suffer. That is only one of the many tragedies of war. But we can, and must, see that what is left is preserved from all further harm.

Art and science are not things that belong to any one nation. The Nazis do not agree. They tolerate an artist or a scientist only insofar as he works for Nazi ends--and as a result the standard of both has dropped right down in Germany. We ¹³⁷⁴ believe on the other hand that science and art are international, and that only if men are absolutely free to follow their own spirit can they produce and enjoy great work. Even the Nazis were beaten when it came to excluding Shakespeare from Germany; they had to call him "an essentially Germanic poet". And in turn generations of Englishmen (Shelley, Byron, Browning, Ruskin, Sir Christopher Wren, the Adams brothers, Burne-Jones, Rossetti, to name only a few) have been inspired by the art of Italy and have passed that inspiration on to us. In the words of the notice in the park--"This is yours: look after it."

6. What You Can Do.

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

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

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

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

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

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

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D.O.

20900/MFAA

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HQ. ACC, APO 394
Monuments, Fine Arts
& Archives Subcomm.

17 March 1944.

Dear Colonel

Your letter of 12 March received today.
Yes, of course I will produce the material you ask. As you
say, the notice is rather short, but I will do my level best
to get it in in time.

Yours sincerely,

Lieut.-Colonel D.S. Jackling
Military Government Section
AFHQ

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CONFIDENTIAL

BY AIR COURIER

ALLIED FORCE HEADQUARTERS
Military Government Section

12 March 1944

Dear *Ward Perkins.*

The enclosed copy memorandum speaks for itself. Col. Chamberlain asked whether Major Rowell would do the job, as he had seen some of his previous work in writing pamphlets last summer. At the time, too, Henry Rowell was at this H. and it was thought he was available. However, he has now disappeared from our ken, and he cannot undertake the job, and in any event, it is now felt that a British Officer should tackle it. Henry Rowell has suggested that you would be an admirable person to provide the necessary script. Are you prepared to do so? I'm afraid, owing to various circumstances, time has been cut rather short, but if you could produce what the A.E.C. want, they would be most grateful, and I think it would be something well worth doing.

Yours sincerely,

Daniel Jackling

D. S. JACKLING,
Lieut.-Colonel.

Major Ward Perkins,
Fine Arts Sub-Commission,
HQ, A.C.C.

Incl. as above.

1371

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3A

SUBJECT: Property of Historical and Educational
Importance in ITALY - Preservation of.

ALLIED FORCE HEADQUARTERS.

G1/B/4067/A5

25 Feb 44.

Military Government Section,
A.F.H.Q.

We spoke, Jacklin-Chamberlain.

1. The Allied Commission of Inquiry appointed to investigate damage alleged to have been caused to real and personal property of historical and educational importance in ITALY has recommended that an ABCA pamphlet be prepared as soon as possible outlining the history of civilization and art in ITALY and pointing out that whereas the Germans look upon collections of objects of art belonging to other countries chiefly as lucrative fields for looting, the United Nations regard themselves as trustees for such possessions so long as they are in occupation of an enemy country.
2. Please ask Major Rowell whether he is willing to write such a pamphlet. I attach a few notes for his guidance. If he will do the job, can he send us the script before 1 April 44?

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A.5
NJC/FS

N. J. CHAMBERLAIN, Colonel,
Chief Education Officer, A.F.H.Q.

CONFIDENTIAL

3B

C O P Y

Notes on A.B.C.A. Bulletins

1. The bulletin is intended to provide a basis for a discussion, lasting 45 minutes, rather than a lecture.
2. It should not exceed 1500 words in length.
3. To promote a discussion, it is best to set questions and give answers. Allowance must be made for the educational standards of the troops. One cannot be too explicit. The following is the type of question which should be answered.
 - (a) What is an object of art?
 - (b) What is its value?
 - (i) Monetary.
 - (ii) Cultural.
 - (c) Why is Italy especially rich in art collections?
 - (d) What do the Germans do with art collections?
(Specific examples).
 - (e) What is the British tradition of behaviour in enemy countries?
(With examples).
 - (f) Why, in Italy, we must live up to this tradition?
 - (g) Practical "do's" and "do not's" as a summing up to the discussion.

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What has been done to circumvent this?

G1(B) A5.

SUBCOMMISSION FOR MONUMENTS, FINE ARTS, & ARCHIVES

Purposes Accomplishments Plans

Through the active interest of the President of the United States and of Chief Justice Stone of the Supreme Court, and the efforts of organizations such as the American Council of Learned Societies and the Society of Antiquaries in England, steps were taken to protect monuments, buildings and works of art as much as possible in areas affected by the war. In America a civilian committee known as the American Commission for the Protection of Artistic and Historic Monuments in Europe, with Associate Justice Roberts as chairman, was appointed by the President through the Secretary of State.

When operations commenced in Africa, Sicily, and Italy, officers, both British and American, were sent to advise on problems of salvage and preservation, and were later assigned to AMG of Regions I, II, III, and IV in Italy. Each of these officers had to work out his own problems as they affected the region to which he was assigned. There was at first no central advisory or coordinating organization, although the officers were supplied with lists of monuments to be protected, which were issued by a committee at Harvard University and by the Frick Library in New York. Later, when ACC came into being, a Sub-commission for Monuments, Fine Arts, and Archives was appointed; this now functions as the administrative body for all the work to be done in this field in Italy.

The essential points in the PROGRAM of the Subcommission are:

- 1) to prevent wherever possible, except where military necessity demands it, the destruction of monuments and works of art.
- 2) to prevent damage to same by unnecessary occupation, billeting, or looting.
- 3) to render first-aid to buildings and monuments suffering from war damage by assisting in repair of same.
- 4) to advise and aid Italian Monuments and Fine Arts officials concerned with these repairs.
- 5) to restore to their rightful owners works of art which have been removed as the result of war action.

The ACCOMPLISHMENTS of MFA&A officers in the field can be summarized as follows:

In SICILY shortly after the invasion a survey was made of the damaged monuments, following which steps were taken to provide funds for immediate and urgent repairs. Fortunately, monuments of the first importance had suffered little or no war damage--monuments such as the celebrated Greek temples at Agrigento, Selinunte, Segesta, and

Syracuse, or the magnificent norman churches of Monreale, Cefalu, the Cappella Palatina, and the cathedral at Palermo.

It was the purpose of MPAA officers to get local Italian officials to take the initiative in repairing their damaged monuments.

The principal monuments which had suffered were certain churches of the 15-18th centuries such as the Casa Professa, San Giuseppe, San Francesco, and Sta. Maria della Catena at Palermo. There was also considerable damage to churches in Trapani, Messina, and Catania. Repairs on all these were initiated under the control of MPAA officers.

Although major works of art from museums and churches had been previously stored in places of safety, numerous paintings still were removed from churches in Palermo and restored. From the Palazzo Solafani which had been badly hit, a famous 15th century fresco of the Triumph of Death was removed from the walls by experts to be set up anew in the Municipio and thus preserved to posterity.

On the mainland of Italy in Region II very little damage was done to monuments and churches of importance because of the speed of the Allied advance.

The story in Region III is a different one. The areas north of Salerno, in and about Naples, and in the regions between Naples and the battle line have suffered considerable war-damage.

In Naples itself the problems presented were:

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1) the churches suffered from bomb-damage. Naples was less fortunate than Palermo in that several important churches were hit during air-raids. The most famous gothic structure in the city, S. Chiara, containing the celebrated tombs of Robert of Anjou and his family was almost completely and irreparably destroyed. Other churches such as the Incoronata, S. Giovanni a Carbonara, the Sprolomini, and others, which suffered chiefly from damage to their roofs, have been and are being repaired through the valiant efforts of the Regional MPAA officer.

2) buildings damaged by civilian looting and military occupation. The University of Naples and the Royal Palace are examples of this type of damage. Because of the lack of proper directives at the time (which have since been obtained) to control such matters the MPAA officer was presented with almost insurmountable difficulties. Effective measures have been taken to salvage what of importance is left in these buildings.

The rapid repair of the church of Monte Oliveto (Sant'Anna dei Lombardi), recently bombed by the Germans, is a good example of the close cooperation between MPAA officers and Italian personnel. Within two weeks after the bombing temporary protective walls were built about the damaged portions of the church so that the work of further salvage and repair can progress without danger of looting or further collapse of walls. This church is

the most famous Renaissance church in Naples and contains sculpture by celebrated Florentine sculptors of the 15th century.

Outside Naples

At Pompei 160 bombs were dropped within the area of the ruined city. Fortunately the most famous of the Roman houses and public buildings were not seriously damaged, with the exception of the House of the Faun. The site is visited daily by hundreds of the military personnel and guards have been posted to control as much as possible thoughtless souvenir-hunters.

Capua presented a very difficult problem. The entire city is practically in ruins. The cathedral and important churches are badly damaged. The museum containing a fine collection of material of ancient times and of the period of Frederick II had gaping holes in its roof and walls. In spite of this most of the material has been brought to safety and protective repairs to the building initiated.

The most tragic casualty in southern Italy has been the cathedral of Benevento. A portion of the facade and the ~~more~~ masonry shell of the building are standing. Buried beneath the ruins were the famous 12/13 century bronze doors, composed of 72 plaques in relief representing scenes from the life of Christ and figures of local bishops. About 60 of these have been recovered, mostly in fragments and badly scorched and have been taken to a place of safety. The work of salvage is still in progress and the facade is being protected from the danger ~~of~~ collapse.

In addition to this actual work of salvage and protection the MFAA officers have been planning for future operations in regions further north. Rome has been given special attention by the officers working with Region IV and with AME 5 Army (QAS). For example arrangements have been made with the Division of Public Safety for the immediate setting up of "Off Limits" posters on all important monuments and buildings in Rome on entry into that city.

In order to ~~any~~ avoid a repetition of the difficulties encountered in Naples as the result of looting and unnecessary occupation of buildings, directives have been issued by the highest military command to protect and to control the use of buildings of historic importance. Lists of Protected Monuments in all the Regions of Italy are being printed by the Subcommittee for MFAA to be distributed to military ~~units~~ units, forward and in the rear, and MFAA officers are prepared to consult on any problems connected with the care of the monuments appearing in the lists.

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The Subcommittee plans further to establish a liaison with the Air Forces in order to keep that arm of the service informed as to the areas in the most important cities of Italy where Protected Monuments exist. Excellent air-photos for such a purpose have been and are being prepared by a member of the RAP.

It is important to note that in a great many cases movable works of art in museums and churches generally, such as paintings, bronzes and small sculpture and minor arts, had been removed by the Italian government and church authorities to special places of safety. The Subcommittee is collecting all information concerning the places of deposit of art objects.

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